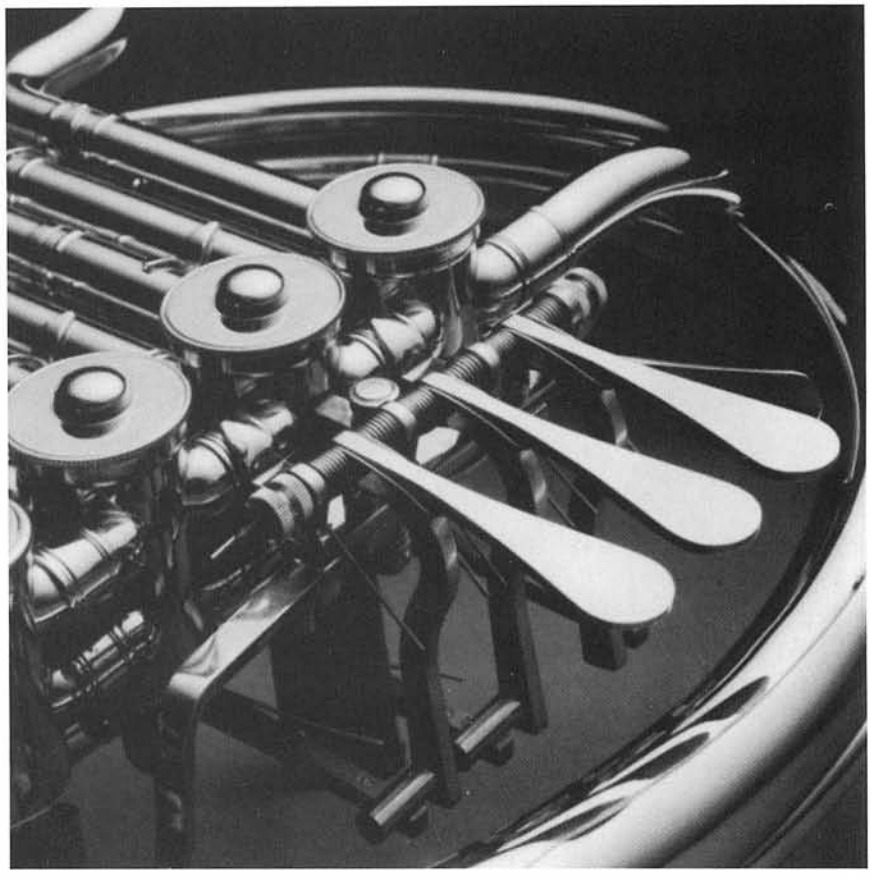
Journal of the
国際圓号協会／国際ホルン協会
International Horn Society

Internationale Horngesellschaft
Sociedad Internacional de Trompas
Société Internationale des Cornistes

THE HORN CALL

Volume XXX, No. 4, August 2000



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The Horn Call

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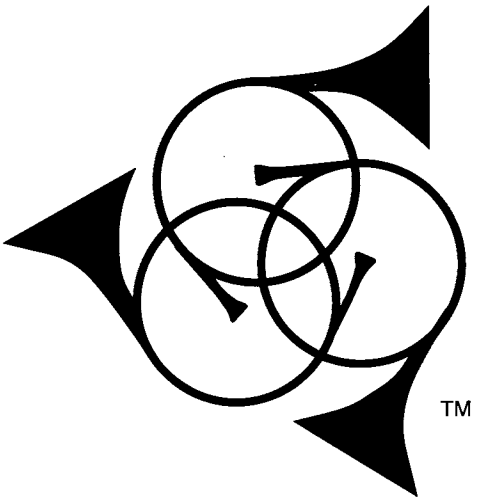

Jeffrey L. Snedeker, Editor

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On the cover: In this last issue of our 30th Anniversary celebration, we offer some "Greatest Hits" from the 1970's, taken from out-of-print issues.

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

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The Horn Call

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From the Editor

Hello everyone,

I hope you all are well. The IHS is blessed with individuals who volunteer their time, whether as officers, Advisory Council members, area representatives, project coordinators, or other positions that help us pursue our goals as a society. *The Horn Call* has been equally blessed with such individuals, and one of them, our European News Coordinator Ed Deskur, is stepping down after several years of service. I want Ed to know how much we have all appreciated his contributions, particularly "Euro-Gigs", over the years. Thanks, Ed, and I know that leaving this position doesn't mean we won't be hearing more from you in the future.

This issue is the last in our celebration of the 30th anniversary of *The Horn Call*. Several issues ago, I promised you some retrospective features. Whether according to fate or fortune, they seem to have arrived all at once in this issue. The decision of what to include was not easy, but I think the means by which the choices were made worked out pretty well. The criteria were: issue out of print and from the first 10 years of publication; high quality article or of "historical" value; variety of topics; reputation of author or subject matter. This combination of criteria is of course debatable, but I think you will find the end result very satisfying. Certainly, other articles from these out-of-print issues as well as issues still in print are equally deserving of the attention, but, especially as a service to our younger readers or for those who joined IHS after these issues were already out of print, I think this approach combines the celebratory nature of the time with something useful. I must say that looking again at all of the issues of *The Horn Call* is indeed humbling. Once again, I take my hat off to all of my predecessors for the high standards and fine work involved in the history of our journal. I became very aware that occasional reprints are very useful, and hope to find opportunities to share older, significant articles, whether from *THC* or from other sources, in the future.

Of course, some of the information in these articles has been updated, even in later issues of this journal, but there is something to be said for seeing them again. Some, you will discover, ring as true now as they did then, and in many ways this seems like a sort of "family album" of snapshots from the society's early days. The articles are presented in their original form, with figures, pictures, etc., with only very minor editorial changes—some punctuation and minor formatting adjustments, new versions of musical examples, etc.

As an editor, I hope you find these articles stimulating, perhaps to find out more about the subjects addressed in these and other articles in past issues of our journal, and even to make your own contributions in the future.

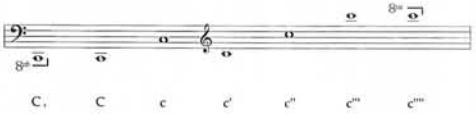
Wishing you good chops,

Guidelines for Contributors: *The Horn Call* is published quarterly in November, February, May and August. Submission deadlines for articles are September 1, December 1, March 1, and June 1. Submission deadlines for *IHS News* items are September 10, December 10, March 10, and June 10. Inquiries and materials intended for *The Horn Call* should be directed to the Editor or the appropriate Contributing Editor. Inquiries and materials intended for *IHS News* should be directed to the News Editor. Opinions expressed by contributors are not necessarily those of the editorial staff or the International Horn Society. Entire contents copyrighted. Reproduction in whole or in part of any article (in English or any other language) without permission is prohibited.

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses and Dissertations*, fifth edition, by Kate Turabian. Refer to these texts or to recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, address, telephone number, email address (if available) and a brief biography should be included with all manuscripts.

Initial article submissions should be sent as paper/hard copy ONLY. 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.

Upon acceptance for publication, contributors will be asked to submit hard copy (revised as needed), accompanied by an electronic version (floppy disc or file attached to email), as requested by the Editor. Those sending floppy discs should expect to submit materials on a 3.5-inch diskette; Macintosh, Windows, and MS-DOS formats are all acceptable, with Macintosh/Microsoft Word 98 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 disc should be in EPS or TIFF formats only (Finale files may be acceptable, but the Editor should be consulted in every case). Submit graphics and musical examples in hard copy (suitable for scanning) as well as on disc, if possible.



The octave designation system used in *The Horn Call* is the one preferred by *The New Harvard Dictionary of Music*, edited by Don Randel (1986), as follows:

President's Corner

Frøydis Ree Wekre

Dear all participants at the International Horn Symposium in Beijing, China, year 2000, all members of the IHS, and readers of ***The Horn Call***!

Once on a train ride I shared a compartment with three gentlemen who were going to a conference about the forest. Since I love the forest, I got very interested, and asked many questions about their backgrounds and their contributions to this conference. It turned out that one was a scientist, doing research on forest soil. The next one was in the paper industry, specializing on how to get the most out of the wood, and the third gentleman had forest plants as his specialty. This was now so far from what I had in mind when they mentioned the forest that I wondered: What is a forest for somebody who is actually out there, amongst the trees, feeling, smelling and hearing the ground, the plants and the trees, the birds, the insects, the winds, everything? And to take this even further: What happens between all the specialties of the world?

The true meaning of the word BETWEEN has intrigued me for many years. For example, the clouds are fascinating because of their between-ness; they are both air and water, and they exist between us and space. In literature, the story between the lines can sometimes be the most interesting one. What happens between people when they meet or when they are together? What happens between the student and the teacher? What happens between musicians when they play together? And what might happen between musicians and audience during a performance?

In my experience, it is all too easy to get involved with many details and to dig deep into the various special problems of performing well. Thus, however, one might forget the total picture, or simply, what happens between all those little details. What is it that makes the sounds become united to one interesting story or one moving or joyful event for somebody out there?

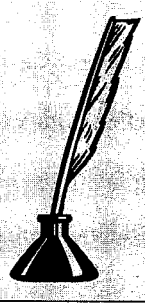
I hope this question will trigger some afterthoughts. For whatever reason, it seems to me that our colleagues in the piano, string, and song departments are more occupied with such artistic issues than many members of the brass world are.

This summer marks the second international horn workshop/symposium in Asia, and the first one in China. The fact that the Chinese Horn Society has managed to make this happen fills me with gratitude and deep respect. I truly believe that the road to a better understanding between people on the earth must include personal meetings and sharing of events. Therefore, I consider it a great honor, as one of my last official duties as the president of the IHS, to address you all. During the many great and interesting events of the workshop week and indeed everywhere we meet, it is my hope that we all may become a little bit wiser; more understanding of each other and more understanding of the magic of true artistry and communication between. May many small and large wonders happen between people in the world of music and in the world of the horn.

On a personal note, I would like to thank my colleagues in the Advisory Council (and especially the officers) for their confidence in me and for their great teamwork during my two years as the President of the IHS. I now intend to devote some time and energy to trying to create a larger worldwide interest in and identification with the International Horn Society, especially in Europe.

CORdially,

Correspondence



Dear Editor,

The May 2000 issue of *The Horn Call* was most interesting. The various thoughts on auditions, materials, and their relevance were quite useful.

It is of interest to note the increasing emphasis on opera as a viable goal. When I studied, opera was what one did if one didn't "make it" in the symphonic field; hence, with the exception of the opera overtures and excerpts which have found their way into the symphonic repertoire, there was little mention of the opera repertoire in one's studies. To add to the problem, symphony musicians played "in the pit rather unwillingly, feeling that these were added services intended only to fill out the added service requirements of union contracts.

I have felt blessed to have eventually found employment with an opera orchestra, completely free of the symphonic attachment. In a smaller city as Portland, OR, it is remarkable that a separate opera orchestra is maintained, independent of the Oregon Symphony. My impression, after 14 seasons there, is that the repertoire of the opera provides more stylistic variation than I had experienced in three decades with major orchestras. Also, my colleagues in the opera seem to dedicate themselves more to the music being presented than I have experienced with the symphony.

To address one's preparation for auditions, I advise students to learn the music from actual parts, and *not* the excerpt books. The books have myriad errors, especially the "Pottag books" which were published by Belwin. In addition to actual errors, there is the visual aspect, which will be disturbing at an audition if the applicant is not familiar with the actual published parts.

One astonishing error in Pottag Volume 1, is the solo from the Overture to von Flotow's *Martha*. I always required my students to learn this passage, not because it is frequently encountered, but to assist in acquiring a *cantilena* style. The Pottag book presents this passage as "Horn in E." Imagine my discomfort in discovering, on my first performance of *Martha* that the published parts are actually written for Horn in A—same sounding pitches, just different notation. I had practiced this solo for forty years as Horn in E. My brain and fingers immediately short-circuited. I ended up re-writing the part in E horn. The visual "imprints" we acquire in practice can be quite misleading. Learning by memory, of the *sound*, will be quite beneficial.

Unfortunately, no audition procedure can determine the applicant's sensitivity to ensemble cooperation. Maynard Ferguson once related that he *never* held auditions for his band; a trial run for several weeks for a player who had been recommended (word of mouth) could be valid.

And finally, reflecting on John Cerminaro's astute comments on musicality, or rather the diminishing evidence of it in today's performers, I suggest that aspiring players make efforts to listen to "historic" performances, reissues of performances from earlier eras, whereon can hear a variety of approaches toward phrasing...learn to listen!

Again, Jeff, a great issue!

Best wishes,
J. Christopher Leuba
Seattle, WA

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Hornissimo Octet for Horns $ 15

One of the standards for Horn Ensemble, this work is a showpiece for Horn Octet. All eight players have prominent passages plus the muted and stopped Horn are featured. This new edition now replaces the previous manuscript edition.

Flights of Fancy for Horn, Voice and Piano $ 15
for Horn, Voice and Strings $ 40

The dedication on the piece reads: "To Philip Farkas, Pilot--from Burton Hardin, Pilot." Originally presented as a one-movement work, Dr. Farkas suggested expanding it into a song cycle. The result: five movements based upon poems with aviation themes.

It opens with *The Swing*, by Robert Lewis Stevenson, followed by Mildred Plew Meigs' *Silver Ships*, *Prayer for the Pilot* by Cecil Roberts and *An Irish Airman Forsees his Death* by William Butler Yeats. The piece closes with Hardin's original inspiration *High Flight* by John Gillespie McGee, Jr.

The composition has been performed many times with soprano as well as tenor. A string orchestra version, arranged by the composer at the request of Meir Rimon, captures the character of the work so well it is often thought the string score was the original version.

Caught by the Horns for Horn Quartet and Symphonic Band $ 35

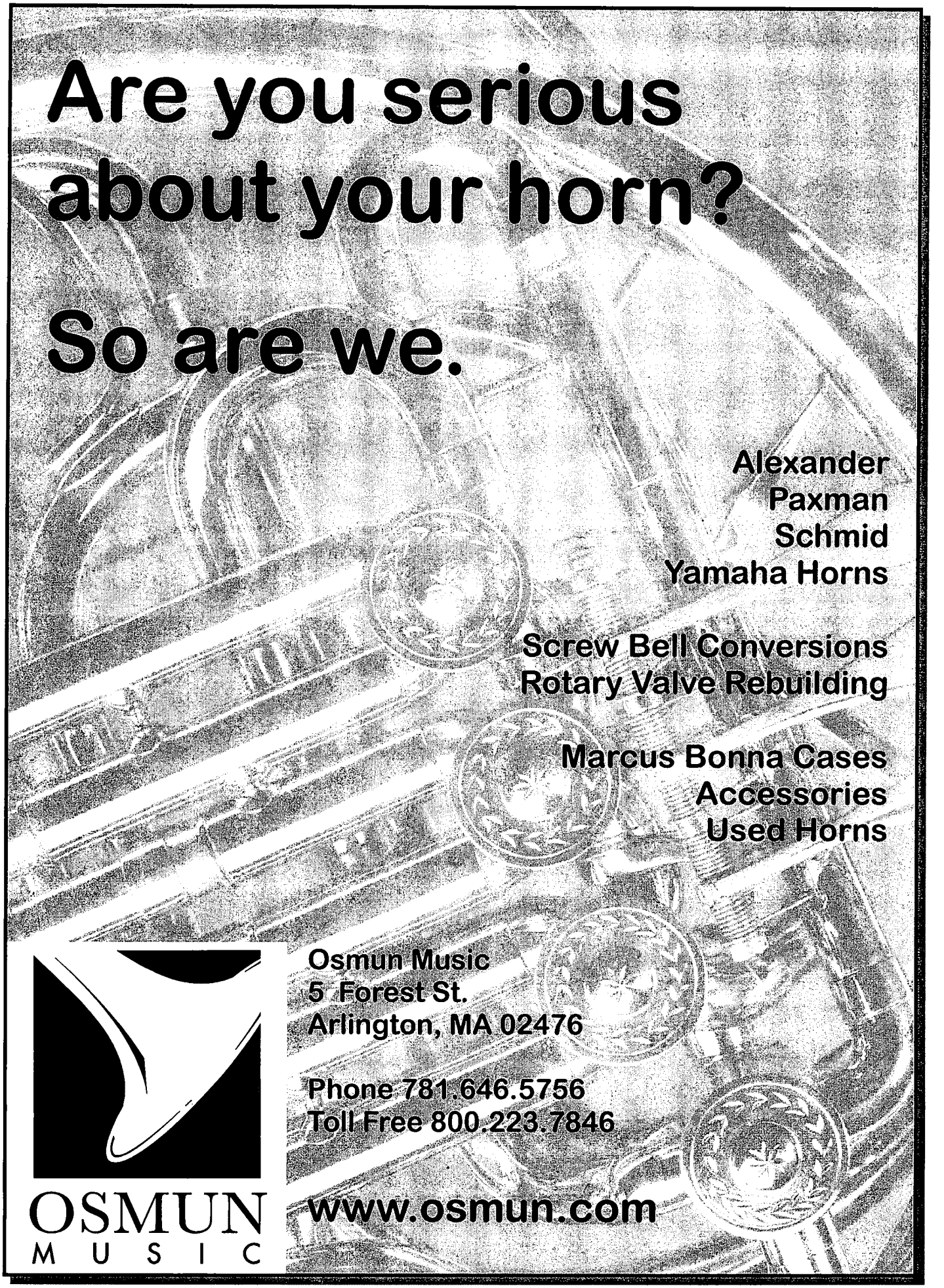
A rollicking composition based upon two authentic hunting calls. The style is in the spirit of the Horn but is the "Buglers' Holiday" of the Horn Quartet. There are five sections, including a jazz-style section notated in a way that even non-swingers can play it with ease. The piece is approximately five minutes and not very difficult. Order it now for your summer band concerts.

Caught by the Horns for Brass Quintet $ 15

Hardin was asked by several Horn players who had performed the work to score the piece for Brass Quintet. The instruments of the Quintet have been utilized very creatively to compensate for the multiple Horns.

Nocturno, Opus 7, by Franz Strauss. Arranged for Horn and Symphonic Band by Burton Hardin. $ 40

This new arrangement was prompted by the urging of several colleagues on the Horn chat line. Originally for Horn and Piano, Hardin has made a very successful arrangement of the piece with Band accompaniment. Franz Strauss (Richard Strauss' father) was a remarkable melodist and gives Hornists an excellent opportunity to demonstrate their legato playing.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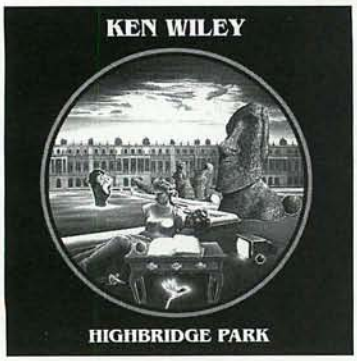
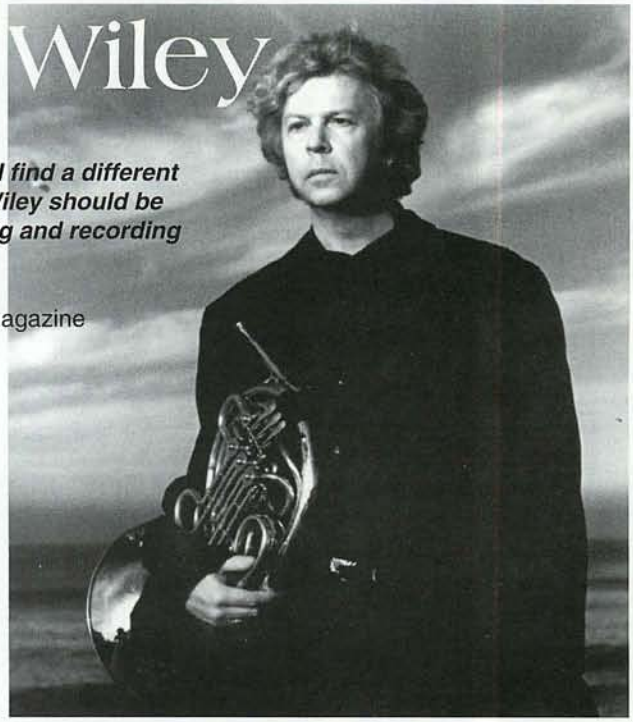


Ken Wiley



"Each time I listen to this CD, I find a different favorite tune, and I like that. Wiley should be encouraged to continue writing and recording similar discs!"

—Calvin Smith, The Horn Call magazine

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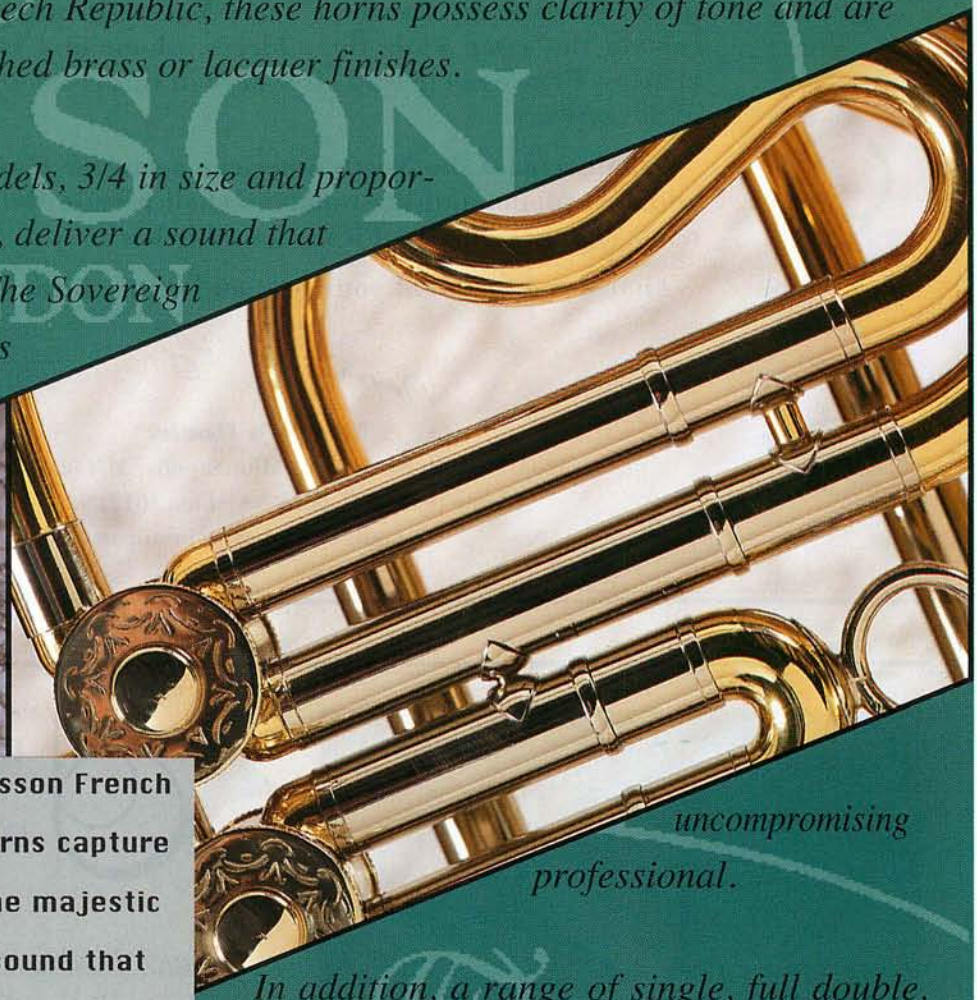

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IHS News and Reports

Heather Pettit, Editor

Advisory Council Election Results

Congratulations to new AC members **Nancy Jordan Fako, Frank Lloyd,** and **Richard Seraphinoff**, elected by the general membership. Due to the timing of the 32nd annual Workshop, results of appointed positions on the AC will be announced in our November issue.

Call for Nominations

According to the IHS Bylaws, the Advisory Council (AC) is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." Nine of the fifteen members of the AC are elected by the members of the IHS. Individuals nominated for the AC must be willing and able to assume the duties and responsibilities of the position. The AC determines the policies and budget allocations for IHS programs, including publications, scholarships, contests, workshops, archives, commissions, grants, honorary memberships, and awards. AC members prepare reports and study the agenda for the annual meeting, which starts immediately before the annual workshop and continues throughout the entire week. AC members also nominate and appoint the balance of the AC (those positions not elected by the membership), the AC officers, and any vacancies in unexpired terms. The AC members work in subcommittees, respond to queries, calls for action and votes throughout the year between workshops.

Nominations for election to the Advisory Council three-year term of office July 2001 through June 2004 must be received by Executive Secretary Heidi Vogel by December 1, 2000. Nominees must be members of the International Horn Society in good standing and be willing to accept the responsibilities of the position if elected. Nominations must include the nominee's name, full address, telephone number, written consent, and a biographical statement of no more than 150 words outlining the nominee's qualifications. Incomplete nominations cannot be accepted. Terms of the following Advisory Council members expire on June 30, 2001: **Michel Garcin-Marrou, Randy Gardner, Ab Koster, Milan Yancich,** and **Virginia Thompson**. Thompson is completing a second term of office and is therefore ineligible for re-election at this time. Garcin-Marrou, Gardner, Koster, and Yancich are eligible for renomination.

News Deadline

The next deadline for IHS News is October 10, 2000.

Send items directly to Heather Pettit.

Member News

William VerMeulen is busy with concerto, festival, and chamber music appearances. He coached at the National Repertory Orchestra in Breckenridge, CO, in July, appeared as soloist and chamber artist at the Strings in the Mountains Festival in Steamboat Springs, CO, the same month, and was off to Bowdoin, ME, to teach and perform Mozart 2 at the festival there. After that, he traveled to Sun Valley, ID, to perform the Glière concerto with the Sun Valley Summer Symphony, a preview to solo performances with the Houston Symphony, the Savannah Symphony, and a two-week tour of Poland in February 2001. After the Sun Valley performance, Bill was back in Houston for three days then off to Europe for appearances at the Schleswig-Holstein Festival, Wiesbaden, and the Lucerne Festival. He also proudly reports the newest addition to his family, daughter Nicole Elizabeth VerMeulen, born March 30, 2000.

Studio whiz **Jim Thatcher** was heard this summer in the disaster movie *The Perfect Storm*, music composed by James Horner. In addition to that spectacular wave, get ready for lots of good horn playing. It was recorded using eight horns, four on one side of the hall and four on the other. Jim also played on the new John Williams score to Mel Gibson's *The Patriot* and reports that John has again written lots of nice horn solos. He is also keeping his orchestra playing alive with a performance or Mahler 4 and managed to squeeze in another solo performance of Strauss 1.

The **American Horn Quartet** just returned from a trip to Hong Kong where they participated in the "Hong Kong Horn Fest" organized by Joe Kirtley, the professor of horn at the Hong Kong Academy of Performing Arts. The AHQ gave two recitals at the Academy, taught private lessons, and presented individual seminars on various aspects of horn playing. At the final concert, the AHQ joined forces with the horn section from the Hong Kong Philharmonic and other free-lance players from the Hong Kong area to perform several large horn ensemble works, including the now quite popular arrangement of *Titanic Fantasy*. Keep up-to-date with the AHQ's latest concerts and master classes by visiting the website at <http://www.hornquartet.com/upcoming.html>.

Martin Hackleman, formerly of the Canadian Brass, the Empire Brass, the CBC, and the Vancouver Symphony, has been named Principal Horn of the National Symphony Orchestra in Washington, DC.

Kerry Turner had an "exciting" experience during a performance of Schumann's *Konzertstück* with the Royal Stockholm Philharmonic last February when the valve string slipped off the third valve of his horn (it had been recently worked on by an atelier in Luxembourg). After assessing the situation during the orchestral interlude, Kerry decided to carry on to the end without the third valve. Most passages requiring it worked with alternate fingerings (that's why he recommends students learn ALL of them!), but there were a few silent bars!

For someone well into "retirement," **Barry Tuckwell** is one awfully busy fellow. Just this summer, he joined **Eugene Rittich, Guy Carmichael, Andre Cazalet,** and **James Sommerville** as a member of the horn faculty at Le Domaine Forget, a summer music and dance academy <www.domaineforget.com>, followed by two weeks in the White Mountains of New Hampshire at the Kendall Betts Horn Camp <www.iaxs.net/~cormont/KBHC>. Then it was off for Italy to a festival in the Dolomites (near Bolzano) where, apart from master classes, he also conducted <www.valgardena.com>, back to Tanglewood and finally to Prague for what is described as "The 9th Interpretation Horn Courses" which also celebrated the 250th anniversary of Antonio Rosetti <www.hornclass.cz>. Even though he is no longer playing, Barry is using his innate musicality in a technical capacity. He has a digital music editing system called SADiE, which stands for Studio Audio Desk Editor, and has been practicing assiduously. Maybe he has a future as a recording editor!

Jennifer Ratchford Sholtis, horn instructor at Texas A & M University-Kingsville, reports that horn playing is alive and well in south Texas. The Coastal Bend Horn Club (below), made up of college teachers, band directors, college and high school students, and horn enthusiasts, performed their first "Holiday Horns" program last December 12.

Abby Mayer has long advocated the horn through his educational ventures in and around the Hudson Valley in New York. Recently, he played two horn demos in his hometown's band shell for groups of three-year-olds. He reports that the performances were enthusiastically received by the youngsters and that the kids were especially fascinated by the alphorn. Though retired from the West Point Band for some years now, Abby is still a "working" hornist, playing with many groups, including the Berkshire Chamber Orchestra in Hudson, NY, and as an active soloist. Abby's love of the horn and whimsical sense of humor can create some rather usual performance opportunities as well. He once met yours truly at the train station by playing calls on a posthorn, kicked off the first foursome of a recent golf tournament in Lafayette, NJ, with a cheerful rendition of First Call on a small B-flat hunting horn, and was joined by friend Rudy Zimmermann to play some alphorn duets in his driveway one Saturday morning to get the neighbors in an Alpine mood.

In April, **Jaime Thorne, Kathryn Lehr, Stacey Leidig,** and **Winn Roberton** performed the first movement of the Schumann *Konzertstück* with the Penn State Symphonic Wind Ensemble as winners of the school's Concerto Competition. Jamie received a scholarship for summer study at the Bowdoin Chamber Music Camp, Kathryn is on scholarship to the Brevard Music Festival, and Winn is on scholarship to the Eastern Music Festival in Greensboro, NC, this summer. All are students of **Lisa Bontrager** at Penn State University.

The Portraits Project, headed by NY composer/trombonist Kevin James, is working to bring instrumental music to homeless children. Lessons and ensembles will be coached by New York area free-lancers and instrument donations are currently sought. Please check the project's website at <http://www.portraitsproject.com> for information on how to donate.

Lisa Bontrager performed the Mozart Concerto No. 3 with the Kenosha (WI) Symphony on May 6, 2000, and performed at the Great American Brass Band Festival in

The Coastal Bend Horn Club

Danville, KY, with the **Millennium Brass** (Vince DiMartino and Rich Illman, trumpets, Scott Hartman, trombone, and Marty Erickson, tuba) on June 11, 2000.

Junior high school hornist **Anne Kettle** of Kansas received the Music Teachers National Association-Selmer Company Junior High Brass Award and **Bradley Leavens** of Washington state won the high school division.

Catherine Roche-Wallace presented a faculty recital with music by F. Strauss, Rosetti, Jacob, and Dukas on May 8, 2000, at the University of Louisiana.

The **Quadrivium Horn Quartet** was a finalist in the recent Coleman Chamber Music Competition in Pasadena, CA. The members of the ensemble, **Lin Foulk, Christian Johanson, Daren Robbins,** and **Jeff Suarez**, are all graduate students at the University of Wisconsin-Madison and study with **Douglas Hill**. On May 13, the quartet performed live on Wisconsin Public Radio's "On Higher Ground" and followed that with a recital on June 26 as a part of UW's summer Music in Performance series.

The Quadrivium Horn Quartet

Markus Maskuniitty, solo horn player of German Symphony Orchestra (RSO Berlin), was named horn professor by Hochschule für Musik und Theater Hannover. He will perform and teach master classes and serve as a member of the International Holger Fransman Horn Competition jury for the Lieksa Brass Week 2000. Mr. Maskuniitty plays chamber music, with several ensembles including the Stockholm Chamber Brass and the Berliner Philharmonisches Oktett, following in the footsteps of Gerd Seifert. He performed the world premiere of Jukka Linkola's Horn Concerto with the Estonian National Orchestra in Lieksa on August 3, 2000, and has been successful in many international competitions. His most important recognition was winning the 1995 ARD contest in Germany at Lieksa Brass Week and being named the 1992 Brass Player of the Year at the Lieksa Brass Week.

Markus Maskuniitty

Correction

Thanks to Peter Kurau, Horn Professor at the Eastman School of Music, for alerting us to an error in the February 2000 issue. On page 22, under the American Horn Competition report, Mark Houghton was incorrectly listed as a student at the University of Alabama. He is, in reality, a student at the Eastman School of Music. Thanks, Peter.

IHS Area Representatives

The updated list on page two of this issue includes old and new representatives and current vacancies. Anyone interested in serving as an area rep for their state should contact IHS Area Representative Coordinator Mary

Address Corrections and Lost Sheep

Please send address corrections directly to the IHS Executive Secretary Heidi Vogel. All mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings):

Didac Monjo, Doris Mae Smith, Jennifer A. Hemken, Michelle Cabral, Yoko Takaki, Andrew MacDonald, Garry Kling, and **Alisia Barbour.**

Bartholomew, 125 Lambeth Dr., Asheville, NC 28803, Tel. 828-274-9199, E-mail <MaryBarth@aol.com>. Some of our states have gone without an area rep for quite some time now. Can you help? An up-to-date listing of Area Reps with addresses, phone numbers, and e-mail addresses can be found on the IHS website.

Euro Gig

First horn, with 1st B-flat Tuben and 5th horn (one position) Orchester der Beethovenhalle, Bonn, Marc Soustrot, Music Director. One of the largest orchestras in Germany, the O. d. B. has a 46-week season with both symphony concerts and opera. The orchestra enjoys a large 8-horn section and will hold auditions in the fall of 2000. Highly qualified applicants should send a one-page resumé with cover letter to Orchester der Beethovenhalle, Wachsbleiche 2, 5311 Bonn, Germany.

In Memoriam: Milan Vach

Dear friends,

We have lost a great horn friend, a man with a great heart for the horn, himself not a horn player, but a hunter by passion, from a forester family dating back some two hundred years, the motor behind the Stich-Punto-Society in Czech Republic, a great democrat whom the Dubsek movement wanted as Lord Mayor for the City of Plzen back in 1968 at the glimpse of the democratic new beginning in his country. Dr. Vach received one of our first Punto awards.

I was many times guest at his small home in Franzouska no. 6. My wife and I were overnight guests there on several occasions during the twenty-five years of our friendship. He had finally found his way to international communications through the Internet, which we both used frequently for our exchange. Last month, we could finally make his dream of a small chamber concert to be held in the Great Synagogue of Plzen—by the way, the second biggest in Europe and third or fourth biggest in the world—come true, to contribute to the restoration of the synagogue. My Hungarian-born friend and colleague Ivan Maehr on the clarinet and Polish-born mezzo-soprano Teresa Benita Labri, and myself played Romantic music by Schumann, Beethoven, Gounod, Lachner, and Carl Reinecke in this "charity concert" (no honorarium and all expenses for travel, etc. paid by ourselves).

Dr. Milan Vach was enthusiastic after the concert. We had a great time together the evening before the concert, when he invited us three to have dinner with his wife at his home. She is a superb cook.

When I said good-bye after the concert (I had to drive home to Munich for three hours), I did not think anything bad, as we promised to meet each other this summer. I sent him an email the next day, but he did not respond. Maybe he was busy, I thought. This happened sometimes when he had to go to a hunt or if he accompanied a group of Czech tourists to Germany to translate for them to make few extra dollars to better his meager pension.

And today, I knew it. The letter giving me bad news was incorrectly labeled and took two weeks longer than it should.

This great man, and he was quite an impressive huge man, a veterinarian *par excellence*, hands big as ... (we say "big as a toilet seat"!), his heart had stopped. He is gone forever, but remains enclosed in our hearts as a great horn enthusiast and an honest man, who remained unchanged even under the dark circumstances of the communist regime.

"Requiescat in pacem," my dear friend.

Dein "Honso"
Prof. Hans Pizka

The IHS Friendship Project

Please contribute to the IHS Friendship Project, which provides IHS memberships to hornists in countries where economic conditions or currency restrictions make regular membership impossible. Send contributions of any amount to Executive Secretary Heidi Vogel.

Upcoming Events
(listed chronologically)

Penn State Horn Workshop

Penn State University will host a horn workshop featuring guest artist Francis Orval, Sunday, Sept. 17, 2000, from 1:00-9:30pm. The event will include a recital and master class by Orval, horn choir rehearsal and performance by all willing participants, and an honors recital by Penn State horn students. Call Lisa Bontrager at 814-865-3221 for more information.

CORnucopia Horn Series

The 2000-2001 CORnucopia Horn Series events at Grand Valley State University, Allendale, MI, are: Paul Austin Artist-Faculty recital, September 24, 2000; Horn Player's Wellness Forum, October 29, 2000; Paul Austin Master Class, "Preparation for High School Solo and Ensemble Festival," January 14, 2001; and Erik Ruske Master Class, March 25, 2001. For more information and a brochure, contact GVSU Horn Professor Paul Austin at <austinpa@river.it.gvsu.edu>.

Paxman Young Horn Player of the Year Competition 2000

Details and application forms for the Paxman Young Horn Player Competition 2000 are on the Paxman website <http://www.paxman.co.uk>.

Fourth Maryland Early Brass Day

The Fourth Maryland Early Brass Day is scheduled for March 3, 2001. Information is available at: <http://www.goucher.edu/physics/baum/brass.html>.

Northeast Horn Workshop

The next Northeast Horn Workshop will take place March 23-25, 2001, at the Hartt School in West Hartford, CT. The workshop is still in the planning stages, but many suggestions from past participants are being incorporated. Events will include master classes, recitals, mock auditions, "oldtimer" roundtables, vendor tables, and, of course, a huge participant horn choir. For more information, contact Daniel Grabois at <dgrabois@concentric.net> or at 860-768-8535.

John Clark, Alex Brofsky, Vincent Chancey, and friends (photo courtesy Jim Freund)

Hong Kong Competition for Young Asian Musicians

Radio Television Hong Kong, Leisure and Cultural Services Department of Hong Kong, and Morgan Stanley Dean Witter are pleased to announce the launch of an Asian-wide music competition for outstanding young musicians in 2001. The Hong Kong Competition for Young Asian Musicians, chaired by Sir Neville Marriner, aims to discover the best Asian musical talent through a unique process of live radio recital competition rounds and live TV finals. The winner will enjoy an 18-month professional engagement contract to launch his/her professional career. The competition was officially launched in late June 2000. For further inquiries, please contact <competition@rthk.org.hk>.

Reports

Northeast Horn Workshop 2000

reported by Marilyn Bone Kloss

Fred Griffen put together a spectacular array of artists for the Third Annual Northeast Horn Workshop at the Purchase (NY) College Conservatory of Music, April 14-16, 2000. The program began with a performance of Baroque horns by Ann Ellsworth, David Brockett, Javier Gandara, R. J. Kelley, and Jeff Scott, followed by jazz hornists Alex Brofsky, Vincent Chancey, and John Clark, with Bob Stewart, tuba, and George Schuller, drums, providing great harmony and improvisation.

Laura Klock (UMass-Amherst) demonstrated collaborative playing with trombone, tuba, and piano, and other performers included Catherine Roche-Wallace (ULA Lafayette), John Ericson (Crane School, SUNY Potsdam), Dan Grabois (Hartt), Tony Cecere (NY free-lance), and Doug Lundeen (Rutgers). Musical offerings included the new works *Divide* by Robert Maggio, a transcription of Albeniz's "Evocaion" from *Iberia*, and *Night Covers All* (for horn and synthesized recording) by Kenneth Jacobs, Roger Kellaway's *Sonoro*, the Brahms Trio, and a rousing rendition of Fats Domino's *Blueberry Hill*.

Jenny Chen won the solo competition playing the Schumann *Adagio und Allegro* and Will De Vos, winner of the mock auditions, played excerpts for a master class. The master classes/lectures— John Ericson (tone), Tony Cecere (Bach's B minor Mass), Dan Grabois (non-technical aspects), Michelle Baker (the "P" word—Perfect), Doug Lundeen (Romantic natural horn), and Paul Ingraham (melodic interpretation)—were all enlightening and inspiring. A highlight was a panel discussion on careers, conductors, and horns,

News Deadline

The next deadline for IHS News is October 10, 2000.
Send items directly to Heather Pettit.

with Milan Yancich, Ranier De Intinis, Walter Lawson, and Brooks Tillotson.

The NY Philharmonic horn section (Phil Myers, Jerome Ashby, Alan Spanjer, Eric Ralske, and Howard Wall) with guest Paul Ingraham closed the workshop with quartets and sextets that ranged from Michael Tippett to Alec Wilder to Eleanor Rigby; a fitting ending to an inspiring workshop.

Dan Grabois will host the fourth Workshop at Hartt College in Hartford, CT, March 23-25, 2001.

International Horn Competition in Markneukirchen, Germany

reported by Frøydis Ree Wekre

In the old city of Markneukirchen, famous for music instrument craft and industry, Peter Damm is the president and artistic leader of a competition for young soloists. Held for the 35th time, this year the event included horn and tuba competition. Ninety-two musicians registered to participate in the horn class and 45 actually performed in the first round program of Mozart K. 417 and a new piece for solo horn, *Einschwingen*, dedicated to Peter Damm and written by the Dresden-based composer, Jörg Herchet. This work was rather challenging for the performers, as well as for the jury to hear it 45 times.

Eighteen players from nine countries (Austria, Finland, Germany, Hungary, Poland, Russia, Spain, Switzerland, and USA) made it to the second round, and six advanced to the third round, after having performed a baroque concerto, a sonata, and a solo piece written after 1970 (half of the contestants chose Sigurd Berge's *Hornlokk*). The members of the jury, four German professors, Wolfgang Gaag (Munich), Michael Höltzel (Detmold), Hermann Märker (Leipzig), and Erich Penzel (Cologne), in addition to Joseph Mayr (Salzburg), Vladimira Klanska (Prague), Ib Lanzky-Otto (Stockholm), Bruno Schneider (Switzerland), and Frøydis Ree Wekre (Oslo), narrowed the finals down to three contestants who performed the first concerto by Richard Strauss with orchestra. The jury's final decision awarded Szabolcs Zemplini, are 19 (Hungary), the second prize, Dmitrij Babanov (Russia) and Dariusz Mikulski (Poland) third prize, and Olivier Darbellay (Switzerland) fourth prize; a special instrumental repair award was given to Samuel Seidenberg (Germany).

Milan Yancich, Ranier De Intinis, Walter Lawson, and Brooks Tillotson (photo courtesy Jim Freund)

The NY Philharmonic horn section with guest Paul Ingraham (photo courtesy Jim Freund)

Mid-West Horn Workshop 2000

reported by Eldon Matlick

On March 10-12, the University of Oklahoma hosted the Mid-West Horn Workshop 2000 with featured artists Philip Myers and Steve Durnin, and special guests Dr. Brian Holmes (a. k. a. "Professor Cabbage" on the horn mail-list) and Dr. David Kaslow. The weekend offered a variety of activities and many events for participants. Mr. Myers and Mr. Durnin performed a joint recital with accompanist Howard Lubin and combined forces for the final movement of Schuller's *Trois Hommages;* host Eldon Matlick joined Mr. Myers on the same concert for Haydn's Concerto for Two Horns in E-flat major. Dr. Kaslow gave a presentation full of sage advice and wonderful words of wisdom based on his two books, *Living Dangerously with the Horn* and *With Aspirations High*, while Dr. Holmes' entertaining presentation covered the acoustical properties of brass instruments. The affable "Professor Cabbage" had the audience's attention throughout the informative event and dispelled many myths about how brass instruments operate; he concluded with a superb rendition of the Beethoven Horn Sonata performed on natural horn.

The solo competition topped out at 53 entries while the mock auditions consisted of 48 contestants. The solo winners Matt Muehl-Miller (HS), Charleston, IL; John Rauschuber (undergrad.), University of N. Texas; Erin Shumate (undergrad.), Brigham Young University; and Kamber Price (grad/amateur), Brigham Young University, and mock audition winners Dustin Pitney (University of N. Colorado) and Becky Effler (Southern Methodist University), high horn, and Tammy Brown (Southern Methodist University) and Ion Balu (Arkansas State University), low horn, appeared in a master class with Philip Myers.

(L-R) Don Abernathy (workshop assistant coordinator), Eldon Matlick (workshop host), Sarah Vandehey, Steve Durnin, Becky Tilley, Jon Eising, Philip Myers, Ameerah Morsy, Ben Price, and Janet Green.

Peter Damm

reported by Frøydis Ree Wekre

IHS honorary member, solo horn of the Staatskapelle Dresden, and world soloist, Professor Peter Damm performed *Konzertstück* by Schumann last year with three young members of his section, Harald Heim, Julius Rönnebeck, and Manfred Riedl. This year, he is continuing a busy schedule of recitals and soloing; his energy, enthusiasm, and ability almost seem endless. His recital programs have included:

Beethoven: Sonata, op. 17
R. Strauss: Andante
Mozart: Concerto, K. 417
J. Koetsier: Scherzo Brillante, op. 96
R. Schumann: Fantasy piece, op. 73/2, arranged for horn and piano by P. Damm
L. Sinigaglia: Humoreske, op. 28/2
Jean Désire Artôt: Saltarello (with piano part by T. Hlouschek)
L. Kogan: Song in hassidic tune, and Yah, Ribon (Animato)
J. Strauss: An der schönen blauen Donau, op. 314, arr. by Horvath and Damm
A. Glazunov: Reverie, op. 24
Dukas: Villanelle

while a church concert with organ offered:

G. Torelli: Sinfonia in B-dur (Piccolohorn and organ)
Bach: Du Friedefürst, Herr Jesu Christ, from Cantata no. 143
Jesus bleibet meine Freude, from Cantata no. 147
Fuge d-moll BWV 539b (organ solo)
Mozart: Andante B-dur, from K. 393 (horn and organ)
Theodor Hlouschek: From "Quattro intonazione", Requiem, Gloria tibe Domi (horn and organ)
Mendelssohn: Preludium and Fugue G-major, op. 37 no. 2 (organ)
Christian Gotthilf Tag: Befiehl du deine Wege
Nun danket alle Gott (horn and organ)
Jakub Jan Ryba: Concerto in Dis (horn and organ)

and in Japan, Professor Damm recently performed:

Beethoven: Sonata F-dur, op. 17
F. Strauss: Fantasie, op. 2
R. Strauss: Andante
R. Schumann: Fantasy piece op. 73, nos. 1 & 2
J. Françaix: Divertimento
Brahms Trio, op. 40
Mozart Quintet, K. 407

finally, as a soloist with the Mozart Chamber Orchestra, he gave the following concert in Osaka, Japan May 8, 2000:

Mozart: Concerto, K. 447
Mozart: Concerto, K. 412
(Ouverture)
Saint-Saëns: Romance, op. 36
Strauss: Concerto, op. 11

Professor Damm has also given concerts of all four Mozart horn concertos in the same evening! Professor Damm is certainly an extraordinary musician and his programs should be very encouraging and inspiring for both young and mature players.

Programs

Music for French Horns

Bruce Atwell, James DeCorsey, Kathryn Krubsack, and Patrick Miles, horns
Marianne Chaudoir, piano
April 9, 2000, 2:00pm, Paine Art Center Main Hall
University of Wisconsin-Oshkosh

Fanfare de Chasse ..... G. Rossini
Bruce Atwell, James DeCorsey, Kathryn Krubsack, and Patrick Miles, horns

Suite in F Major ..... G. P. Telemann
Bruce Atwell and James DeCorsey, natural horns
Marianne Chaudoir, piano

Concerto in D Major, K. 412 ..... W. A. Mozart
Bruce Atwell, natural horn
Marianne Chaudoir, piano

Sextet ..... L. van Beethoven
Bruce Atwell and James DeCorsey, natural horns
Marianne Chaudoir, piano

Concerto No. 2 in F Major ..... G. P. Telemann
Bruce Atwell, James DeCorsey, Kathryn Krubsack, and Patrick Miles, horns
Marianne Chaudoir, piano

(L to R) Bruce Atwell, Kathryn Krubsack, James DeCorsey, and Patrick Miles

Mid-West Horn Workshop 2000 - Guest Artist Recital

Saturday, March 11, 2000, Pitman Recital Hall
University of Oklahoma School of Music

Sonata in B-flat ..... R. Sanders
Concerto No. 3 in E-Flat, K. 447 ..... W. A. Mozart
Steve Durnin, horn, Susan Babcock, piano

Hunter's Moon..... Gilbert Vinter
Philip Myers, horn, Howard Lubin, piano

Colores de Mexico ..... Maria Newman
Steve Durnin, solo horn

Trois Hommages ..... Gunther Schuller
Philip Myers and Steve Durnin, horns, Howard Lubin, piano

Seaside Impressions, op. 12 ..... F. Strauss
Steve Durnin, horn, Susan Babcock, piano

Concerto in E-Flat Major for Two Horns ..... J. Haydn
Philip Myers and Eldon Matlick, horns, Howard Lubin, piano

Mid-West Horn Workshop 2000 - Artist Recital

Friday, March 10, 2000, Pitman Recital Hall
University of Oklahoma School of Music

Fantasie, op. 2 ..... F. Strauss
Brent Shires, University of Central Arkansas, horn
Terri Shires, piano

Intrada ..... O. Ketting
Charles Gavin, Stephen F. Austin University, solo horn

Sûr les cimes ..... E. Bozza
David Bushouse, University of Kansas, horn
Sam Magrill, piano

Cantos XI ..... S. Adler
Caroline Kinsey, Arkansas Symphony, solo horn

Larghetto ..... E. Chabrier

España, from Traveling Impressions ..... V. Buyanofsky
Chandra Cervantes, Tulsa Philharmonic Orchestra, horn
Sam Magrill, piano

Concerto for Two Horns, P. 321 ..... A. Vivaldi
Robin Dauer, Arkansas State University, and Ion Balu, horns
Dr. Clark Kelly, organ

Alla Caccia ..... A. Abbott
Terrisa Ziek, Emporia State University, horn
Susan Babcock, piano

Allegro moderato, from Concerto in D ..... L. Mozart
Marcia Spence, University of Missouri, horn
Sam Magrill, piano

Allegro, from Sonata for Horn and Piano ..... E. Ewazen
Amy Jo Rhine, Wichita State University, horn
Susan Babcock, piano

Allegro moderato, from Concerto in D-minor ..... A. Rosetti
Bruce Atwell, University of Wisconsin-Oshkosh, horn
Sam Magrill, piano

Dance, Fool, Dance! ..... P. Basler
Karen McGale, Southern Illinois University-Carbondale, solo horn

Mid-West Horn Workshop 2000 - Artist Recital

Sunday, March 12, 2000, Pitman Recital Hall
University of Oklahoma School of Music

Jagdstucke* ..... A. Zemlinsk
Largo-Allegro, from Concerto in F* ..... A. Vivaldi
Allen French, University of Nebraska, horn
Scott Anderson, trombone
*adapted for horn and trombone by the performers

Bagatelle ..... H. Neuling
Jackie Kerstetter, Kansas State University, horn
Susan Babcock, piano

Adagio and Allegro, op. 70 ..... R. Schumann
Lawrence Lowe, Brigham Young University, horn
Amanda Moody-Nixon, piano

Concerto No. 1 in D-Major, K. 412 ..... W. A. Mozart
Brian Holmes, San Jose State University, horn
Susan Babcock, piano

Harmonielehre: Variations for Solo Horn ..... Randall Faust
Randall Faust, Western Illinois University, solo horn

See Spot Run, from Fun with Dick and Jane ..... Brian Holmes
Brian Holmes, hose horn, Beverly Delaney, soprano
Susan Babcock, piano

Tribute to James Decker

by Walter Hecht

(all photos courtesy Joseph Meyer)

On April 5, 2000, Los Angeles horn aficionados were treated to a rare gift. Los Angeles is one of the most musically social cities and was the home of the first "social horn organization," the Los Angeles Horn Club. On this night, James Decker, a founding member of the Horn Club and well-known studio player and teacher celebrated his retirement from his longtime position as adjunct professor of horn at the University of Southern California. It is usual to state how successful one's career was by the number of students that have distinguished themselves in the music field and, I assure you, Jim's credits on this would be, by any standards, considered amongst the most successful in the country. If his teaching legacy wasn't enough, the audience on this night was charged with the anticipation of seeing his 60 years as a top professional studio, chamber, and symphony player rewarded by a very special concert and reception. In the audience, his professional horn playing colleagues were joined by a generous number of family, colleagues, and well-wishers who have been touched by Jim or his tireless efforts to better the horn playing community throughout his career.

Jim and Mary

On this night, the festivities were organized and led by one of Jim's alumni, Rick Todd, who had the unenviable task of being serious, respectful, funny, and unflappable, simultaneously. Rick is one of the most versatile players around, a terrific conductor, and, on this night, he was really in fine form in a new role as Master of Ceremonies.

Hornists came from all over the country to honor Jim. In the lobby, there was a tasteful display of vintage photographs from Jim's career, featuring pictures of Jim in sessions with Wendell Hoss, Vince de Rosa, Al Brain, Sinclair Lott, Huntington Burdick, Jimmy Stagliano, Jack Cave, Gene Sherry, Bill Lane, Steve Durnin, Rich Perissi, and others. Friends and family greeted their guests, and I must state emphatically that the audience for this event did not feel like an audience attending a concert—this was an assembly of dear friends. During his versatile career, Jim balanced his studio playing with many public performances. He was the principal player of the Los Angeles Chamber Orchestra under Neville Marriner, the California Chamber Symphony under Henri Temianka, the Glendale Symphony, Roger Wagner Master Chorale, and many smaller chamber groups. On the other hand, many of his studio colleagues concentrated almost exclusively on non-public studio playing.

Jim is very devoted to his students. Although he formally retired from playing in 1993, he did not want to retire from teaching at the university until all his students had graduated. He is still teaching several students and will continue until they graduate.

The concert portion of the festivities consisted of the following works performed by the Thornton (i. e., Flora L. Thornton School of Music at USC) Horn Ensemble, conducted by Richard Todd, except where noted:

Mendelssohn *Scherzo*, arr. Steiner

Ardell B. Hake *Fanfare for Horn Octet plus Tuba, op.31*; this was composed by an USC graduate for the Los Angeles Olympic Games.

Clare Fischer *Cornucopia*; Fischer was primarily known as a Los Angeles-based pianist and studio composer. His horn parts were always very melodic and challenging.

Russell Garcia *Variations on a Five-Note Theme for Ten French Horns*; this was first recorded in 1956 by the Los Angeles Horn Club on the album named *Color Contrasts*.

George W. Hyde *Spectrum*, conducted by the composer. Mr. Hyde is a well known Los Angeles-based hornist, composer, and conductor. He was a USC graduate and was the hornist to whom Halsey Stevens dedicated his horn sonata, which Hyde premiered at USC. Mr. Hyde rewrote this piece for 16 horns, rather than the original 8. This was the premiere for the revised, expanded version.

David Raksin *Morning Revisited*, conducted by the composer. David Raksin has composed many important film scores. Tonight, he pointed out the particular parts that Jim and Vince de Rosa played when this piece was originally recorded in 1956. I noted a highly personal bond between Mr. Raksin, Vince, and Jim.

Mozart *Ave Verum Corpus*, conducted by James Decker. This was a massed horn affair open to all players in the audience who brought horns.

Richard Todd leads the Thornton Horn Ensemble

For those of you who are not familiar with Jim's career, here are some of the most memorable events, as quoted directly from Jim:

"My biggest ambition growing up was to play in the Long Beach Municipal Band. I never made it."

"Taking lessons from Jimmy Stagliano and sitting next to Al Brain for five years seemed the best way to learn. Then, being sent to play first with Otto Klemperer in Tchaikovsky's Fifth and Stravinsky conducting the Firebird at the Shrine Auditorium seemed a little much for a 23-year-old kid, but what came out of it was lifetime of employment with the most important music manager in the business."

"On his death bed, Alan Civil, the famous British horn player, remembered only five moments of especially inspiring musical experiences. This is a time when you break out in chills because of the sounds you are hearing. My first experience with that feeling was during a performance of Rachmaninoff Paganini Variations with Arthur Rubinstein. Another was doing the Brahms Trio with Heifitz, the Schubert octet, Beethoven's septet with Heifitz and Piatigorsky, and performing with Toscanini at the Shrine Auditorium. I also fondly remember Bruno Walter and the Stravinsky recording sessions. What these students have to look forward to is the collection of these kinds of experiences that make being a musician worthwhile."

The occasions when the horn players in Hollywood came together to celebrate other horn professionals were usually receptions for the many visiting players. The Deckers owned a big castle in Los Feliz and the Los Angeles Horn Club hosted many of these parties in the late 1940s, 50s, and 60s. These parties included receptions for the horn sections of the New York Philharmonic, the Philadelphia Orchestra, the Concertgebouw Orchestra, the Orchestra of Florence (Italy), the Cleveland Orchestra, and, most important, the Moscow Symphony during the height of the cold war. His home turned out to be the only home in America that the members were permitted to go!

An important part of Jim's legacy is The Wendell Hoss Memorial Library, housed in the horn studio at USC, which will continue to expand and include even more works featuring horns from Los Angeles composers with the donations received. The latest, now being cataloged, is from the former solo horn of the San Francisco Symphony, Bill Sabatini. These donations give the USC students access to literature they would otherwise have to buy and now so much of it is out of print. Another contribution Jim has made to horn pedagogy is the International Video Audition Service Institute (IVASI), formed in 1980 as a means of addressing auditions for symphonic organizations. The current catalogue of forty-six videotapes with twelve conductors cover many of the major works appearing in auditions. As a result, musicians can know complete works and not just excerpts taken from them. These tapes are sold by USC, most often to universities as a means of preparing their students to be ready for the highly competitive audition process.

After the concert, everyone joined in a reception with refreshments and a lot of reminiscing about their years in Los Angeles. The members of the "old" Los Angeles Horn Club who were present stood in a line for a photo opportunity.

In his short acknowledgment speech, Jim credited his outstanding list of accomplishments to the enduring marriage (57 years) to his lovely wife, Mary. Over the years, she spearheaded countless parties for visiting hornists and their families. In fact, for years the Decker home was the hub for any social affair concerning horn players specifically, and brass players generally.

Jim and Richard Todd

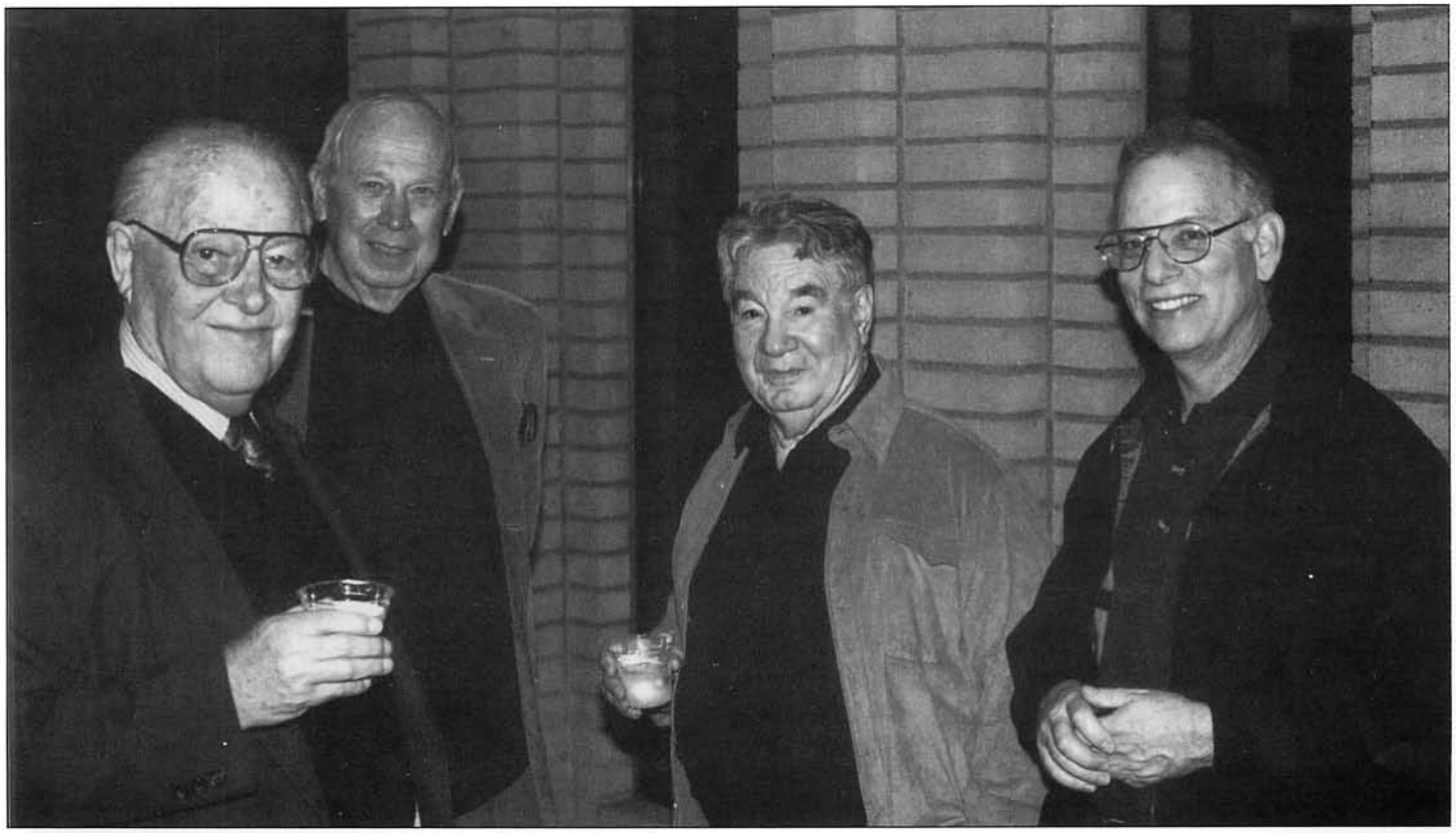
As part of the ceremony, Rick Todd took breaks at intervals from the performance to quote selected letters that Jim had received on this occasion and were gathered in a "Memory Book." The one that brought the most reaction from the audience was from his longtime colleague, Richard Perissi: "Congratulations Jim! Your tenure at USC has sent talented horn stu-

From L to R: Hy Markowitz, Alan Robinson, Jim McGee, Gene Sherry, Gale Robinson, Lloyd Ulyate (a trombonist), Vince de Rosa, Rich Perissi, Gene Ober, Jim Decker

dents into the profession, though I wish you had waited until I was ready to retire."

Jim, in his acknowledgment speech, admitted that he was nearly moved to tears by the praise that from all his friends and well-wishers. Let's hope that Jim will now have many more years to enjoy his ever-extending family, his bayfront home in Long Beach, and his ranch north of Los Angeles in the Ojai valley.

All who attended will forever be indebted for the efforts of Rick Todd, Kristy Morrell, Walter Zooi, and especially Dean Larry Livingston who made this gala event possible.



Jim Decker, Lloyd Ulyate, Vince de Rosa, George Hyde

The HORN!

by Harold Meek

Many may wonder how the "horn" vs. "French horn" issue got started. Here is an article that originally appeared in The Horn Call *in May 1971 (v. I, no. 2, pp. 19-20, 37). Harold Meek, the author and THC's first editor, was as outspoken an advocate for "horn" as he was a fine hornist. Note Barry Tuckwell's response that follows, which appeared in the next issue (November 1971, p. 5). While to this day some feel more strongly about this than others, we can see what the fuss was about in the formative years of the IHS. Ed.*

During the past summer, I was invited by a twelve-year-old neighbor to attend several concerts by the local 4-H band in which she played. Since it was not possible to see all the instruments beyond the first two or three rows, I asked her how many horns were in the band. This drew only a blank look and no reply. Again I asked. This time she stammered, "You mean *French* horns?" No, I meant *horns*.

Two hundred children presumably were being taught, probably by more than one teacher, by the publisher whose music they used, and by the manufacturer of their instruments, that the orchestral horn was a French horn—all "one word," with no indication that "French" is an adjective describing one type of horn only, which is the one made in France with narrow bore, piston valves, and narrow bell. It is not used in the United States.

Up until about twenty years ago, it was the type of instrument that had been used in England almost exclusively since the days of the hand horn, Raoux being one of several French makers whose instruments were regularly imported into England and later copied there. At least one contemporary maker, the house of Besson, makes a clear distinction in their catalog between the French horn and the instrument we use here, which they term simply the *double horn* (in F and B-flat, copied from the German model). So, our British cousins have correctly called *their* instrument a French horn.

The term has been erroneously imported here, probably via the English language, but this is not the horn that has been almost exclusively adapted and used in the United States as well as in most of the rest of the world of Western music. Ours is the German horn, of wide bore, rotary valves, and wide bell. Therefore, for a person outside of England to call the orchestral horn a French horn is as redundant as speaking of the "Boehm clarinet." Let us stick to the main species, horn, and not worry ourselves about the variety used. In addition to the German and French types, there is also a Viennese horn, more closely identified with the German type, but having a still wider bore and double pistons on each valve.

The horn is acoustically different from all other brasswinds since its conical bore most nearly adheres to the original family of animal horns from which it derives. Hence its name, the horn. We have practically no history of the hunting horn as a part of our culture in the United States, but this instrument featured prominently in European culture where it is known as the hunting horn (Britain), *jagd horn* (Germany), *cor de chasse* (France), and *corno di caccia* (Italy). Hunting horn societies (ensembles) exist presently in France, Belgium, and Germany; they give concerts and have recordings available. In the Vienna State Opera, it is not unusual to hear the *jagd horn* (hunting horn) quartets in a Weber opera performed on actual hunting horns.

From hunting horns, the instrument advanced to the *natural* horn, or *hand* horn, and into orchestral use and later on (about 1830) was adapted with valves, to evolve into our present-day instrument. In America, it is known as the *horn*, in Germany as the *horn*, in France as the *cor*, in Italy as the *corno*, and in Britain as the *French horn* (copied after the French-type instrument). The Russians refer to it as the *valt horn* (a transliteration as near to the Russian as I can come), which approximates the German *waldhorn* or natural horn without valves. In Japan, it is the *horn*.

Composers and artists in the United States correctly refer to the instrument as the horn. But many general colleges and universities teach the term French horn. Music publishers sometimes use the term French horn. Dictionaries erroneously continue to list "horn, or more properly the French horn!" And teachers use the term, perhaps unknowingly.

One of my colleagues said, "Blame our teachers." Should we? I believe instead that the professionals, who play perhaps as many as 200 concerts a year, who handle the literature and know it well, who *live* their instrument twenty-four hours a day, should lead the way of explanation for others. One teacher of horn in a "Big Ten" university said, "Sure *I* know 'horn' is the correct term, but no one else here does." I would comment that there is something very wrong with this faculty, and those who helped in the teaching of it. It is up to the general music teachers from our colleges and universities to carry the correct term into the classroom. We have a precise technical language for the brasswinds, and I am simply proposing that we use it.

Still misunderstood and not properly taught is the fact that there are *high* horn players and *low* horn players. This is not to say that one is either superior or inferior to the other, unless we are prepared to say that a soprano voice is better

that contralto. Yet when it comes to horns, most teachers will put their best pupils on first horn, and assign the others to the remaining positions. Actually, a horn quartet consists of two pairs of horns, the first and second horns, and the third and fourth. Most players extend their ranges to encompass the complete three and a half octaves of the horn, but this does not mean that they all sound good in either the bottom or top registers. And sometimes this is true of the middle register as well. So while a player may play *all* the notes, his best efforts may be in the extreme low register, the extreme high register, the middle register, or a slight extension of this middle register. This should never mean that fourth horn is less demanding or that it takes less of an artist to play it than one of the high horn parts. A truly fine fourth or second horn player is just as rare as a truly fine first or third horn player.

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The preceding article was prepared in the summer of 1969 and sent to the *Music Educators Journal* in the fall. Almost a year elapsed before it was printed. In the meantime, the International Horn Society was formed in the summer of 1970 and its organizing committee (I was not one of them) agreed that "French" would be omitted in its name. (You may note that the Workshop this year will carry the name, "Third Annual Horn Workshop.")

Most of the confusion and inaccuracy here in the United States stems chiefly from our failure to use the term "brasswinds" when speaking of members of the brass family. Instead, we are apt to hear "horn"—referring to anything from a piccolo trumpet down to a tuba. Ironically, my above article was placed near an ad in the *Music Educators Journal* which pictured brass and woodwinds—and referred to them all as "horns"! This, of course, is sheer carelessness. But no more so than ads which are selling trumpets (alone), and referring to them as horns. Of course they are not. They are trumpets, members of the brasswind family.

On February 12, 1970, Mike Douglas, the TV talkmaster, interviewed Milt Kamen (comedian) and Jan Peerce (Metropolitan Opera tenor). Douglas introduced Kamen as a "former French horn player." But further in the conversation, one never heard that term from either Mr. Peerce or Mr. Kamen. It was "horn." It is as natural for an artist to use the correct term as it is to breathe. During my years in the Boston Symphony Orchestra, I never heard "French horn" in Symphony Hall.

The late Herman D. Kenin, President of the American Federation of Musicians, stated in a letter to me dated October 22, 1969:

> ... I am certainly sympathetic to the position you take with respect to the proper term for the orchestral horn. A long time ago I was taught the lesson and have always referred to the instrument as the HORN.
>
> Your suggestion that the Federation might help educate our people is a good one, and I shall give a copy of your letter to Mr. Stanley Ballard, the editor of the International Musician.

On the other hand, a letter dated February 14, 1968, from a person who must necessarily remain anonymous in this discussion—but whose voice has been heard by millions over the radio since the 1930s—states:

> I really see no reason why we shouldn't (call the instrument a French horn), if only to distinguish it from the other brass and the so-called English horn which is not a horn at all. I would also think that common usage would allow us to use the term.

The above point of view begs the question! Are musicians supposed to know and use the correct terminology, or can we afford to be careless? Musical slang, which French horn is in my view, is as repugnant as "ain't" is in general language. Both are noted in dictionaries however. We are all too familiar with the term "muta," meaning "change to." And seeing the term "muta in C" in opera horn parts, for example, means exactly to the player to change (from whatever horn key he was in) to horn in C. Careless copyists and editors frequently transcribe this to "muted horn in C." Something else quite different. In my view of "French horn," I believe that something of this sort occurred a couple of centuries ago (more or less!) when someone overheard two of our British-cousin horn players discussing their new French horns (just over from Paris). This unknowing eavesdropper has been perpetuating "French horn"—one word— as gospel ever since. To our two mythical horn players who knew what they were talking about, French horns referred to horns from France. The generic term was, and still is, horn. A trumpet is a trumpet (not a horn), a trombone is a trombone (not a horn), a tuba is a tuba (not a horn)—and quite naturally all are brasswinds, just as all woodwind instruments are woodwinds.

Harold Meek [was] an internationally-known horn player. Author of studies for his instrument, he also acted as advisor-consultant to several musical dictionaries and books about the horn. Adjudicator and clinician, he [was] sometime lecturer at Harvard University, and former principal player of the Rochester Civic and Philharmonic orchestras, Boston Symphony, and Boston Pops.

To the editor:

I found the article by Harold Meek on the "Horn" as opposed to the "French Horn" most interesting. There are, however, two positions on which I would like to comment.

The narrow bore French horn with piston valves has been out of use in England for far longer than the twenty years

referred to with the notable exception of Dennis Brain, who used a modified Raoux until the fifties, when he changed to an Alexander.

Aubrey Brain played on a single French horn in F, and other members of the BBC Symphony Orchestra played on similar instruments. This was the only section to do so. But when he retired, the section changed to Germany-type horns made by Boosey & Hawkes, which were similar to the well known Alexander double. The other two London orchestras have been playing on German horns since the thirties; the London Philharmonic using Alexander doubles. Just before the second World War, George Szell imported a set of Lehmann compensating horns for the Scottish Orchestra which are similar to the horn now made by Lidl.

With regard to the common usage of the term, "French Horn"—in my experience it is used more widely in the USA than in the UK.

It occurred to me when I read the article how difficult it is to generalize on certain aspects of horn style and sound. We all know what is implied by the term, "French style": a distinctive light tone with a pronounced vibrato. But not all French hornists play in this way. Similarly, the German style is said to be heavy and ponderous. This is also erroneous, as many players there played with a light sound—most first and third players using single B-flat horns, and in some cases, double horns in B-flat and high F. The Viennese tradition of playing on the single F Vienna horn is really confined to the Vienna Philharmonic, the players of which as drawn from the Staatsoper, and even here they use horns in B-flat and at times in high F—this I have seen for myself. In England, the American sound is generally thought to be thick and heavy, but there must be more variety of styles here than in almost any other country. The so-called English sound is also not standard. I could name several leading players whose tone would not be out of a place in a section of Viennese or American players. So, although in general we can say that there are national styles, not every player will conform. Personally, I think the ideal sort of horn player should have the tone of Gottfried von Freiberg, the musicianship of Vitali Buyanovski, combined with the facility we associate with the French school. Are there any other suggested recipes?

Barry Tuckwell

The Besson catalog mentioned was obtained in 1956. That is the basis for part of the twenty-year period referred to. Editor.

The Evolution of the Horn in France and Its School

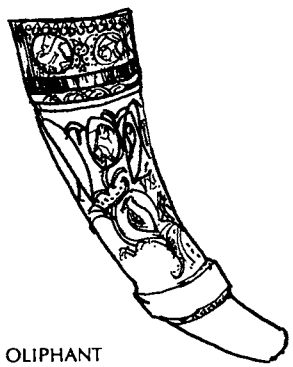
by Georges Barboteu
(English translation by Nancy Fako)

This article is the text of a lecture given by Barboteu at the Seventh Annual Horn Workshop at the Orford Arts Center, Magog, P. Q., Canada, on June 19, 1975. It appeared in French and English in The Horn Call *VI, no. 2 (May 1976): 23-40. It is considered by many (present company included) to be one of the most interesting articles appearing in the journal over the first 10, even 20 years. It is a pleasure to reprint it here. Ed.*

I

France seems always to have been linked with the history of the horn. Throughout the centuries, it is France which has given it its letters of nobility, and it is France which has best known how to assimilate the discoveries, the original ideas, and the improvements coming from other countries. But first, what is the true origin of our orchestral horn?

In the beginning, of course, there is the simple *corne d'appel* (signal horn) which has had numerous offspring, such as the noble *Olifant* of the Middle Ages—the same one which the unfortunate Roland used to Roncevaus to summon help—or the legendary horn of the Alps, that famous and cumbersome *Alpenhorn*, whose beautiful voice carries for many miles in the Swiss mountains. But during Roman times, this simple instrument had already given birth to a much more elaborate instrument. This was the *cornu* which was used in military bands in the time of the Romans. In order to avoid the inconvenience brought about by a very long tube, the Romans had the idea of coiling the instrument into a circle, and, as with the *corne d'appel*, the bore was conical. It is this *cornu* that the three famous musicians are playing on one of the bas-reliefs of the Trajan column in the middle of the Forum of Trajan in Rome. The name of the instrumentalist, *cornicen*, is even used in the title of the school where he studied, the *collegium cornicinum*.



OLIPHANT
— Karen Debbink
Big Rapids, Michigan

It is quite certain that at the fall of Rome the barbarian invasions caused the art of the *cornicen* as well as the technique of making the *cornu* to pass into oblivion.

It is in Germany that this instrument seems to have been rediscovered. This must have happened around the 13th century. Many contemporary documents give us the description of an instrument which in one way or another reminds us strangely of the *cornu* of the Romans. Whether it is the *Jägerhorn* described by Virdung[1] in 1511 or a horn twisted three times in a circle of which we find traces from 1502, it is indeed the same instrument, which is the exact rebirth of the *cornu*.

It is this horn coiled in a circle which was adopted in France, where it was called a *cor à plusieurs tours* (helical horn or horn with many coils). It is this *cor à plusieurs tours* which was used in the 16th century for the hunt: it is also called the *trompe*, and it is under this title that it is always designed today in the vernacular of hunting. At the same time, there was also used for hunting a small horn coiled in a single circle. This is the *huchet* (huntsman's horn). It is to the deer hunt—*la chasse à courrée* (mounted hunting)—that we owe the utilization of the *cor à plusieurs tours*. Previously, only the olifant was used, which begins only 38 centimeters long, did not have much carrying power over long distances. For the deer hunt, it is necessary to have an instrument with a sound that can be heard for long distances: this is why the *cor à plusieurs tours* was adopted.

In 1639, Francesco Cavalli used the hunting horn for the first time in the orchestra, in his opera *Le Nozze di Teti e di Peleo*. It was not until 1654 that a Venetian company, at the instigation of Mazarin,[2] brought this work to the French public, and with it the discovery of the beauties of the horn. A little later, in *La Princesse d'Elide* of Molière, Lully introduced a ballet (*Les Plaisirs de L'Ile Enchantée*) in which he used a fanfare of horns. Without doubt, in the music of Lully as well as in that of Cavalli, the harmonies assigned to the horn are of a necessity simple: it is nevertheless true that beginning at this time the instrument itself attains a rather high level of workmanship.

In the early 18th century, the Marquis de Dampierre, Lieutenant of the Hunt of the Duke of Maine, composed a great number of fanfares for the hunting horn, which were a determining factor in the musical future of the instrument. Rameau himself imitated Dampierre in *Hippolyte et Aricie* ...

In the second half of the 17th century, the horn had therefore become a sort of French specialty. It was at this time that the course of its development is going to change in a curious manner. In 1860, a very brilliant young gentleman from Bohemia (where he was Viceroy), the Count of Sporck, undertook a tour of Europe, as all rich young aristocrats owed it to themselves to do. He was enthralled by hunting and by music, and he was nicknamed the 'Premier Huntsman of Europe'. Beguiled and captivated from the moment of his arrival in France by the *chasse à courée* (that the Germans

called *Parforcejagd*), Sporck decided to bring back to Bohemia both the principle and the rules of the *chasse à courée*, and the instrument which is inseparable from it. He had two of his own serfs, Wenzel Swida and Peter Röllig, learn the French horn: these were the first of a long line of instrumentalists who would change the history of the horn.

In fact, supplied with instruments brought from Versailles by Sporck (they had been manufactured by Caretien in Paris), our two companions trained numerous followers. From that moment, there was formed in Bohemia and in Vienna, where Sporck sojourned more and more often, a true school of the horn and also a school of the manufacture of the instruments. It is thus that, in their workshop in the Naglergasse[3] in Vienna, the Leichnambschneider brothers began to copy the French instruments while bringing to them appreciable improvements. In particular, it is to them that we owe, around 1703, the invention of the famous 'crooks' of different lengths which, in being adapted to a horn of reduced diameter, permitted the changing of the key of the instrument without having to change the instrument itself.

CORNU
— Karen Debbink
Big Rapids, Michigan

The first orchestral horn had been born. Around 1720, all the royal courts of Europe possessed at least one pair of horns (often made of silver) manufactured by the Leichnambschneider brothers, and instrumentalists trained by Swida and Röllig. France alone, paradoxically, remained separate from the movement.

A new step forward was taken when Anton Josef Hampl (also a Bohemian, since he was from Prague) discovered the technique of stopping notes. In stopping the bell to a greater or lesser degree, one can lower proportionally the original pitch, and thus fill in the missing notes of the scale. It is finally to Hampl that we owe the crooks placed in the middle of the instrument—while the Leichnambschneider brothers placed them at the end.

Hampl trained innumerable students: among them it is necessary, of course, to cite the great Punto, who was perhaps the greatest horn player of all time.

In France, the effects of this Bohemian tide were felt around 1750. Two horn players—introduced by Stamitz at La Poupliniere's concerts —obtain positions with the Opéra: they are Syrinek and Stainmetz . . . Until then, Parisians had heard only the powerful sounds of the old hunting horn in the orchestra. Suddenly, they discovered the velvety smooth sound of the Viennese horn, enhanced by the instrumentalists of the Bohemian School. It was a revolution, from which emerged the entire French school of horn playing.

For in order to meet growing demand, the 'Germans,' as the Bohemians were called, trained some French students. From 1769, one begins to find the names of French horn players in Parisian orchestras.

The French School was born the day when a horn player of Bohemian descent, Jean-Joseph Rudolphe, was named principal horn at the Royal Academy of Music. A composer and instrumentalist, his influence was to be very great, and it is necessary to remember the year 1784 which marks the date of the birth of the French School. The French School was to continue to be marked by the Viennese influence. Whether it was Leutgeb or Thürrschmidt, it was Austrians who influenced the evolution of the French horn. And the day when Thürrschmidt met the manufacturer Lucien-Joseph Raoux, he suggested to him some improvements which were to lead to the creation of what we call the *cor-solo*. Soon, all the virtuosos played the Raoux horn . . .

Among them, of course, the celebrated Punto, for whom Mozart composed the Symphonie Concertante K. 297B, and to whom would be dedicated the Sonata, op. 17, of Beethoven in 1800.

It is Punto who taught, among others, Buch and Kenn, who would be professors at the Paris Conservatory beginning in 1794. And it is he also who attracted to Paris a great number of extremely important soloists, among them the celebrated Heinrich Domnich, who would publish in 1808 his *Méthode de Premier et Second Cor* which served for many years as a bible to horn students.

Three names immediately follow that of Domnich in the teaching of the horn, that of Vandenbroek (*Méthode nouvelle et raisonnée pour apprendre à sonner du cor, 1797* [New and Systematic Method for Learning to Play the Horn], that of Frédéric Duvernoy [who was even named Chevalier de la Legion d'honneur for his artistic accomplishments]... and finally Louis-François Dauprat, whose method, published in 1824, is perhaps the most important ever written... He was the teacher of Jacques-François Gallay, who in 1842 would replace him as professor at the Conservatory.

But the days of the natural horn were numbered: the valve horn would replace it. A valve horn class was formed in 1833—and soon Gallay, the last great natural horn player, would seem oddly out-dated . . .

II

In my opinion, the most important event in the beginning of our century was the use of *vibrato*.

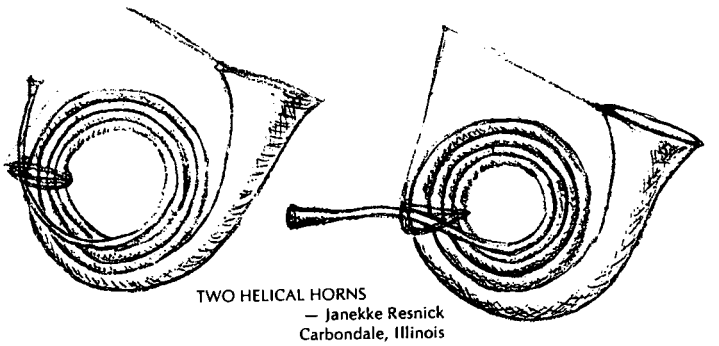
According to horn players in French orchestras of the late 19th and early 20th centuries, conductors, critics, and audiences overlooked the missed notes of the horn players during concerts.

Monsieur Jean Devémy, gifted with an uncommon temperament, was one of the only horn players of his time to play without accident on the F horn. At the beginning of his brilliant career, his vibrato was compact and warmly expres-

sive. This innovation and this security was marvelous, to such an extent that the majority of horn players imitated him.

His influence was great for we observe that this manner of playing actually continues with some variations in many countries of Eastern Europe.

In 1950, I was his student at the Paris Conservatory. It was in that year that I obtained the *prix d'honneur* (first prize with honor). My relationship with him at the Conservatory and then at the Théâtre National de l'Opéra Comique was friendly, even affectionate. I was impressed with his talent, his vitality, and his good disposition. In order for you to better understand this man, I am going to take the liberty of reading to you some excerpts from an article written by him in a French periodical:



TWO HELICAL HORNS
— Janekke Resnick
Carbondale, Illinois

> Everyone knows that the main point of horn technique with consists of perfecting the tone quality. In comparing French horns with German horns, everyone is aware that there is a striking difference between them from the point of view of tone quality. This difference, contrary to what is generally believed, does not in any way originate from the bore or from any other technical details of workmanship. A horn manufactured in Erfurt and a horn manufactured in Paris are not notably different. It is only the position of the lips, the structure of the throat of the performer, *due to the language of his country*, which makes the difference in sound.
>
> Aside from physical differences, there are obviously differences of technique in the schools of each country. The Germans conceive music more in the stressing of the nuance, in the increasing of the intensity, whereas the French are principally concerned with the vibration of the note: the expression is the production and the holding of the tones independent of the phrasing which adds its own expressive requirements. Therefore, it is not entirely because of this vibrato that foreigners often reproach the French school of horn playing. *I do not teach this vibrato*, but a certain resonant undulation that is the result of the temperament and the sensitivity of the player. *Jean Devémy*

It is true that the spoken language of a country can give an individuality to a hornist's playing. We notice that Jean Devémy refrains from teaching vibrato.

However much this way of playing was adopted, Monsieur Lucien Thévet of a more recent generation, wrote a horn method which was very important during this period in which he points out the use of vibrato and how to do it as a normal method of expression and of playing.

Vibrato was thereby made official; it was the continuous vibrato.

At the present time [1975], Monsieur Lucien Thévet teaches at the National Conservatory of Versailles. A person of note of this half of the century because of his work and his method, he was solo horn at the Société des Concerts du Conservatoire and at the Théâtre National de l'Opéra.

However much Toscanini and other conductors had esteemed the horn playing of the French before 1939, they certainly did not after 1945.

It is in 1951 at an international music contest that I had the revelation of hearing the playing of foreign horn players.

Having been a student of my father, a professor at the Conservatory of Algiers (Algeria) and a horn player who did not use vibrato, it was easy for me to adapt while still preserving the personality of French playing. It is thus that the jury voted unanimously that I receive the *premier prix*. My opinion was formed.

From 1952, the tendencies would change.

Recordings on one hand and more rapid means of transportation would give us the opportunity to hear how the horn was played elsewhere, especially with the coming of the great Anglo-Saxon orchestras to France.

It is in the area of popular music that vibrato was excluded at first.

Recordings of this kind of music by American and British groups, very popular at that time, influenced responsible French musicians. In order to be hired by these groups, it was necessary to refrain from using vibrato on one hand, and to have an instrument of German design with rotary valves!!!

That seems ridiculous; without wanting to discredit foreign manufacturers in whom I recognize undeniable qualities, I think that it is not the instrument but the manner of playing it which is important and fundamental.

At any rate, the custom was established.

In the classical field, the use of vibrato remained in certain important groups.

We witnessed at this time some reactions more or less nuanced of certain conductors and we heard some unkindly comments on their part. Even the music-loving tourists were surprised by this kind of playing the horn.

We are criticized and an evident ostracism was established in countries under the Anglo-Saxon influence. Moreover, this ostracism had been latent since the advent of the vibrato and remains, alas, even now.

Many of our French colleagues, having won their *premier prix* at the National Conservatory, tried their luck abroad. After having won brilliant contests on the technical level, they were obliged not to use vibrato under pain of . . . dismissal!!! We had the confirmation of this fact in the objections of conductors against the continuous vibrato.

That has not prevented these French musicians from having brilliant careers, careers as soloist, performer, soloist

with orchestra, and teacher. Of course, vibrato was excluded from their playing.

It is necessary to recognize that aside from this problem, the technique of the French School was very good in the sense of the virtuosity that had been handed down to us from French horn players of the 19th and early 20th centuries.

I will always remember a remark of Charles Munch (after my stay in the USA) a short time before his death (which was painfully felt by all French musicians) saying to me, "Young fellow, above all, not *à la française*. . . !" before a rehearsal of a Brahms concert at the Athens Music Festival. I acknowledge that he had quickly changed his mind . . .

I must also say sincerely that having been my father's student in the beginning, my opinion has never changed. Even (and I recognize it) if on arriving in Paris I had been won over by this way of playing which was very widespread in France, I feel that the continuous vibrato is a trick which facilitates the technique of the player who uses it. Indeed, however pleasant the result is to hear in certain works, musically, and especially in classical music, this vibrato greatly annoys me. On one hand, if the vibrato [as] used by Monsieur Devémy was compact and warmly expressive, turned into an almost measured and continuous vibrato, it was the object of violent and obvious criticism.

In time, the horn players who used vibrato retired. At any rate, I consider these people very worthy of respect. Their talent and their sincerity throughout their brilliant careers remain for me the mark of a completed era.

During all this evolution of horn playing in France and according to the well-documented book (*The French Horn*) by our deceased colleague Morley-Pegge, we can certainly state that French instrument makers were responsible for a technical revolution abroad.

In fact, while our English colleagues at this time (late 19th and early 20th centuries) ordinarily used the French instrument of Raoux and the Germans, for their part, pursued a technical evolution, we witnessed the suppression of piston valves and the adoption of a system of rotary valves, which is a way of facilitating maintenance and not technique, and also many changes in the curve of the tubing and the bore.

During this evolutionary period on the technical plane, the stagnation of French makers (and not the *refusal* of French instrumentalists) made it possible for foreign manufacturers to take advantage of this opening on the international market.

One of my friends, Louis Vuillermoz, using the Sax-Blakey [valve] system of 1912, brought out an ascending compensating horn in F and B-flat, the third piston of the F horn giving the tonality of G, and on the B-flat the key of C. This system was produced by Thibouville-Lamy, and then exploited by Selmer, Couesnon, and Courtois.

This instrument was very popular in France and musicians still use it today. My colleague, Lucien Thévet, was responsible for improvements to this instrument through Selmer.

As for myself, I transformed a model belonging to my colleague Louis Bernard (Vuillermoz system), at first for Couesnon, then for Courtois with whom I am still associated, which had utilized inclined piston valves, offering the possibility of a better hand and wrist position.

These developments took the form of a reduction in the size of the bore which was too large at the beginning of the instrument and which dulled the sound, and I proceeded to make a few important changes in the curve of the tubing. Then, in deference to what was fashionable at the time, I had them make some rotary valve instrument identical to that with pistons, ascending and descending, the only manufacturer in France to have made these models.

It was very obvious to me that the shortening of the length for the key of C by the third valve on the B-flat side made the sound more colorless than that on the F side, but I think that addition of the continuous vibrato in addition to the enlargement of the bore at the beginning which dulled the sound, have contributed to the severe criticism by conductors and the label of "Saxophone."

But let us no forget that all these changes and this way of playing were for the purpose of this much-clamoured-for security!!! One must combine the pleasant with the useful . . .

However much these past things were accomplished in France, the problem of security remains for everyone. Very often we declare that it remains absolute. Because of the length of the tube of our instrument, the notes are terribly close together and demand a great precision of tone production.

Nevertheless, the problem of security ought not be resolved to the detriment of the music and technically to the detriment of the original sound of our magnificent instrument.

If there were ill-feelings about vibrato, the choice of school was definite after 1968.

Monsieur Jean Devémy retired as professor of horn at the Paris Conservatory. The post became vacant and there were five candidates for this high position: Messieurs Lucien Thévet, Andre Fournier, Roger Abraham, Charles Conord, and myself, Georges Barboteu. It was on the first ballot that I had the honor of being named to this post. I took up my duties in October 1969.

As I have already explained above, Monsieur Lucien Thévet, through his method and his use of vibrato, represented a certain epoch. Monsieur Conord, student of Jean Devémy and a follower of the use of vibrato, was already solo horn in Lille and was professor there.

Monsieur Fournier and myself were of another generation, that which had brought about the synthesis and which because of this had the monopoly in Paris in the popular music field, in chamber music, contemporary and classical music.

Monsieur Andre Fournier was named solo horn in the Orchestre National where he plays at the present time. Monsieur Abraham, professor at Strasbourg and solo horn of the symphony orchestra of that city, was for four years the solo-

ist of the Orchestre de Paris when it was first formed.

As for that which concerns me, deeply interested in composition on one hand and by my instrument on the other, I wrote some *Études Concertantes et Classiques* and many other pieces: instrumental solfège, duos, trio, woodwind and brass quintets, as well as an experimental piece which was performed at the Théâtre des Champs Elysées by the Orchestre de Paris under the direction of Marius Constant with myself as soloist.

I sincerely believe that on the pedagogical plane all my colleagues were qualified to assume the responsibility of this high position. But at this time the problem was to decide: continuance of the vibrato or synthesis of the German and French schools.

The choice was made.

Because of that, it was necessary that one know what happened in France to stop this ostracism, and it was only through recordings that we were able to acquire the means of doing so.

It was at this time that our deceased colleague Dennis Brain was playing and making magnificent recordings.

With three other French players, Gilbert Coursier, Daniel Dubar, and Michel Berges, we decided to record the *Konzertstück* for four horns by Robert Schumann; a work at this time not often recorded and which could give us, consequently, a great audition.

The Club du Disque Français gave us this chance after many fruitless proceedings with other recording companies. All four of us went to join Karl Ristenpart and his orchestra at Sarrelouis (Germany).

Anecdote: The night before our departure I remember having played the Fifth Concerto of Duvernoy, in public, at the marvelous old Salle du Conservatoire, where the Société des Concerts has performed since the 19th century, before deciding to move to the Théâtre des Champs Elysées, a much larger hall.

After the concert, I met my friends at the station and we spent the night on the train, only half-sleeping and ending up fatigued and feverish . . . Our rest and concentration were scarcely up to maintaining our serious preparation. Arriving at Sarrelouis at 7 am, and not being able to have our hotel rooms before 10 am, we left to revive ourselves and kill some time having breakfast, which had, I must humbly admit, the looks of a rather solid meal . . . At such time as we arrived, I must admit, we were late for the session! It had been arranged for 10 am until 8 pm, but at 5 pm it was finished!

I am telling you about this recording more than others because it was for my friends and myself one of the best memories of our careers. When we learned of the purchase of the tape by the American company, Nonesuch, and by other European companies, our purely "philanthropic" end was attained. Later on, we had the opportunity to record some classical works for four and two honors, always with this quartet, with the French company Erato. Then I made a good number of solo recordings from the classical repertoire.

III

Technique

It is not my intention to present here a complete course on technique or interpretation, but to inform you, through a *résumé*, of the manner of teaching our instrument during the following two phases: before entering the conservatory, and during the course of study in the French conservatory.

Being with the principle that is not possible to express one's feelings or to interpret a musical work while having technical problems, it is fundamental to give to beginning young horn players a basic foundation in this technique.

We have all observed that in the entire range of classical music: attack, tone, scales, intervals, arpeggios, the trill, are the essential elements of this foundation, without forgetting, of course, breathing and the functional and fundamental use of air. It is therefore this technical work and its application which will assure young students a good beginning in the music of our instrument.

It seems to me that it is indispensable in the beginning to play the F horn. It is not without reason that this key was chosen. And very often for reasons of facility or security we prefer the B-flat horn to the F horn, which has, however, a specific sound. I know that some sound specialists have claimed that there was little different technically between the two sounds, and that the weight of the metal had no effect on the tone quality of the horn in general. I am not of this opinion.

At the Paris Conservatory, the recruiting of students is accomplished through contests, and it is usually prize-winning players from provincial conservatories who present themselves in order to pursue their musical studies at a higher level. Therefore, I have not participated in the beginning of their studies. In the beginning, I had a few difficulties, a few problems, with young horn players who had had teachers who used the continuous vibrato. Their reconversion was not easy and often it was necessary to go back to the beginning. But their adoption of the school and the understanding of the professors and students gradually diminished the problem.

My job consists of perfecting their technique and teaching the interpretation of classical and contemporary works, then orchestral excerpts.

The French being individualistic, I see to it that they develop, according to their aptitudes, the sense of responsibility that they must have relative to the orchestra and music of all types.

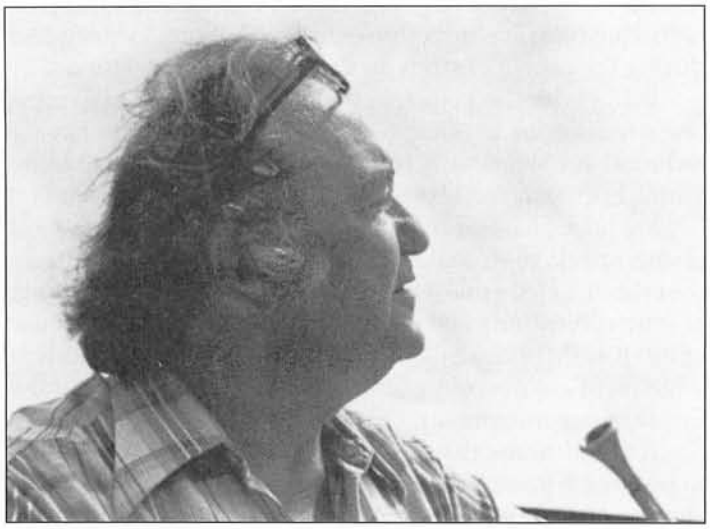
The students have available eminent teachers of chamber music, sight-reading, and musical analysis.

It is necessary to obtain a certificate in each of these disciplines in order to present oneself at the horn contest to obtain a prize (that is, during the second year, the first year being devoted to study).

Monsieur Gallois Montbrun, director of our conservatory, often invites an eminent foreign personality to the final

contest to be a member of the jury. This fortunate initiative gives us the possibility of a beneficial contact on the international level.

The students of the horn class play in the orchestra. This activity is an inherent part of their studies. After they have won their *premier prix*, they will be able, while waiting to find a position in a professional orchestra, to play in a large symphony orchestra composed of other *premier prix* winners at the conservatory, a paid position.



"Ce Soleil! FORMIDABLE!"

They can play as soloists if they wish. For example, there was a public concert this winter in which four of my students played to *Konzertstück*, dear to my heart, of Robert Schumann.

We are anxiously awaiting a new series of studies by our director, Monsieur Gallois Montbrun, clearly outlining a selective preparation for international contests.

I want you to know, my dear fellow horn players, that all my students, as well as my French colleagues, are happy to know that one of their countrymen is participating in this International Workshop, our purpose being to join with you in order that we may together serve Music.

Notes

[1]Sebastian Virdung, *Musica Getutscht und Ausgezogen* (Basel, 1511).

[2]Cardinal Mazarin (1602 - 1661), statesman and patron of the arts.

[3]Naglergasse, the traditional street of the trumpet-makers in Vienna.

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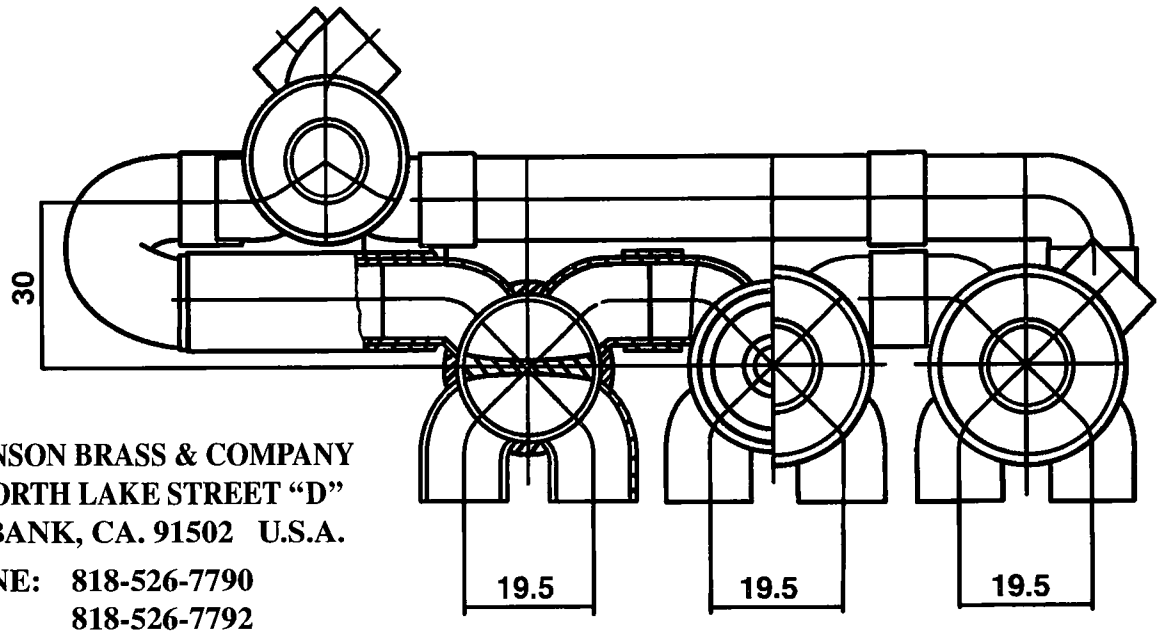

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Virtuosity

by Osbourne McConathy

This article appeared in The Horn Call *II, no. 1 (November 1971: 46-48. It provides an interesting insight into the current state of affairs at the time. What strikes me about it is how true and useful these insights are in any time. Ed.*

In the past twenty years or so, the number of recordings featuring the horn soloist has increased so greatly that it seems as though a revolution has taken place in the history of the horn. Difficult concertos and other pieces for the horn have been recorded with a virtuosity astonishing for one of my generation. This literature was not unknown in my time and horn players were expected to perform it, but it was hardly ever performed in public unless at a graduate recital or, at the most, a popular concert. While it cannot be said that the horn has reached the status of the violin or piano as a solo instrument, still the great number and variety of horn recordings do indicate that a new development has taken place, and I would like to make a few observations about this.

A word about myself will explain my interest in the horn. My father began his musical career as a horn player, and although he gave it up early in life his horn was always in the house, locked up, it is true, away from me for safety. My father's best friend was Leopold de Mare, first horn for many years of the Chicago Symphony Orchestra, and my family and the families of several members of the Symphony Orchestra were intimate friends, spending our vacation together on Lake Ripley in Wisconsin. At family gatherings, I naturally absorbed a lot of musical folklore and I was particularly impressed by hilarious stories of Xavier Reiter, the eccentric horn virtuoso. I discovered a way to get at my father's horn and, to make a long story short, eventually became a horn player myself, thanks to the efforts of my teachers, Anton Horner and Joseph Franzl. Later on, I studied with Willem Valkenier and I can't begin to recount the many good friends in the horn profession who have helped me in my struggles with the instrument—as Franzl said, "No one except a horn player knows the agony of the horn."

Many years ago, de Mare's daughter, Leonora, shocked me when she told me that she didn't think her father had ever played with the virtuosity of Dennis Brain. As children, her father had been the personification of perfection on the horn to us both. It is childish, of course, to compare two such players as de Mare and Brain, and yet it seemed that Brain's records seemed to have a different dimension of fluency. As I look back now, it seems to me that the difference was not as great as we thought but was rather one of intention, that, as great as they were in their own musical worlds, their goals were not quite the same.

A brief look at the history of the horn will help explain what I mean. During the first half of the 19th century and even before, horn solos were a common feature at all sorts of concerts. Horn virtuosi, singly and in pairs, toured all over Europe and as far as Russia; and the number of concerti and soli written for their instrument is staggering. It was the age of Paganini and Liszt, and virtuosity was the rage. Perhaps the horn was featured so frequently because it was a novelty, especially because of the wizardry of hand-horn playing. Some, like Vivier, famous for his playing of chords on the horn, were considered by many to be charlatans, but even a slight acquaintance with the music performed, even the comparatively simple works of composers like Rossini, Weber, and Schumann, convinces us that these traveling soloists were great players.

And then, curiously, about 1850 a halt came to all this activity. The appearance of a horn concerto on a regular program became a rare occurrence. Perhaps the novelty had worn off. Most of the repertoire was not musically significant. The increased use of the valve-horn introduced new problems of tone and resonance. Larger halls and larger orchestras required greater power of sound. I don't believe that horn playing deteriorated circa 1850 but that players strove from different goals. It was a period of transition for the horn, and Wagner in his preface to *Tristan* was aware of it when he requested horn players not to play without their hand in the bell. When Mendelssohn's Nocturne was first played in London, it was played by Platt who was famous for his tone, but was not a virtuoso such as Puzzi had been. Horn players became specialists and those who were superior in all departments became rare. This state of affairs lasted until recent years. Avalone, for instance, was a great Wagnerian horn player at the Metropolitan Opera House in New York, but I doubt that he would have been equally as good in a symphony orchestra. Billy Franck of Chicago (who had been a horn soloist) once told me that horn playing was "all tone and phrazunk." Anton Horner said to me that all the virtuosity in the world would never sound as brilliant on the horn as on the trumpet. Bruno Jaenicke played the Oscar Franz etudes with great effect, but once when we were listening to Bobby Brown warm up he said he wished he could do what Brown was doing. When de Mare played, one thought of the beauty of music and not its difficulty.

All of this is not meant to suggest that horn players today do not play with beautiful tone and beautiful phrasing. It is true that tastes differ as to what constitutes a good tone, but that it is not the point either. Aubrey Brain once wrote an article comparing the tone of the German and the French horns, to the advantage of the latter. In the beginning, the Raoux horn was the ideal for all countries, but many changes have taken place since then and many will doubtless occur in the future.

The point is rather that true virtuosity is based on a beautiful tone and true musical expression, and that we must not forget that Brain and other great players had these attributes as well as marvelous facility. And we must beware that the fascination of the many stunning horn performances on records mentioned earlier does not lead to a return to the barren virtuosity-for-its-own-sake of the early 19th century. The musical beauty, whether it be of Oberon's or Siegfried's horn, should be our goal.

Osbourne McConathy was the solo horn of the National Symphony Orchestra, Washington, DC, the Chautauqua (NY) Symphony at Chautauqua, NY, and the Rochester Civic and Philharmonic Orchestras. He was invited by Serge Koussevitzky to the Boston Symphony Orchestra where he played for 22 years. For the past 15 years [-1971], he [was] a conductor of the Boston Opera Company and the American National Opera Company, where he led the first American performances of Schoenberg's Moses und Aron *and Berg's* Lulu, *as well as many of standard French and German repertoire. He [taught] horn at Boston University and [was] associated with the library of the Boston Symphony Orchestra. He holds the BS degree from New York University, and held a three-year fellowship in conducting at the Julliard Graduate School of Music. He also conducted WPA symphony and opera projects in New Jersey. His horn teachers were Anton Horner and Joseph Franzl.*

Profile Interview with Philip Farkas

by Tom Cowan

This interview appeared in The Horn Call *VII, no. 1 (November 1977): 60-68. As many before me, having had the privilege of meeting, listening to, and speaking with this wonderful musician and person, there is little else that can be said—when it comes from the source, it just sounds best. Enjoy! Ed.*

TC: Your general background is fairly well known, but there are some conspicuous gaps. Let's discuss your background in detail.

PF: During my childhood and until my studies in junior high school, I had very little exposure to music in the home. None in my family were particularly musical, although there were rumors that a great-aunt back in Vienna was the original *Merry Widow* in Franz Lehar's operetta. My parents thought, as did nearly all parents of the time, that the study of piano would be good for me, but two years of lethargic study on my part did not seem to do me any good whatsoever. Like many other adults, I look back with deep regret that I did not apply myself more enthusiastically to that important instrument. During the years of piano "study," I was also involved with Boy Scouts, and, when I learned that our troop needed a bugler, I went to a nearby pawn shop and purchased a used bugle for $3.00. When I attempted to sound it by blowing air through it and got not result whatever, I burst into tears, thinking that I had been cheated, since, by looking through the mouthpiece I could plainly see that the little brass reed, so essential to my success on Halloween horns, was missing from this one. It was several days before I had the revelation that one buzzed his lips together to make a sound on the bugle. Later, I learned that this applied to nearly all brass instruments. In due time, I became quite proficient on the bugle, and because of this, decided to drop piano, coming to the conclusion that the bugle was the better instrument. And, if you listen to me play both the bugle and the piano in rapid succession, you will come to the same conclusion!

Because of an altercation with a gym teacher it was decided at school that I could fulfill my physical education requirements by joining the marching band. Unfortunately, the band did not use either piano or bugle, so I was presented with the only instrument available at the moment—a huge BB-flat tuba. I quickly learned to love this instrument and made by formal musical debut on the tuba, playing *Way Down Upon The Swannee River* at a school assembly. This tuba-playing career was short-lived, however, as a street-car conductor on the car I took home every afternoon forbade me to ever again bring the bulky instrument aboard his crowded street-car. However, pointing to a horn being carried by another student, he opined that something of that size might be permitted, so I went out and rented a horn. Had the conductor pointed to a flute, I undoubtedly would now be a flautist.

So, at age fourteen I started the study of the horn which we so ignorantly called the French horn in those unenlightened days. At eighteen, I cut classes in high school one day in order to audition for the first horn position in the newly-formed Kansas City Philharmonic. I got the job, but assumed that this was the way things usually went—you studied an instrument for three or four years and then went out and procured a symphony job. Several of my musician friends had the same experience, so we all thought that this was a fairly normal experience. And perhaps it was. But I'm afraid this is no longer true. The standards are much higher now and the competition much keener, so that a four-year study period before becoming a professional player is now almost unthinkable.

After three years with the Kansas City Philharmonic, I received a call from the manager of the Chicago Symphony, informing me of an opening in that orchestra for first horn. Since I was known to the Chicago Symphony, having been a member of their own training orchestra, the Chicago Civic Orchestra, I was invited to audition. In those days, they auditioned one player at a time; that is, they listened to only one player, and if they liked him, hired him. If not, they would then invite another player to try out the next day, and so on. Fortunately for me, I was the first to try out and succeeded in getting the job. So at age twenty-one, I became the solo horn in the Chicago Symphony. I was the "baby" of the orchestra, being its youngest member. For the next five years, I continued in this position until I was invited by Artur Rodzinski to become the solo hornist in the Cleveland Orchestra, a prestigious orchestra even at that time. No audition was necessary since Rodzinski knew me well, having been a guest conductor with the Chicago Symphony on many occasions. Years before my tenure with the Chicago Symphony, I had ushered in Orchestra Hall for the orchestra. Consequently, as first horn, when I would try to get a better salary, the manager would remind me that not very long ago I was just an usher making $1.25 a night. And what was my big hurry to get rich? I could see that, in the manager's eyes, I would always be the "boy usher who made good." Therefore, I decided to take the Cleveland offer and break that "boy-usher" stigma, by joining an organization as a full-fledged adult. I spent four happy years with the Cleveland Orchestra under Rodzinski and later Erich Leinsdorf. Perhaps I have a Hungarian gypsy background, because after these four happy years, when I was invited to play alternate first horn with a man I greatly admired, Willem Valkenier, in the Boston Symphony with the great Serge Koussevitzky, I accepted with eagerness. But, after one winter season and one Tanglewood season, the manager of the Cleveland Orchestra called and invited me to return to Cleveland. This

was an offer I found impossible to turn down, since the great George Szell had just been made musical director of the Cleveland Orchestra and had asked for me specifically. I was even told to name my own price (but within reason: in fact, very much within reason!). But, I admired Szell so much and the new salary was so impressive and my former four years in Cleveland has been so happy, that I could not resist the offer, and so returned once again to Cleveland.

After a very happy year in Cleveland I was asked by Artur Rodzinski to rejoin him, but this time back in Chicago where he had just been made musical director. This was another invitation too good to refuse as I knew from past experience that I could please Rodzinski and that he was a great conductor in my eyes. Besides, I could now come "home" again, completing the circle started so many years before. Here were my parents, many good friends, a great orchestra with a great conductor—AND—I would be coming back as an adult horn player with experience and a decent reputation. The new manager didn't even know that I had once been an usher. So for the next thirteen years, from 1947 through 1960, I played first horn in the Chicago Symphony, an exciting and musically fulfilling experience with its many concerts and broadcasts each week and its numerous guest conductors of great renown over the years.

In 1960, I was invited to become a professor of music at Indiana University, and, after much deliberation, decided to accept their fine offer. I had several reasons: my family doctor had told me that I was extremely lucky because, although I had had severe asthma since childhood, and on top of that had played a wind instrument for many years, I was completely free of emphysema, which was a minor miracle. He also suggested that I would live a good ten years longer if I "took life easier." I was playing well at the time, which seems like a peculiar reason to quit the performing phase of music. But, having heard all too many players continue playing beyond their prime, I had an abhorrence of doing the same and have always felt that I would rather quit several years too soon than ten minutes too late. And the idyllic country life of Bloomington appealed to me, and I have always enjoyed teaching. Combining all these favorable points seemed to indicate to me that this move to Indiana University was a happy one. And so it has proved. I still have opportunities to play, mostly in chamber music groups or at summer festivals and clinics. And working with talented students, of which I have a good number, is rewarding, too. Now I can indulge in hobbies that were hitherto closed to me with a demanding schedule that a symphony requires. I can go fishing, camera-hunting, and all in my own airplane; flying being the most absorbing hobby of all.

TC: Specifically, what are your duties at IU?

PF: I give private lessons to horn students, about twenty students a semester. Each student gets fifteen one-hour lessons each semester. I also play in the faculty woodwind quintet, the American Woodwind Quintet, and perform other chamber music works with mixed groups. I coach the student horn sections, supervise the preparation of student recitals, etc. Ten or twelve times each winter I give clinics and lecture/demonstrations at various other colleges and communities. Here again, that airplane comes in very handy. It is a Navion, is quite fast and has a range of about 700 miles. Since these other schools are almost invariably in towns just as small as Bloomington, I can usually beat the airlines' time, since I can go directly from one small airport to another. For sixteen years, I also spent my summers at the Aspen, Colorado Music Festival, performing and teaching. And often I flew to Aspen. What a spectacular flight that is! Can't get above those mountains, so you fly between 'em!

TC: During your many years of horn playing you played under some of the finest conductors. Who were they and what are your thoughts about them?

PF: Because all the orchestras I was associated with had numerous guest conductors, I can truthfully say that I have played at least a few concerts with all of the greats of that time; at least until some of the now-greats have come along since 1960. Karl Krueger in Kansas City and Raphael Kubelik in Chicago were certainly great conductors, but the four that impressed me the most and who I got to know the best were Artur Rodzinski, Serge Koussevitzky, George Szell, and Fritz Reiner.

It seems almost a coincidence that these four were considered the toughest, most demanding and temperamental conductors of their time. But, in a way, I consider myself lucky to have worked with these cantankerous geniuses. Difficult and exasperating as these men were to get along with, they had one thing in common: they made music. No fakery here. They knew the score—not only the musical score—but they knew what can be exacted from any instrument and they demanded it. So, with them you made great music and, in many cases, played better than you thought you could, simply because they demanded it. Many concerts I would go home from walking ten feet off the ground. True, there were a few concerts which I left by sneaking out the alley door. But mainly these conductors made you proud and happy to be involved with them in music-making. This is not to imply that you sought them out in a social way, though.

TC: What were the characteristics of these four conductors you so admired?

PF: George Szell was the greatest stickler for the tiniest detail. he was the most musically knowledgeable of them all, and the details were always musically impeccable. Every detail was worked out in rehearsal to the n^{th} degree. The character of his performances was that of great freedom and flexibility with impeccable tempi and flawless detail. But free and spontaneous as that music seemed; depend on it—every nuance was worked out to the tiniest detail.

Fritz Reiner was equally great, but in an entirely different way. He would depend upon the inherent fine musicianship of his players to a greater degree. Sometimes, the details of concert would be almost without comment on his part during rehearsal. But that did not mean that he did not want detail. He wanted it at the concert, and you had better be watching him and his tiny, tiny beat like a hawk at the performance. Just out of perversity, it seemed, he would sometimes made a

sudden pause or change in tempo at the concert—just to see who was paying attention! But he seldom caught anyone with this maneuver, since we all knew what would happen if we were caught napping. His approach, this spontaneity was felt by Reiner and conveyed to us on the spur of the moment, which made for great music-making, too, provided he had the player who could play in this manner. Before he learned to trust an individual, he could be absolutely demonical with a player. But, once you proved yourself to Reiner, he would trust you and give you a remarkable amount of freedom in your interpretation of solo passages.

Rodzinski was an exacting taskmaster also, and seldom accepted anything less than perfection. He took brisk tempos and hated any dragging in tempo, either from himself or his players. But the music was always exciting and vital.

Where Szell, Reiner, and Rodzinski all made exciting music, they also kept their cool, and although the music could be very emotional, they themselves never go so carried away that they did not have complete and calculated control over the orchestra. But Koussevitzky, in making great music, got involved to the point of breathing heavily, snorting and gesticulating, and sometimes waving his arms in a manner which was not at all helpful to the precision of the music. The veins on his forehead would stand out at the exciting moments and his face would get extremely florid. This could be almost frightening and more than once I had the feeling, "Don't make a mistake at this point! If you do, the shock will kill Koussevitzky and then you'll be accused of murder!"

None of my remarks concerning these conductors should be taken as being derogatory, as I had the utmost respect for their musicianship and consider myself very fortunate to have been associated with them. Each rehearsal or concert with these musical giants was the equivalent of a superb music lesson.

TC: How does the Chicago Symphony of today [1977] compare to the orchestra you remember playing in?

PF: I heard the orchestra just recently at Ravinia, and was struck at how many of the same players are still with the orchestra from my time; particularly among the principal players in each section. Today's orchestra has the same first flute, first oboe, first clarinet, first trumpet, tuba, first viola, percussionists, etc. And there are a great many of the section players who are old colleagues. I would say that the orchestra is not one bit better than it was. Different, yes, but that is because of the different in conductors. The orchestra was great under Reiner and it is great under Solti. That old saw—there are no great orchestras, only great conductors—is absolutely rubbish. A great orchestra can't play its best without a great conductor, but neither can a great conductor draw music out of an inferior orchestra. In fact, I have seen great conductors get miserable results when guest conducting a second-rate community orchestra, once they determine to ignore him! As one of the Chicago Symphony members remarked about their performance with a visiting guest conductor, "Actually, we could have played the composition better—but he wouldn't let us."

TC: Returning to your background, who were your teachers?

PF: After starting the horn with my high school band director who was a clarinetist himself, I studied with Earl Stricker, first horn of the Chicago Little Symphony, a first rate chamber orchestra. Mr. Stricker was an absolute disciplinarian and I owe him a great debt of gratitude for making me aware of the necessity for exactitude in playing in ensemble. His sense of rhythm was impeccable and he made his students adhere to the same correctness, a trait which has helped me for all my orchestra years.

One day, while going past Carl Geyer's workshop, I heard some incredibly beautiful sounds coming out the door. Upon investigating, I found that it was Louis Dufrasne trying out a new Geyer horn. At that exact moment, I determined two things: I would some day own a Geyer horn and I would have Mr. Dufrasne as my teacher. I started with Mr. Dufrasne right away, but it took quite a few months before Carl Geyer determined whether or not I was qualified to own one of his beautiful horns. But in the end, I got my Geyer horn and played it for about 23 years, until it literally died of overwork. Dufrasne was first horn in the Chicago Opera Company, which was presided over by the singer Mary Garden, who ran the company with a lavish hand, spending millions of dollars a year. Mr. Dufrasne was a recipient of some of this largess, being a sought-after horn player who could demand a large salary and who had the additional asset of being strong as a bull, horn-playing wise. He had no assistant and would play the entire opera of *Die Meistersinger* or *Der Rosenkavalier* without any assistance and end the performance with great strength. On a few occasions, I was allowed to sub for him at the opera. When the opera folded during the depression, Dufrasne became the first horn at NBC in Chicago. And here too, I often subbed for him. Later, it became my summer job during my Cleveland days, since Cleveland had no summer season. NBC used only two horns, Ralph Forcelatti and myself. Roy Shield, the conductor at that time, would often put on a major symphonic work, but only doing one movement of a symphony each week. I remember that we did the New World Symphony of Dvorak, playing one movement each Wednesday evening. I had to wait an entire month to find out if I was going to get that famous high B in the last movement. Now I don't remember if I got it or not!

During the last three years that I studied with Dufrasne I attended the Chicago Civic Orchestra, the Chicago Symphony's training school. This is where I received my formal musical education, studying harmony and theory as well as orchestra playing. The Chicago Symphony's first horn player was Pellegrino Lecce, a most sensitive and gifted hornist. He was our horn section coach for the Civic Orchestra and his fine observations and teaching comments have been a most valuable asset for me for all the succeeding years. Many years after leaving Chicago, Mr. Lecce became the fourth horn in the St. Louis Symphony, and I understand he is still alive and well, living in St. Louis and retired from playing.

Since my three years in the Civic Orchestra were during

the height of the great depression, this was the only formal musical education that I and most of my contemporaries could afford. None of us went to college or a conservatory. We considered ourselves fortunate just to scrape up enough money for a weekly private lesson. And since there was no work to be had, we spent most of the day just practicing our instruments, since we simply had to get the most good out of those hard-earned lessons. Perhaps this accounts for the many fine instrumentalists who grew up during that period without benefit of formal education and who, nevertheless, became highly successful at their chosen field. Which points up a truth: Practice does seem to help. Many years later, this seemed to be borne out by the fact that the Dean of the School of Music at Indiana University at the time, Dr. Wilfred C. Bain, when he offered me a full professorship, said that a doctoral degree would have had me in the wrong place for the last ten years for the position I was to hold, as he wanted experienced performers to teach applied music, desirable though a doctorate might be for the other aspects of teaching.

TC: During much of your playing career you played Geyer horns. Later, you designed horns for the Holton Company. What are your thoughts on instruments?

PF: My first horn, after leaving the high school horn behind, was a Geyer. As I remember, it was extremely stiff and heavy at first, but gradually became better and more flexible, until I thought of it as an exceptionally fine horn. Which makes me a believer in the fact that a horn improves and matures as it ages. Why not? We know that metal fatigues from vibration and finally crystallizes, and in the case of airplane wings, finally breaks and falls off. Terrible thought. But then, they retire airplanes from service before this point is reached...hopefully. But during this vibration process, might not a horn, as the molecules rearrange themselves from vibration, get better and better? And then, unfortunately, after reaching the peak of perfection, might not this vibration start to take its toll by going too far? I believe that is exactly what happened to my Geyer. It got better and better, but then, years later, it began to feel fatigued and lifeless, to the point that I finally gave it up. About 1956, the Holton Company asked me to consider designing a horn for them. This intrigued me very much, as I had always wondered what might be the result if I could gather all the good qualities from each of the many makes of fine horns and, at the same time, eliminate all of the bad features of those same horns. An impossible dream? Perhaps. But here was my chance to try. And I fondly think that, to a great degree, we succeeded. But at this point, I will drop the subject before it progresses into a "commercial"!

TC: What is your philosophy of horn sound?

PF: I believe that the F horn sound is the true horn sound and should be strived for, even while playing the B-flat side of the horn. Dufrasne, in my student days, made me swear a solemn oath that once a day, during my warmup, I would play the entire range of the horn on the F side only. This was to refresh my memory of the F horn sound once a day, so that, no matter which side of the horn I played, I would never drift too far away from that concept. And this is still my objection to the single B-flat horn. Some artists play it with great beauty of sound. But the student who has only the single B-flat horn at his disposal has no means of reminding himself of that F horn tone. Years of playing such a horn could very possibly allow the player to drift completely away from the concept which I believe to be the essence of true horn tone. My concept of a horn tone is that tone which is obtained from a horn that has a natural reverberant and ringing quality, but that is "velvetized" by the intelligent use of the right hand and the use of a relaxed almost soft embouchure. This tone will be dark and velvety, but will have a ringing undertone (or overtone, as you wish) and will have that shimmer that seems to linger in the air. This differs from the tone obtained from a very dark sounding horn and exceptionally deep mouthpiece, which might also have a dark and mysterious tone, but lacks that undertone of "ring" that I feel is so desirable. In other words, I like a dark ringing tone, as opposed to a dark but dull tone. But then, I suppose everyone would make that statement. From here on, it is a matter of semantics and I suppose that what I might consider dull could very well be considered ringing by other ears.

I think I can get the kind of tone I prefer by using a horn with a bell that does not have too large a throat—just a medium throat; a horn not too light. I want a horn that really rings when played with a hand out of the bell. And then I like to velvetize this fairly bright sounding horn by using a copious amount of right hand in the bell, and a relaxed embouchure. Note that I do not like a bright tone. But I start with a fairly bright horn and modify it down to the "covering" I prefer. I do not like the tone to have an "open" sound, nor do I like it muffled. I want it "just right" and this, of course, makes it an entirely personal thing. If there is one thing that angers me concerning this subject it is in the act of walking past a practice studio and hearing a brass instrument sound emanating from it and having to ask myself, "Is that a horn or is it a trombone?" The need to have to ask myself that question absolutely infuriates me. The trombone is a great instrument, but only a trombone should sound like one. The horn should sound like a horn and the difference should be instantly and distinctly apparent. I would be equally annoyed, I presume, if I opened that studio door, thinking I heard a horn, only to find that it was a trombone!

However, comparing horn tones to trombone tones, Tommy Dorsey had a horn-like tone that was the envy of horn players as well as trombonists. I once asked him how he obtained such a characteristic horn tone on a trombone and he replied, "I use an embouchure like they use to play the jug—a jug-tone." If you remember, the ragamuffin bands down South that used a washboard, spoons, wash-tub, etc. to make their music, you recall that one of them always blew over the top of a big glass jug getting the oomp part of the oomp-pah. It was done by puckering the lips to an extreme and blowing over the opening in the top of the jug. And that's the embouchure Tommy Dorsey used—a definitely puckered embouchure. If that's what it takes to get a horn tone on a trombone, it might be a good thing for horn players to

remember. The important thing in obtaining the horn tone you desire is to first have a concept of the tone you desire firmly fixed in your mind. Once you have decided exactly what kind of sound you really want, it is relatively easy to obtain by using the lips, the right hand, the direction of the horn bell, and the type of equipment, all aimed at producing that ideal concept.

TC: The warmup you published in *The Art of French Horn Playing* is well known. Besides being an exercise mostly on the F horn, is there any other purpose behind it?

PF: Absolutely. Dufrasne used to preach that the horn had to be many things. It had to be a brass instrument at one moment, a woodwind the next, and while being neither of these it often enhanced the string sections. Therefore, the slow and loud opening arpeggios in the warmup were to be played as the brasses are played, with power and solidity. Then, when the exercise drops down an octave and speeds up to moderate eighth notes, we should try to emulate the lower woodwinds, bassoons, bass clarinet, etc. Then, when the exercise comes back to the upper octave and goes at a much faster tempo we should think as the light woodwinds, the flutes, oboes, and clarinets. The metronome marks, therefore, are more of a clue to the style than a strict indication of a tempo that must be obtained.

TC: What are your thoughts on practice?

PF: As you get more and more involved in your profession, you get more pragmatic about what you will practice and for what purpose. I used to work hard on Maxime-Alphonse Book Six when I was a student. But, after my first professional performance of *Oberon* Overture, I spent less time on Maxime and more time on long tones, starting them inaudibly, making a crescendo and then dying away to "infinity," all while trying to maintain the utmost control over volume, intonation, and tone quality. One soon learns to practice what he needs when he gets that first professional job. You practice endurance by playing several hours a day simply because a concert lasts about two hours and the big brass works occur at the end of the program. Therefore, three hours' practice gives you the endurance to finish a two-hour program still strong since you have practiced that extra hour for the margin of safety. If you are a fourth horn player, you work on strengthening your low notes. When you are told that next week you'll play the Bach Brandenburg No. 1, you start working on the extreme high register. Somehow during all this, Maxime-Alphonse doesn't look quite so important. The best advice I could give pertaining to practice would be, "Know thyself." If you know your weaknesses and also your requirements for the position you hold, you'll know perfectly well what and how to practice. Take the problem and practice it to the extreme. Play the high passages a tone higher, the low ones a tone lower, the slow passages too slow and the fast passages too fast. Play your fortissimos too loud and the pianissimos softer than possible. Then, like the baseball batter throwing away the three excess bats that he has been swinging so that the real bat will feel as a feather for the moment, you will be comfortable, knowing that at the performance you don't have to go to this extreme. I used to practice the Mendelssohn Nocturne three or four times in a row for days before the performance. And then on the night of the performance I could say to myself, "Relax, tonight only once straight through!"

TC: Who are your favorite composers?

PF: I guess I'm the enthusiastic type who likes whatever composer's work is being played at the time. But of course I am influenced, against my will actually, by the composers who have understood and treated the horn in the best manner. This, of course, will then include Mozart, Brahms, Mahler, Strauss, and most of the Russians (I'm fond of the big Russian composers—Tchaikowsky, Mussorgsky, Glière, Glazunov). And the older I get the more I appreciate Robert Schumann. I don't think that there are four more beautiful, sensitive slow movements in all music than are to be in the four Schumann symphonies. But again, considering horn writing, think of Brahms. He rarely, if ever, takes the horn out of its most beautiful range. He gives it big, singing melodies, and somehow we know instinctively that no other instrument could have played that passage as well as the horn. Contrast this with some of the avant-garde writing where the horn part can just as well be played on the xylophone. Brahms never for a moment forgot that the horn is a horn, and in spite of the squeaks, grunts, and whistles we now have to play on some occasions, it is not a bad thing for us to remember!

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The Horn

by Bruno Jaenicke

Motto: God, in His wrath, created the horn.

Bruno Jaenicke was considered to be one of the finest hornists of his time. This entertaining article appeared in The Horn Call *II, no. 1 (November 1971): 58-60. As you will see at the end, this was one of Harold Meek's favorites and today provides a kind of snapshot of the 1930s. While Jaenicke clearly has some "issues" with conductors, he also offers some opinions about playing techniques and tone that some may find interesting, others controversial (i. e., that hand-stopping shortens the tube and raises the pitch). Meek's statement provides some more information about Jaenicke's life and work. Ed.*

A prehistoric man killed a steer and ate him up. Then he got thirsty and went to the barrel of home-brew and drank from the faucet. In came his wife, who had been educated in a girls' college in Lausanne, and told him sweetly but determinedly that it was a shame to drink from the faucet. But the poor brute had just broken his jar of clay and was embarrassed. After a little while, an idea came to him. He took the horn of the steer, which he had not eaten because the last time it did not agree with him, and cut it hollow. But he cut it a little too much at the thin end, and in anger blew through the hole. Great was his surprise when a sound came forth so that his neighbors became frightened and called the police. Nevertheless, he liked it, and, after succeeding with the second horn, which turned out to be a beautiful loving cup, he spent most of his time brewing, drinking, and blowing.

Times have changed, but horn players have not. After exactly 20,000,000 years, an amendment to the Constitution was passed forbidding the manufacture, sale, and transportation of steer-horns for musical purposes. So the people had to think of a substitute, which a clever tin-smith found. He made horns of bronze, which were highly recommended by the Anaconda Bronze and Copper Mines, Inc. They were a success. Then came a big war, and a descendent from our friend above brought home a number of trophies, amongst which were several horns. They were different in size, and the man noticed that the longer they were, the lower he could blow. At that time, horn players did not care so much for the high notes as they do today. But when he made efforts, he could also play as high as his neighbor, who had only one small horn and who never drank anything but water. Now our friend put the tubings of the horns together and could thus play so many tunes and tones that he was appointed First Horn Player of the local village band.

But do you think his conductor was satisfied? Have you ever met a conductor that was satisfied with anything but himself? He could not wait until the poor artist adjusted the different tubes that were required for different tunes, and told him that if he would not be quicker he would be replaced by another man, who was to be imported. So the conscientious hornist, who was by no means the exception to the rule, pondered how he could please his superior. This is characteristic of horn players. They kill themselves to please their conductors. Finally, he invented the valve, by which he could change to different tubes, and consequently different keys, in an instant, without being forced to say to his master, "Wait a minute—peace at last! Ha, ha!"

Soon, the conductor started to tease the poor man again. He complained about the many breaks that occurred. He told him that only 20,000,000 years ago a horn player could blow without breaks. True enough. But in those good old days there was only one tone on the horn, and now there are so many. And it is easier to hit a nickel at 300 years with a bee-bee gun than to hit the note which Mr. Composer wants; that is, because not the horn produces the tone, but the lips do it. The horn is only an intensifier, so to speak. And when you practice enough with your gun, you may hit the target every time, because the gun remains the same. But your lips are different every minute. If the weather is hot, they swell; if it is cold, they shrink. If you eat sweets or sour or spicy food, you feel bad effects. When a conductor drinks champagne or coffee, he gets enthusiastic and the ladies think he is marvelous. If you, Mr. Hornplayer, do that, you get shaky and a two weeks' notice. You play *ff* and you are told that he cannot hear you. You play *pp* and you learn that you wake up the dead. When you are young, they don't want you because you have no routine. When you have a routine, they don't want you because you are too old. It serves you right. Why do you play horn?

Now the technique of the playing. We must practice much. Every day. If you don't, you have no embouchure; if you do, you get tired before the concert is half over. You must study staccato or else it is lost within 24 hours. But that impairs the legato. You must practice legato or else you will spoil the concert. But legato is detrimental to the staccato. You must play long notes if you want a steady, full tone. But that makes the lips stiff. You must study the "fortissimo" attack, but that spoils the "piano." You must play a solo passage with the utmost tenderness after you worked at a "tutti fortissimo" for 45 minutes. Like Caruso, you must sing after you had to shout like a newspaper boy. You play a parade, and then a concert starting with the overture to *Oberon*, and if you break the first note, they tell you of that famous horn player 20,000,000 years ago who never did. Serves you right.

A horn costs a lot of money, but a little stick only a few pennies, and it never fails.

Regarding the muting and stopping, I have to say that I am opposed to the habit of those player who use their hands when they should use the mute, as the effect is greatly different. Stopping the horn shortens the sounding column and raises the pitch a half-tone. The result is a thin tone without resonance, and, if played "forte," the tone is piercing and brassy. Wagner, Strauss, Debussy, and Ravel use this effect often and with great cleverness. But, they also know the mute well and know what they want, which cannot be said of a great many other composers. The mute that does not raise the horn a semi-tone is used echo effects and gives the impression of a horn played in the distance. There are short mutes which close the horn like the hand and also raise the pitch. They are substitutes for the hand and are correct, because all the horns are of nearly the same bore at the bell, but the hands vary very much in size. It is obvious that a small hand goes much farther in the bell than a large one. Hence, the difficulty in tuning a chord played by four stopped horns.

The mouthpiece should be as large as the player can afford. The larger the mouthpiece, the bigger the tone. The same applies to the bore. But the larger the mouthpiece, the more difficult the high notes. So one must know his physical strength, chiefly the strength of his lip and cheek muscles and their endurance. In our times, much is expected of the horn players as far as high notes are concerned. Therefore, many players have chosen the high B-flat horn which is easier to handle for top notes. But it sounds harder and less poetic than the F horn. A brainy hornist named Gumpert in Weimar, Germany, solved this problem by the constructing a double horn in F and B-flat. For passages in the low and middle register, the F horn is used, and for high notes, the B-flat horn.

The success of this invention was complete, although not quite as easy as a conductor whom I know thinks. Let me tell you about him. One nice day, I played for him in order to get a position as first horn in his orchestra. I played the F horn then. He accepted me, advising me to use the double horn of which he had heard, "because," he said, "it is so easy. When you want a high note, you just press a button and there it is." The good man did not know that we have to set our lips in the same position when we play the high C on the F or the B-flat horn. When Gigli sings the high C in the parlor he makes the same effort as in the Metropolitan Opera House. Conductors love horn players who can play high notes. A maestro once told me of a hornist who could play very high notes, and they should like flute tone. I asked him if his flutist could play like a horn. For some reason or other he did not like my remark.

In conclusion of this essay, I want to mention a horn player who uses the B-flat horn, but whose tone is as velvety and as poetical as that of any F horn players I have known. He is Mr. Xavier Reiter. I remember the first impression which his playing made on me. It was in Boston about 14 years ago. The New York Philharmonic played in Symphony Hall. Mischa Elman played the Scotch Fantasy, but when Reiter had the melody for only a few bars, he overshadowed Elman. But Reiter can sing on his horn. And we other fellows better stick to the F horn.

This piece was published originally in a New York music magazine in the late 1930s, if my [i.e., editor Harold Meek's] memory is correct. I would appreciate hearing from anyone who knows its exact source and date. For those younger members in our Society, and overseas members as well, Bruno Jaenicke was for many years one of the great artists in the United States. He was first horn of the New York Philharmonic in his later years and previous to that appointment had been the second first horn in the Boston Symphony Orchestra under Karl Muck. This latter post has been held by a number of American players, including Willem Valkenier, Joseph Singer, Harold Meek, Philip Farkas, James Stagliano, and Charles Yancich. In the spring of 1943, Jaenicke suffered a crippling heart attack, and I was asked to fulfill his remaining contract. Previous commitments made this impossible. The following season, I was invited both to his position in the Philharmonic and to Boston, choosing Boston. That same year, Mr. Jaenicke died at the age of only 56. This piece is very close to me—as are my memories of Mr. Jaenicke. I hope you all enjoyed the re-print of this timeless monograph. Editor [Harold Meek].

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Hunting Music in Austria

by Ernst Paul
(Translated from German by Bernhard Brüchle)

This article, by the eminent scholar Ernst Paul, first appeared in the Österreichische Musikzeitung *(Vienna) Vol. 6 (June, 1957): 230-236, and was reprinted with special permission from editor Dr. Christa Flamm in* The Horn Call *II, no. 1 (November 1971): 30-39. It calls attention to an important part of our instrument's heritage and seems to call on each of us to find ways to discover and maintain that heritage. Ed.*

As long as hunters have lived who have a common interest in hunting, either in killing particularly fast or particularly able-bodied large game, or in order to seize all the game within a larger woodland, so long has a far-reaching medium of communication been needed. For primitive man first of all, a long drawn-cut cry may have served this purpose; then it was further kept alive as a hunting call. But soon the instrumental signal was found alongside or even in preference to communication by voice.

The most ancient signal instruments may have been whistles made of hollow bones of game or of the horn of a goat or antelope; such instruments are still to be found with the most primitive races in the present time. But doubtless, the horn blown with stretched lips as sound-producing membrane is very ancient, too; the material was found as hunting booty in the form of horns of an ox or a wild sheep.

Even though the sound of such an early horn was hollow, rough, and unpliant, nevertheless it was a sound which could not be mistaken for any other tone or noise of the forest, and therefore it can be found amongst almost every people of the world and has been kept alive through thousands of years.

The hunter loved his horn. He loved it as a part of his weapons; perhaps he often esteemed it as a trophy obtained with danger; but he also loved its sound, which, blown by himself, to a certain extent was a part of himself. And in this way, the pleasure in the sound increased: the origin of all music. And, just as we have to take the bow-string as one of the sources of stringed instruments, so the sound of his horn already was beautiful music to the hunter.

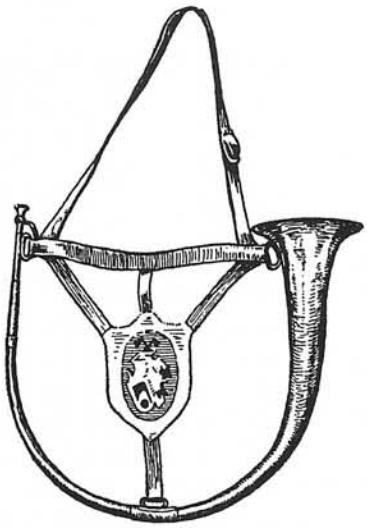


Abb. 15. Sauerländer Halbmond
'Half-moon from Southern Westphalia

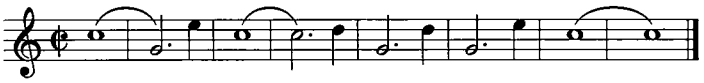
Abb. 16. Pleßsches Jagdhorn
Common Hunting Horn

Thus, was the situation for thousands of years. Although the Roman army had produced a metallic instrument with a tube length of nearly two meters,[1] called "Cornu," it seems that this fact had no influence on the hunting signal-instruments. The cornu disappeared with the military power of the Romans.

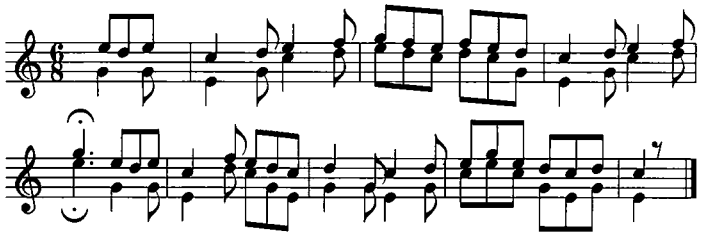
At the time when history first mentions the name of our country, hunting not only was much more important for the nourishment of the people than today, but it also was the most often-practiced, almost the sole sport of the rich circles, first of all of the nobility and sovereigns. Therefore, courtly poetry tell us again and again about the hunting parties of the sovereigns with detailed descriptions, not missing the musical elements, the horn calls. We are informed more exactly about this point by the hunting treatises of the early 14th century, detailed textbooks of the entire hunting ceremony. These compendiums, usually written in the form of a dialogue between an experienced hunting master and a pupil, enjoyed great popularity; the treatise of an unknown author, *Le dit de la Chace du cerf* (about 1300),[2] *Trésor de vénerie* (finished 1394) by Hardouin, Seigneur de Fontaines-Guerin,[3] and Jacques du Fouilloux's *La vénerie* (about 1560)[4] may be quoted. And soon copies and imitations spread all over Europe. Of course, the horn they talk about first of all is still a short instrument with only one pitch, although it already may be made of metal. But the entire manner they use to teach the signals shows a few basic motives, for instance, the *mot sengle* (= a simple brief tone), the *mot long* (= a long tone) and the *mot demi-double de chemin* (= a "semi-doubled tone of the path," which means a sound divided into two halfs); by the way, it was very suitable to represent the tones as rectangles, more or less long, and full or empty, quite similar to our present music-heads! At first, hunting calls were notated as banners, later like true song notation. Although we do not know any imitation or translation of one of these treatises in our country, we can be sure that this manner and usage of an accented musical signal system was only customary with hunting in this country.

To be sure another instrument, opposed to the short hunt-

ing horn in our country, was an indigenous shepherd's instrument, the alphorn. There is no doubt that at the time the alphorn was at a higher rank for it could play the high intervals and upwards to the diatonic register of the natural horn; the latter we know for a certainty by the 17th century. This instrument suggested itself also for signal purposes because shepherds and peasants both had to perform statute-labour as beaters and the like at hunting parties. The alphorn was used especially for chamois-hunting in Styria and Carinthia[5] and was still in use up to the 18th century. With the signals of the alphorns, certainly some essential elements of alpine folk-music were introduced to hunting calls. They manifest a good melodious, inventive faculty, although they could not always attain such beauty as the signal Gams in Sicht[6] from the Gail valley in Carinthia:

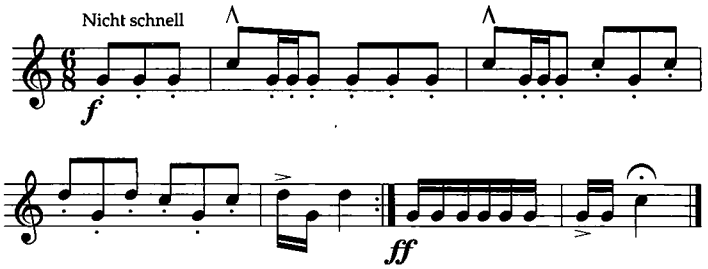


Meanwhile, hunting horns were produced more and more entirely of metal; progress was made in working out the tubes, and now it was possible to manufacture longer and more narrow horns. Finally, in the 17th century, the evolution carried on to building, almost fashion-like, the large instruments of the French coursing (*parforce*) as we all know them by illustrations showing a hunter usually on horseback carrying such a horn around his shoulder. These horns had a tube length of 3-1/2 to 5 meters and the diatonic octave of the natural harmonic series could be obtained with even more facility than on the alphorns. One can feel the joy of the hunters now to have a real instrument at hand. These signals were played preferably by two voices and the hunting lords not only let them be performed by their domestics but themselves participated with ardour. The signals resembled short tunes more than significant motives and they did not differ much. Here is an example—"La vue" (Stag 'in sight'):

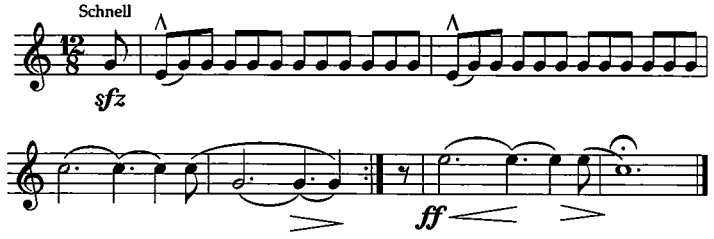


Again, the signals spread all over Central Europe like a fashion; many of their motives have even entered the German folk-song [repertoire] unnoticed.

To Austria, the French parforce-horns were introduced especially by the Silesian Count Sporck who had two of his hunters musically instructed in Paris. He sought to interest Emperor Karl VI who fully appreciated the artistic element of the new hunting signals. Now the metallic horns with their more brilliant sound displaced the alphorns in their native habitat, too; often the hunting lords may have striven to imitate the French model in miniature and they may have preferred the true French signals. But the native strengths of the folk music, however, were too powerful to succumb to the strange fashion for long. It must be considered as a favorable circumstance that there never existed an "empire-wide standardization" signal system in Austria as with the German *battue*. Therefore, hunting music cultures could expand in many regions, proud of their peculiarities and strongly rooted in the local folk music, but nevertheless showing one common characteristic feature: the inclination for onomatopoeia. People were not very fond of retaining any signal melodies by heart, but the signal itself was to speak. Thus, a signal from the Muhlviertel, Upper Austria, really calls and coaxes the convocation of hunters



while the signal "Sau-Tod," for example, which means the killing of a wild boar, originates from the southern borders of Lower Austria and the Burgenland and obviously portrays the panting of a boar (by a very skilled utilization of the lower sounds of the horn) and hunter's victory call:



In addition, no one can say how much good hunting music came to the fore and also perished again. Endemic limitations and sometimes very superficial attempts at preservation, plus an unexpected death, caused an infinite amount of valuable music to disappear again and again, so that we have received only a comparatively small remains, and that we often got by third-hand. But even these remains make us perceive the greatness and peculiarity of the individual cultures of hunting music: the inclination for the singing-like element in the signals of Carinthia, the affection for the yodel in the Styrian signals, the joyful brightness in those of Lower Austria, an accented staccato-technique in the Upper Austrian ones, a measured elegance in those of Vorarlberg, and the even measures of the riflemen's songs in those of Tyrol. Unfortunately, the linking with localities and individual persons in all these cases turned out as prejudicious to their permanence and we always see the state of a precipitous rise and decay.

It was the same situation also at the imperial court. Hunting music deteriorated in the time of the Emperor Karl VI, but experienced a resurrection under Franz II. In 1845, the Imperial hunting band consisted of eight hunters who knew

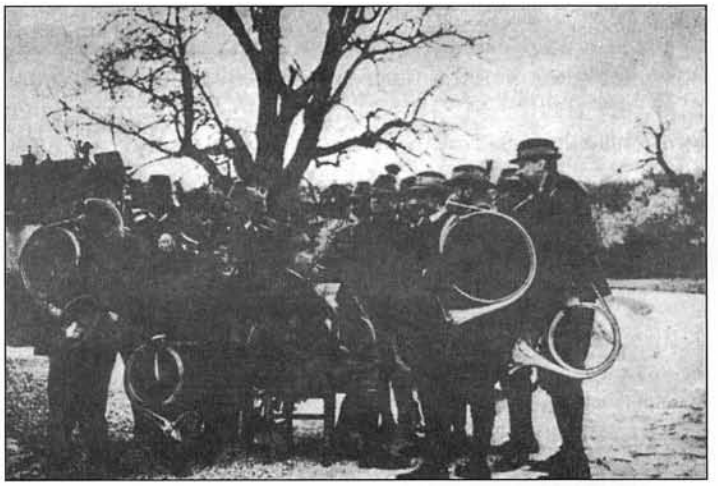
how to blow and who were instructed by a music teacher named Bubnik. Later on, the direction was taken over by Eduard Kenesch, the first hornist with the Johann Strauss Orchestra. Kenesch tried to introduce the stopping-technique into hunting music, but in vain, in consequence of the small sonority of the stopped tones. Yet, we see a serious aspiration for the artistic element in it.

A new and brilliant starting-point of an artistic cultivation in hunting music was Markart's festive procession[7] on the occasion of the silver wedding of the Imperial couple. At that time, twelve noble hunting lords decided to participate in the process; they commissioned Josef Schantl, the first hornist with the Court Opera Orchestra and son of a great horn-playing family from Graz,[8] to compose new fanfares for this purpose which later were published in a splendid edition. The glad approval experienced by this hunting troop and their fanfares for four voices again stimulated a blossoming of hunting music. Many of the titled participants, foremost of them the Counts Wilczek (of whose hunting music Christian Nowak, the elder, the solo-hornist of Mahler's symphonies, had an essential part), Breunner-Enckevoerth, Colloredo-Mansfeld, Lamberg, and Abensberg-Traun kept their own hunting bands on their estates. Since 1880, Schantl himself instructed the professional hunters at the Imperial Preserve, the park of Lainz,[9] until he could confer this charge upon a hunter, the Headmaster of the Imperial Foresters, Adolf Herzog. The reputation of the imperial hunting band at Lainz was confirmed again and again on a series of occasions such as the returns of Crown Prince Rudolf from his Oriental journey in 1881, the hunter's homage apropos of the 50th anniversary of the Emperor's government in 1898, the Prince of Wales' visit in 1904, and the hunting exhibition at Vienna in 1910. In addition to that, they participated in the annual hunter's thanksgiving, the Mass of St. Eustachius, in front of the Nikolai chapel; for this purpose, Schantl expressly composed a mass for a four-voice hunting chorus.

In its musical aspects, the new hunting horn movement first of all signified an important progress in the artistic element. On the one hand, the ever-striven-for replacement of signals by fanfares, often written in binary song-form, created the existence of a genuine literature of such pieces, and to a series of hunting recital-pieces such as the popular "Österreichische Jagerliedchen" by Anton Wunderer

while, on the other hand, it repressed the signal itself and, so to speak, pushed the entire literature of hunting music a little more onto the concert stage. This evolution was created by the now arising Waldhorn-clubs; analogous to their choir-like quartets of hunting music, they cultivated a valve-horn choir of four or more voices which, in popularity, could stand beside the best male choral unions. One of them even had the occasion to make a tour to Constantinople in 1902. Their literature was not of a uniform standard, for, in addition to the simple transmission of the hunting-music element to the valve horn, there were tendencies toward a symphonic formation, but even more, concessions to a shallow public taste. Schantl's successor at the State Opera, Karl Steigler also took over this heritage of hunting music and after World War I succeeded in leading it to a new glory by co-operation with government councillor, Wojtech, the manager of the Lainz park at that time, by combining professional hornists, pupils, amateurs, and the Lainz hunting band. He also was an advisor to building up the hunting bands at Berndorf (Krupp)[10] and Grafenegg. Stiegler himself composed a number of fanfares and music for the St. Eustachius Mass for valve horns. Shortly before he died in 1932, he founded, together with a forester, Privy Councillor Karl Hugo Pusch, a Society for the Cultivation of Waldhorn Music, which aspired to preserve his heritage of hunting music.

The penetration of the National Socialistic Reich replaced the Austrian customs of hunting music with signals of the German *battue*, restrained to a small military horn with only five tones; these signals were also taught at schools of forestry. The St. Eustachius Mass was not performed any longer. Privy Councillor Pusch died in 1944. Bombs, embezzlements, and plundering at the end of war, e. g. at the Grafenegg hunting seat, caused a grievous loss of historic materials.



Rehearsal of the Lainz hunting-horn society in 1906

As no immediate follower of Steigler was alive at the end of the war, we hornists who were then with the broadcasting orchestra took the initiative and sought to reassemble the scattered remains of the former hunting-horn society. Gladly welcomed by the Directors of the Viennese Municipal Forestry Superintendent's office who had taken over the Lainz park in the meantime, we once again were able to perform the St. Eustachius Mass in 1950 using a valve-horn octet. Proceeding on the assumption that any hunting-horn music would remain only as a fictitious illusion if professional hunters themselves would not resume their original instruments, we came together in 1951 in a society, The Association for the Performance of the Lainz Hunting-Horn

Music, with the aim of cultivating again pure Austrian hunting music in Austrian hunter's circles. Before this, we succeeded in transferring the historic Lainz horns back into possession of the Lainz forestry administration. Since that time, many a hunter found the way to his instrument due to the understanding and encouragement of the Messrs. Kolowrat, later Dr. Hagen, and today, Dr. Tomiczek (Municipal Directors of Forestry), as well as the Messrs. Priftzner, Minich, and Huber (Head Forestry Superintendents), but foremost of all the Forestry Superintendent, August Loos, who himself set a brilliant example. The most important milestones of this new development follow: the musical arrangement of the exposition "Jadg und Naturschutz in Österreich"[11] at Vienna in 1951, the Hunter's Festival of the Vienna Regional Hunting Society at the Leopoldsberg in the fall of the same year, the adoption of the St. Eustachius Mass by the Regional Hunting Society of Lower Austria in 1953, the first participation at the "Tag des Waldes,"[12] and the publication of a collection of Austrian hunting signals in the periodical *Österreichs Weidwerk*,[13] performance of historic Austrian signals again with the Hubertus Hunting at Preßbaum, Lower Austria, in 1954, and in 1956 the great Hubertus ceremonies at Hollabrunn and Krems.[14] Many such festivities gave rise to the origin of a new hunting music, and alphorn tunes also experienced a resurrection.

But we also have to pay tribute to the numerous horn quartets or other horn ensembles of our professional orchestras and to the amateur music clubs from all our federal countries, because they too, each of them in its own domain, open man's heart to the hunting-music culture. And thus, we hope that our time also is able to preserve and to develop and that we prove worthy of the noble heritage of our Austrian hunting music.

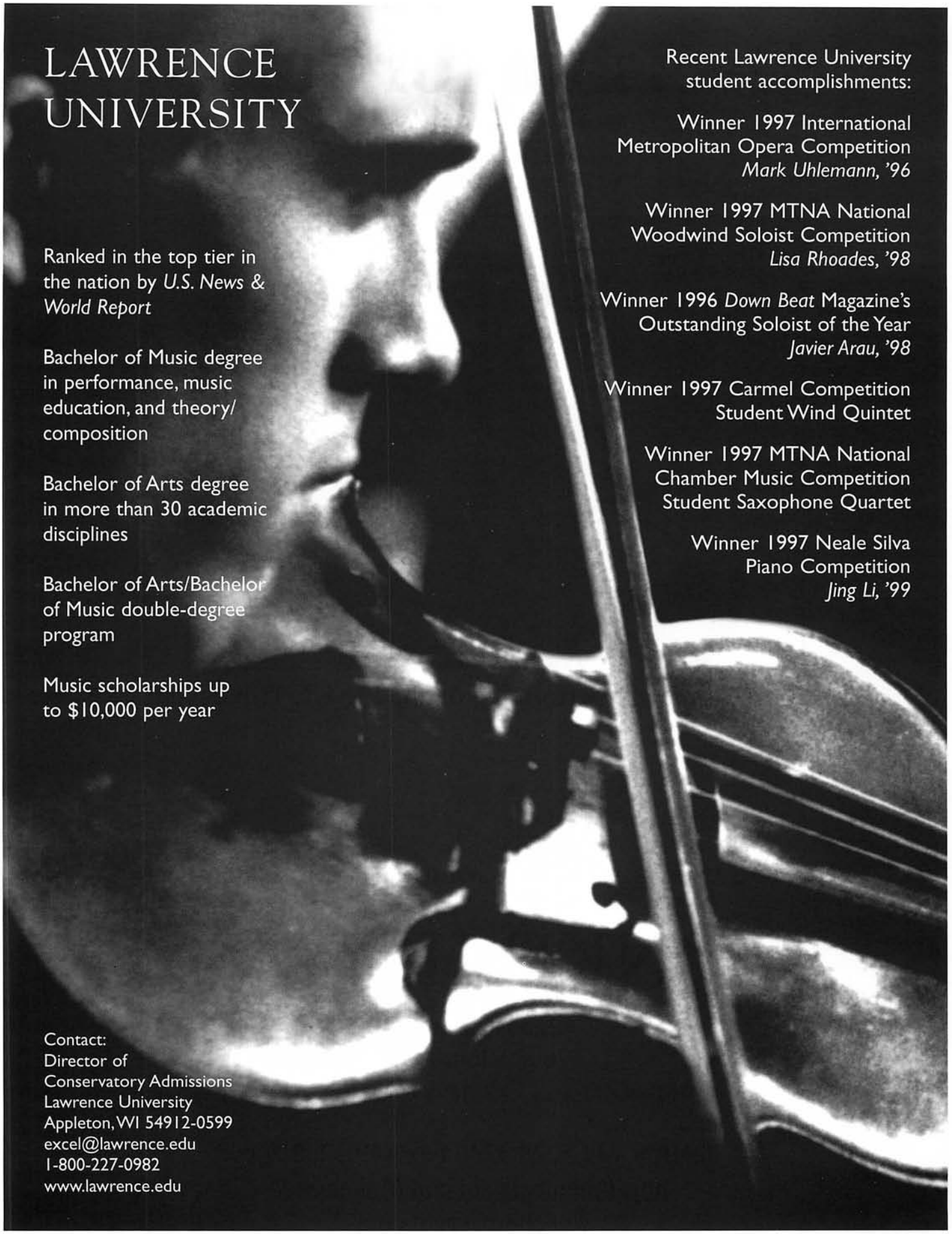
Notes

[1] 1 meter=1.0936 yard
[2]About Stag Hunting
[3]Treasure (-vault) of Hunting
[4]Hunting
[5]The federal countries of Austria: Lower Austria, Styria, Tyrol, Upper Austria, Carinthia, Salzburg, Burgenland, Vorarlbert, and Vienna.
[6]Chamois in sight
[7]Hans Makart (1840-1884), an Austrian painter in the period of promoterism, was charged with the organization of the said procession.
[8]Capital of Styria
[9]A district of Vienna
[10]Near Vienna
[11]Hunting and Wild Life in Austria
[12]Day of the Forest
[13]Hunting in Austria
[14]both Lower Austria

Professor Dr. Ernst Paul was born November 18, 1907, the second son of Julius F. Paul, a native of Vienna who owned textile mills there and who pioneered modern ideas of economics in Austria. Ernst Paul studied horn at the Academy of Music and Pictorial Art in Vienna, as well as Musicology and German Literature at the University of Vienna. He chose first the career of a hornist, and after preliminary engagements in Vienna he became solo-hornist with the Municipal Orchestra of Helsinki (1933-36), the Orchestra de la Suisse Romande at Geneva (1936-37) and with Philharmonic State Orchestra at Ankara (1937-44). There he was a Professor at the Turkish State Conservatory. Due to events in international politics, he was compelled to leave this position, and played as the solo-hornist with the Great Vienna Radio Orchestra from 1944 to 1953; and then changed to the field of musicology: from 1954 to 1960 he was executive of the music archive of Radio Vienna, and since 1960 in his capacity as musicology-consultant of Austrian Radio Network has built up the latter's collection of useful performance-materials of the Austrian classical period. Today, this collection may be considered unparalleled. Since 1962, he worked as a musicology-consultant for Special Literature and Theory of Style and as head of a special course for horn solo-literature and brass-ensemble studies at the Academy (now, Hochschule) of Music and Pictorial Art in Vienna. Beside this, he achieved activities as soloist, composer, and author of musicological articles. In 1950, he re-founded and has led the Lainz Hunting Music as an Association for Cultivation of Austrian Hunting Music. In 1954, he founded the popular music group of Radio Vienna (Landfunk) for the cultivation of classical styles in Austrian popular music. From 1967, he served as president of the International Albrechtsberger Society-Klosterneuberg near Vienna (for the restoration of the great theorist's works, and also Beethoven's).

Compositions: 160 works of symphonic style, including two symphonies and diverse other works for large orchestra, as well as concert overtures, symphonic poems, and solo literature for horn and orchestra, chamber music of diverse instrumentations, sacred music, ballets, cantatas, hunting-horn music, etc. Educational literature: Waldhornschule *(Method for Horn), published by Döblinger of Vienna;* Lainzer Jagdhornschule *(Lainz Hunting-Horn Method), studies for ballet with piano, etc., as well as numerous articles of musicology, especially about the history of instruments, music-psychology, history of hunting music, and Austrian popular music.*

He compiled an important and internationally acclaimed collection of hunting music, and an important collection of instrumental Austrian popular music. This latter one exists on tape in the Austrian Network-Vienna and on phono recordings at the Austrian phonograph-library-Vienna.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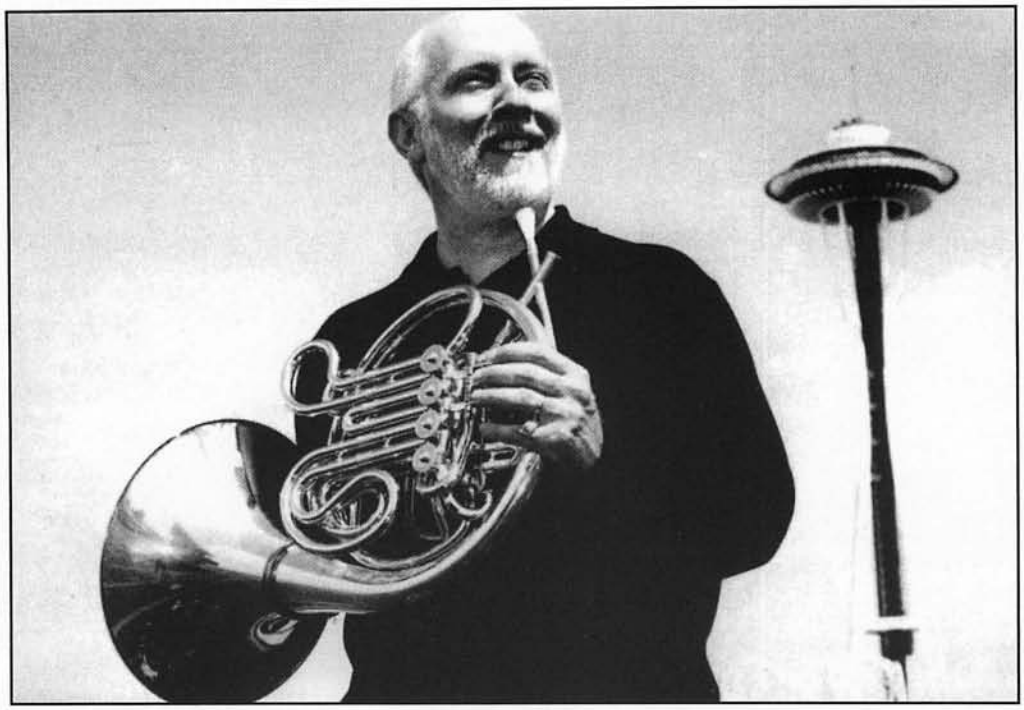

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Singing on the Horn

by S. Earl Saxton

This article originally appeared in The Horn Call *I, no. 2 (May 1971): 22-35, and constitutes the journal's first "full-length" contribution on a pedagogical topic. The idea itself is not new—hornists have been encouraged to emulate singers or "sing" through their instruments for hundreds of years. Saxton's approach, however, is worth reading again, particularly his views on articulation, mouthpiece placement, support, and relating the activity of the embouchure to that of the vocal cords. Ed.*

Nearly twenty years ago, I learned a unique and wonderful way to play the horn from Victor C. Kress, formerly a trumpet player in the San Francisco Symphony. He called it "singing." Until I met Vic, my playing had been adequate enough to gain positions in two major symphonies, but it lacked a certain substance and security that was then difficult for me to define. For lack of a better description, I thought my playing was "brittle." He diagnosed my problem, "You are blowing on your horn. I believe it will help your playing to learn to 'sing' on it."

The year that I studied with Kress was a significant turning print for my career in horn playing and teaching. From his method of trumpet playing, which is applicable to all brasses, I began to evolve my own approach to "singing" on the horn and to passing on the concept to my students. Quotes have been used around "singing" because the term is apt to be confusing until one understands its meaning in the context of horn playing.

As simply as I am able to define it, singing on the horn means using your horn embouchure while playing it as nearly as possible the same way you use your larynx while singing. Stated another way, the horn player should feel, as he plays in this manner, that he is singing on the horn with his own voice, just short of making an actual sound with his vocal cord. He should not hum into the tone being produced on the horn by his lip vibrations, as this usually causes a "growl." He should let his vocal folds vibrate sympathetically with the primary vibrations of his embouchure. This sympathetic vibration in the larynx is one of the more important aspects of the singing approach to horn playing. It adds resonance to the sounds that are amplified by the horn in the same way other strings in the piano reverberate with the strings that are struck when the damper is released. An assumption that this implies a need for an open, relaxed throat would be entirely correct.

The larynx is man's original wind instrument. All other musical instruments that are breathed into for sound phonation are imitations or extensions of the human voice. Nature has been developing man's voice for thousands, perhaps millions of years and it has become a very effective instrument, even when it has not been professionally trained. Man's lips, on the other hand, are relatively inexperienced at making musical sounds, having been used in this unnatural function for but a few hundred years at most. It is logical to me that I can learn much about how to make music on my horn with my lips by studying how my voice works in singing.

Learning what my voice does obviously requires that I do lots of singing. Sight-singing not only helps to develop musicianship, it provides an excellent working model of tone production. True, the vocal folds can't be watched while singing, but neither can the part of the lips covered by the mouthpiece be seen while a horn is being played. However, what happens physically can be heard and felt in both of them when various ways of using air and body energies to produce sounds with each are compared. I have found that there are many more similarities between vocal singing and horn playing than I once believed. To be sure, there are also a number of important differences, but in this discussion only similarities will be emphasized.

How to use the breath in playing brass instruments has long been an intensely interesting, much discussed and theorized upon, and sometimes even controversial subject. The question has been greatly simplified for me by the discovery that approximately the same amounts of breath used in very much the same ways are required for singing a musical phrase and playing one of equal length on the horn. A deep breath that fills the lower rib cage is equally necessary in either singing or playing to insure plenty of support to sustain the tone at any dynamic level through the last note of the phrase. But it should be noted that in singing on the horn as defined earlier, if there are any differences from vocal singing in how much air is used in achieving comparable dynamics on phrases or equal lengths, less air is usually required by the horn. This is probably because the horn mouthpiece throat is somewhat smaller than the human trachea.

The principal concerns with which a singer is occupied while singing are pitch, resonance, volume, and projection. Let me hasten to say that I am aware that statement leaves out rhythm, phrasing, diction, and other musical considerations that are really not separable. For analytical purposes, however, the temporary isolation of factors is necessary here, as it will be at other points in this discussion. Returning to those four principal thoughts, try singing a phrase using the syllable, "DOO." If your vocal tone was not breathy and you felt that it was projecting pretty well, irrespective of what pitches or volume you sang, I would be willing to wager that you were not particularly conscious of how much air you were using, or that you had the feeling you were "blowing" your voice. As a horn player, I am principally concerned with many of the same things in making music that a singer

is, and I have come to feel about tonal factors, such as pitch, resonance, volume, and projection, that they are the products of a voice-like vibration of the lips, which required a certain kind of concentration and feeling that to me is more like singing than blowing. Consequently, I no longer find the word "blowing" very meaningful or useful to me in relation to horn playing, excepting when I make mistakes.

It might be apropos to note here that the comments of many students make it appear that air movement through a horn after it has activated the lips into making a sound is widely misunderstood. The mere presence of air in the horn, whether it be moving towards the bell in being displaced by the air required to produce successive tones or standing still, insures that sound waves will be conveyed instantly through the horn. It is quality, or purity if you will, of the sound produced at the point of phonation that influences projection most. Air going into the horn with high or loud tones undoubtedly moves faster than air that enters with low or soft sounds, but sound waves travel many times faster than does the air movement that caused them. The progress of the so-called "column of air" through the tubing of the horn has nothing to do with tone projection, excepting possibly to distort if it is pushed forward too vigorously by the blowing of the player.

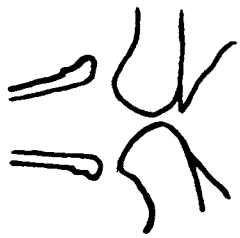
Most brass players have had occasion to become painfully aware of the dangers of excessive pressure of the mouthpiece against their lips. Too much pressure causes early fatigue and swelling of the lip tissue, both of which are problematical to sensitivity of tone production, flexibility, and endurance. To be sure, some pressures are brought about psychologically during players' early attempts to gain security through trial and error methods of getting tones and building range, and the pressures become habitual. Possibly the most direct cause for pressure, though, is a build-up of air in the mouth behind the lips, the usual response to which is to treat the lips like gaskets in order to avoid the escape of air around the mouthpiece rim.

Some of the many suggestions that are offered by experienced players to relieve these pressures are realistic, providing lasting means for eliminating the problem, but too many of them are aimed at the symptoms, rather than at the causes of pressure. The problem of pressures is directly related to blowing that was discussed earlier. Wishing to relieve lip pressures realistically, I must reduce air pressure. Having found that singing on the horn cuts down significantly on the amount of air needed for a tone from what blowing a tone at the same dynamic level requires, I also find that in singing one of the needs for excessive pressure of the mouthpiece against my lips has been considerably minimized.

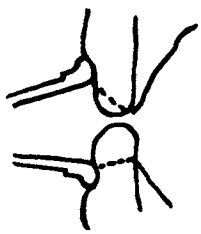
A discussion of lip pressures leads quite naturally to the embouchure, the central component in horn tone production. The rim of the mouthpiece forms a frame against which the lips, with their small elliptical opening, should be placed in such a position as to insure maximum freedom for vibration and flexibility of adjustment for range. [Philip] Farkas [in his books *The Art of French Horn Playing* and *The Art of Brass Playing*] has written of extensive and valuable research on what that position should be. That his recommendation for placing the mouthpiece with approximately 1/3 of its rim surface on the lower lip, 2/3 on the upper lip, finds widespread agreement among professionals is amply documented.

It is possible that I have missed reading a statement somewhere in Farkas' or another author's work theorizing a basic physical reason why the 2/3 upper lip, 1/3 lower lip, embouchure position is preferable to others, half and half, for example. The following line of reasoning, for whatever value it may be to others who are interested, is one that Pauline Oliveros, a former horn and composition student at San Francisco State College, and I came upon during a lesson many years ago.

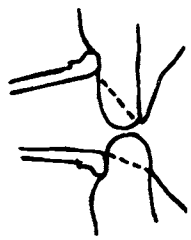
In forming an embouchure, the vibrating surface of the upper lip normally extends down approximately even with the biting edge of the upper teeth. With the lower jaw dropped slightly for the opening between the teeth that is needed for restricted tone production, the lower lip's highest surface normally is found to be considerably above the biting edge of the lower teeth. The diagram represents a side view of the center of the embouchure showing the relationship of lips and teeth before the mouthpiece is seated.



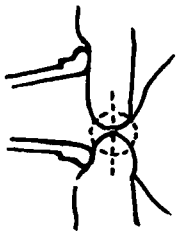
When a mouthpiece is placed against the embouchure so that half is on the upper lip, half on the lower, outside appearances might lead one to believe this to be an evenly balanced position. An attempt is made with the second diagram to show, if the relationship of the player's lips and teeth edges is normal, that this position is actually unbalanced. The dotted lines drawn from the inside edge of the mouthpiece rim to biting edges of the teeth delineate lip areas left free to vibrate. In this placement, the lower lip is given considerably more vibrating area than is the upper lip.



When the mouthpiece is raised, so that 2/3 of the rim surface is on the upper lip, 1/3 on the lower, the resulting relationship of lip areas left free to vibrate, as shown in the third diagram, is more evenly balanced. This could account for a better sound and enhanced flexibility that this position affords. If this analysis has any validity, it would appear to strengthen recommendations against the sometimes used 1/3 of the rim on the upper lip, 2/3 on the lower lip placement of the mouthpiece, unless the player's lip and teeth relationships are reversed. This analysis would also tend to support, if it is true, the contention by some researchers that only the upper lip does the vibrating.



There is at least one other relationship in embouchure formation that I consider to be significantly important. It is the vertical relationship of the "line" along the crest of each lip's surface where dry, outside skin meets wet, inside mucous membrane. I think it is this "maximum vibration crest" of each lip around the elliptical opening in the embouchure that corresponds most favorably with the vocal folds of the larynx. My vocal cord appears to me to function most efficiently when it is neither very wet nor very dry—in a state of balance, so to speak. The dotted line in the accompanying diagram circles that portion of the lips corresponding to the vocal folds, the vertical dotted line runs through the center of the maximum vibration crest of each lip.



Some students have a tendency to roll the lower lip inward in attempting high tones, and to thrust the lower lip outward in attempting low tones. Both of these tendencies create situations of imbalance on the opposing lip surfaces. In rolling the lower lip inward, its usually dry surface, which is less sensitive and less flexible, comes closest to the upper lip, producing a hard, penetrating, and insensitive sound. If the lower lip is rolled outward as in a pout, its inner surface, usually were, too flexible and also less sensitive, is then nearest the upper lip, producing the well-known low register "blatt." Therefore, it is important to maintain through all register changes a close proximity of those maximum vibration crests, similar to nature's positioning of the vocal fold.

Articulation, the use of the tip of the tongue in starting tones, is a subject closely related to the embouchure because the tongue acts as a valve to release the air that vibrates the lips. In horn playing articulation, there are some interesting and useful points to be learned from a careful study of how certain syllables are pronounced by the voice. For example, if I place the back of my hand almost against my lips and pronounce the syllable "TU" which is the one most widely advocated for brass articulation, I can always feel a puff of air on my hand that also momentarily blows my lips apart just before the vowel sound begins. Pronunciation of the syllable "DOO" produces the vibration of the vowel sound earlier and with much less, if any, initial disturbance of the lip opening. Further study of the tongue placement and subsequent motions during pronunciation of both of those syllables reveals that the only discernable differences between them is the puff of air that precedes "TU" and the consonant "D" immediately vibrates vocally.

Referring back to an earlier paragraph which called attention to a comparison of the feelings of blowing versus those associated with what I have called a vocal way of producing a horn tone, in trying the two syllables, "TU" and "DOO," on the horn, I can discern very similar affects to those noticed when I sang them against my hand. "TU" tends to disrupt the vibrating position of my embouchure sufficiently to cause slight delays in the response of the tone and/or split attacks, "approximaturas," someone has dubbed them. Consistent with the greater amount of security and generally improved responsiveness of tone that I have derived from deliberately generating feelings of singing on the horn, the syllable "DOO" for all separately articulated tones, particularly on very soft, very loud, and/or staccato notes, produces far better results for me.

Support involving the entire body is an integral part of singing on the horn, although it may be thought of in a different way that by advocates of blowing. Diaphragm support and abdominal support are fine as far as they go, but in my estimation emphasis upon them leaves out an especially important body area that often needs more conscious inclusion in the process of tone production that it gets: the legs and feet. Horn players who stand while playing automatically receive the benefit of the full support of their lower limbs, and because of this I am sure many hornists prefer to stand as they practice. Concert artists who play solos frequently and military bandsmen understandably find it practical to stand as they practice, but orchestral players nearly always sit while performing, and their practice habits should be consistent with performance conditions. The act of sitting may, unless something positive is consciously done to counter it, serve in effect to eliminate the legs and feet from their active usefulness as the foundation of the player's entire tonal support system. The "something" that I find most useful while playing is to try to maintain a feeling that my legs and feet are continuing to hold my body up, although I am seated.

Exertion of energy is necessary in both horn playing and singing, and distribution of that energy output over the whole body, for better functional efficiency of the more immediately involved areas, is much to be preferred over allowing the respiratory system and the embouchure to try to take over all the work. Since making a sound with the voice or on the horn is a directional activity (air goes out through the vibrator and sound waves go ahead of it), an effort in certain direction is needed to move the air in such a manner that the sound waves are activated most efficiently. Newton's Third Law of Motion, to every force there is an equal and opposite reaction, applies in the motivation of sound waves as it does in all of nature, and provides us with a clue about the direction in which we should exert our efforts.

When a man lifts a load, the direction of his thrust of energy is downward. When a rocket hurtles into space, the direction of its thrust of energy is downward. Consider what might happen if the rocket's firing tubes were to be directed upward, in the same direction that the missile is intended to be projected. Would its module then go into orbit? Obviously it would not. In the matter of moving air to project sound waves, there appear to be two schools of thought.

One advocates a so-called "upward-driving method," wherein the forces of energetic output appear to be directed along with the path of sound wave projection. The other, "downward-driving method," as described by [James] Winter [in his book *The Brass Instruments*], appears to me more directly to agree with Newton's law, although I am intrinsi-

cally more interested in sound wave projection than in the movement of air. Air movement is the means by which vocal and brass instrumental sounds are projected, just as the measured explosion of rocket fuel is the means by which the rocket module is propelled into space. Much careful study into the true nature of the means of propulsion of missiles has to be done by the space engineer, and a comparable proportion of thought should be devoted by the horn player into the true nature of the means by which sound waves are activated. Care has to be exercised not to confuse the role of the fuel with the role of the projectile. In horn playing and in singing, the pay load is sound waves, not air.

As downward effort exertion helps control the support needed for good tone, so also does it help to maintain physical balance, another factor that is as necessary to horn playing and singing as it is to athletics. Mary Groom Jones, well-known, excellent, and highly-respected singing teacher, whose voice courses I studied at the University of California, constantly encourages development of a feeling of balance in close conjunction with exertion of downward-directed effort in singing. A feeling that one's center of gravity is too high, which can be contributed to by directing the abdominal effort upward, often upsets the balance sufficiently to be a direct cause for weak sound, poor intonation, and even missed pitches, particularly in the upper register. Equally applicable to horn playing, a well-developed sense of balance can help greatly to enable a player to negotiate an extremely distinct passage, including wide register changes, with much more ease and security than the same player would exhibit prior to establishing the balanced feeling.

Before attempting to pull all of the points touched upon into some semblance of a more meaningful whole, there is one more subject to which I'd like to give separate attention. It is the horn. This magnificent instrument possesses acoustical properties that enable an accomplished player to give forth some of the most exciting and compellingly beautiful sounds in all of music. The proportions and materials, with slight variations in both give all (French) horns a very similar characteristic tone quality. Each player produces his own unique sound, with only minor variations in quality, on every horn that he plays. That is not meant to imply that a player is not capable of wide variations in tonal colors, but that in each of the colors he can produce, his own particular sound is more prominently apparent than are the differences between several horns he may play on. I find that to be a fascinating phenomenon. It suggests to me that the horn is really a highly refined amplifier of the player's sound, that sound being the product of an extremely individualized concept as much as it is the product of a physical action, and that an amplifier is all that we should expect a horn to be.

The modern double F and B-flat horn enables the player to sound the partials of twelve different overtone series (fourteen in all, but two overlap), and this acoustical reality is a great boon to horn playing. But, the way many students (and not a few professionals, too) develop a habit of depending upon fingerings and the partials to help them find and stabilize pitches and intonation on the horn suggests that they may be expecting more of the instrument than it is capable of providing. Other brass instrumentalists may be able to "get by" with that way of playing more satisfactorily than do horn players, but anyone doing it on any instrument sounds more mechanical than musical. One of the benefits of learning how to sing on the horn is to gain some sense of freedom from over-dependence upon valve combinations for pitch and interval security. When singing is functioning best, the player is only vaguely aware of the existence of the partials, and the use of valves becomes merely a habitual accommodation of the length of the tubing to the pitches that are sung.

Singing on the horn combines many physical and conceptual factors that require extensive separate analysis to be understood. But successful singing is the result of cultivated feelings, I think, more than the result of an intellectual process. All of the subjects contributing to the process of singing that were touched upon in this essay, and more of somewhat lesser significance, are needed equally in simultaneous combination—plus the magic of imagination—for really artistic singing.

A discipline singing most decidedly is, and it is one that is not easily acquired. Much patience and persistence are needed by both the student and the teacher. Occasional discouragement and, indeed, frustration may be experienced. Old habits and misconceptions constantly recur to get in the way of progress. It is not an easy, short-cut route to accurate and musical performance, nor is it a panacea for all the ills one can encounter in being a musician. When it has become quite natural for you to sing on the horn, it does succeed in placing within easier reach the solutions to horn playing problems.

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_____. *The Art of Brass Playing*, Brass Publications, Box 66, Bloomington, 1962.

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Earl Saxton played Principal Horn in the Oakland Symphony from 1959, during which time that orchestra gained national recognition in performing contemporary avant-garde music under the direction of Gerhard Samuel. He played in the San Francisco Symphony and Opera Orchestras through the 1950s and in the Pittsburgh Symphony and Opera Orchestras for two years before that. He was Solo Horn with the Little Symphony of San Francisco until its brief but brilliant existence ended in financial disaster. Recordings, radio and television, ice show and theater orchestras, the San Francisco and visiting ballets, as well as casuals with show and folk-rock bands round out his experience.

He earned a A. B. in Music at the University of California, Berkeley, did graduate studies on horn at the Juilliard School in

New York, took an M. A. in Music Education at San Francisco State College, and has done further graduate study in Music and Education again at U. C., Berkeley. He has taught horn on the faculties of Carnegie Institute of Technology, Pittsburgh, PA, Music and Arts Institute, San Francisco, College of the Holy Names, Oakland, San Francisco State College, Stanford University, Palo Alto, California State College, Hayward, and is currently [in 1971] on the faculties of the University of California, Berkeley, Chabot College, Hayward, and the San Francisco Conservatory of Music.

While the accompanying article is devoted mainly to outcomes of a year of study with Victor C. Kress, inestimable values are placed on his studies with Herman C. Trutner, Robert Schulze, Forrest Standley, and Wendell Hoss.

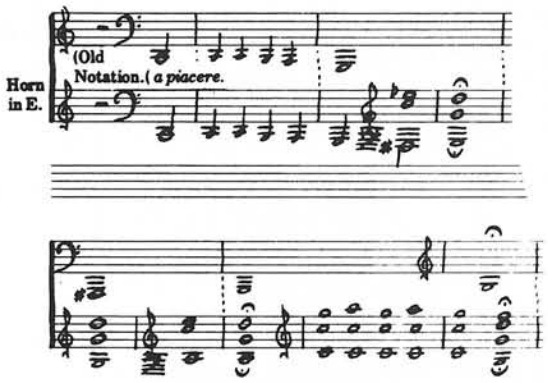
Horn Chords: An Acoustical Problem

by Percival R. Kirby

The original version of this article was published in The Musical Times, *September 1, 1975, pp. 811-813, and appeared in* The Horn Call *VII, no. 1 (November 1977): 40-42.Horn chords or multiphonics are popular among many players for a variety of reasons, some expressive, some "just showin' off. Why and how they work is a mystery that Mr. Kirby, at the time Professor of Music at the University of Witwatersrand, sought to clarify. If there is one topic addressed in this particular issue that could use more attention, to me this is it. What is particularly interesting is his conclusion, that in-tune intervals produce sympathetic and difference tones whether played by one or any number of players. Anyone looking for an article subject? Ed.*

There is a curious phenomenon connected with the French horn, which, so far as I am aware, has not received the attention it deserves. I refer to the fact that is possible for an individual player to produce chords upon his instrument. The phenomenon has been known for many years, but I have been unable to find any satisfactory explanation of it in works on music or acoustics; nor do I know any examples of its use which show that the user really understood the nature of the notes produced, or their actual pitch. The *locus classicus* of the employment of chords to be played by a single performer is the cadenza to the Concertino in E, op. 45 of Carl Maria von Weber. Before the final *Polacca*, the following passage occurs (I quote from Oscar Franz's School for the Horn,' since I have not access to the score here in South Africa):

Example 1



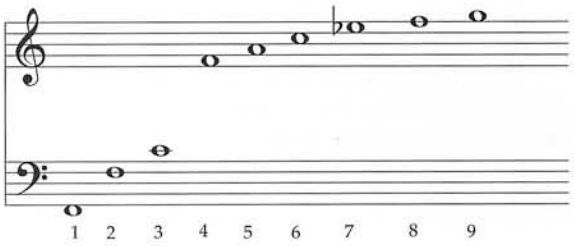
I do not know whether any explanation of the method required to produce these chords has been given in any published score of the work, but it seems quite certain that all the chords cannot have been played as written. Chords *can* be sounded, and have been sounded in this very cadenza, but they were not the chords as written. I suggest that Weber simply put into his score an approximate notation, leaving the rest to the traditional knowledge of the horn-player. The reason for this suggestion will shortly appear.

Everyone knows that a perfectly pure musical note is practically non-existent; that partial tones are almost always present in varying degrees of strength; and further, that horn notes are particularly rich in partials. Now if a horn-player, using the customary instrument in F, sounds the note F (in all the examples except the first, the real sounds are here given):

Example 2

the ear of the listener hears that note, coloured as it is by its upper partials. But if the player sounds the same F, and at the same time sings the C a perfect fifth above (with a tone-colour as near to that of the horn as possible), the listener hears not only the two notes F and C, but also the combination tones produced by the sum and difference of their frequencies. A reference to the harmonic series will make this perfectly clear:

Example 3



The lowest note in Example 3 is the fundamental note of the series, and is represented by the ratio 1. The remaining notes of the series are represented by the ratios 2, 3, 4, 5, 6, 7, and etc. The two notes sounded by our player are therefore represented by the ratios 2 and 3, 2 being played and 3 sung. These two notes generate:

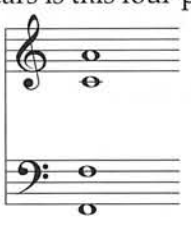
1) A differential tone, represented by the ratio 1;

and

2) A summational tone, represented by the ratio 5.

Both these sounds are quite prominent, and consequently what the listener actually hears is this four-part chord:

Example 4



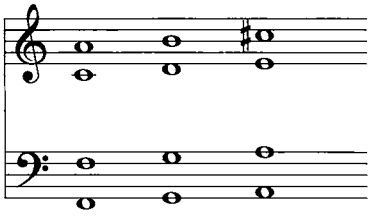
The low F is the differential tone, and the A the summational tone. It is obvious that the generators must form a true

fifth, as the slightest deviation from perfect intonation alters the whole nature of the chord. I would particularly emphasize this point, in view of what follows.

Theoretically, any two sounds, one played and the other sung in the manner I have described, should generate differential and summational tones, but practically there are limits. The chord in Example 4 can be produced from any pair of generators a true fifth apart, the only limitations being the difficulty of steadying the lower horn notes and the compass of the human voice. Naturally, a good deal of adjustment is necessary in some cases, but, with a little practice, remarkable results are obtainable. Further, it is possible to produce these chords with the horn taking the upper notes, and the voice the lower, though this is more difficult than the converse method.

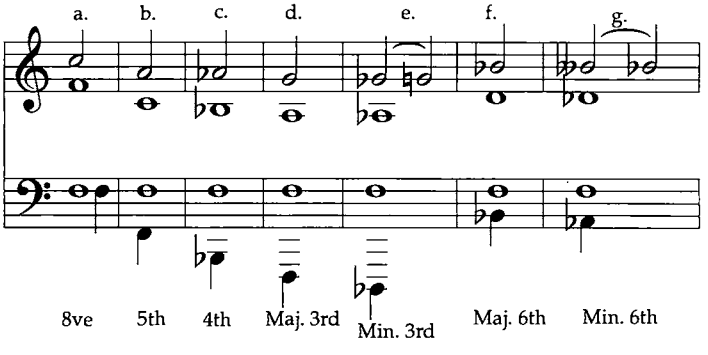
Hucbaldian progressions such as the following are quite easy, provided the player has a good ear:

Example 5



If we next experiment with other intervals we shall produce new chords. For convenience, I shall tabulate these as Helmholtz has done in his *Sensations of Tone*, when dealing with combination tones. The notation is, of course, only approximate:

Example 6



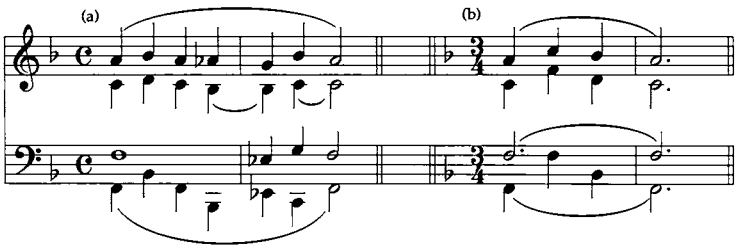
The generators are shown as semibreves [i. e., whole notes], the lower being played, the upper sung; the summational tones as minims [half-notes]; the differentials as crotchets [quarter-notes]. The chords are constituted as follows:

	Frequency Ratios			
Chord No.	Note Played	Note Sung	Diff. Tone	Summ. Tone
(a)	1	2	1	3
(b)	2	3	1	5
(c)	3	4	1	7
(d)	4	5	1	9
(e)	5	6	1	11
(f)	3	5	2	8
(g)	5	8	3	13

The summational tone in the fifth chord is between G-flat and G natural, and that of the seventh chord between B-double-flat and B-flat. I have not thought it necessary to analyze the seconds and sevenths; the resultant chords are extremely cacophonus.

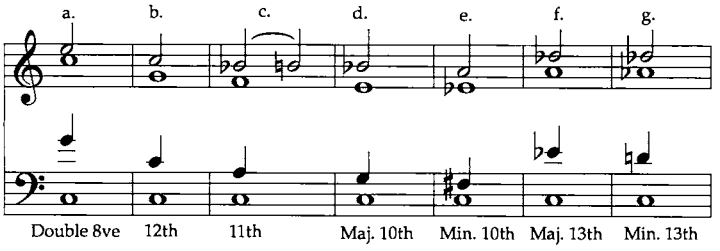
From Example 6 it will be seen that passages of the following type can be played, always remembering that these chords are not in accordance with equal temperament:

Example 7



If we raise the sung notes one octave, leaving the played notes at their original pitch, we shall produce a fresh series of chords. For reasons of vocal range, we shall transpose the whole series down a fourth (although the first, sixth, and seventh chords will be more easily produced from still lower fundamentals):

Example 8



These chords are constituted as follows:

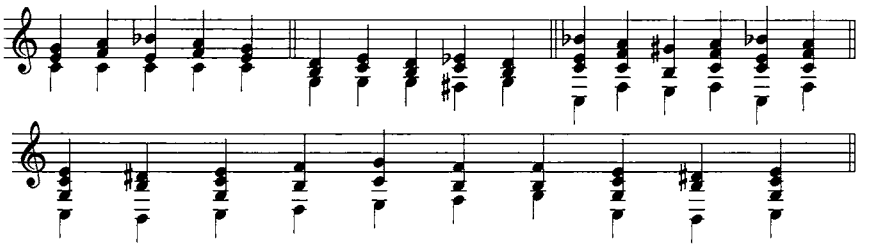
	Frequency Ratios			
Chord No.	Note Played	Note Sung	Diff. Tone	Summ. Tone
(a)	1	4	3	5
(b)	1	3	2	4
(c)	3	8	5	11
(d)	2	5	3	7
(e)	5	12	7	17
(f)	3	10	7	13
(g)	5	16	11	21

It will be seen that considerable variety may be obtained by combining the best chords of each series in various keys. In order that this may be done successfully, a very keen ear and a very steady lip are required.

Returning, now, to Weber's cadenza, it is difficult to see from the notation employed what notes the composer actually desired to hear. The third, sixth, eighth, and tenth chords *can* be produced in the positions in which they appear (cf.

Example 6a), but the remainder cannot. Nor does Oscar Franz help us much, for his explanation of the method of chord-production is far from lucid, since he contents himself with saying: "The lower notes are played, the highest notes are sung, the middle notes are produced from natural acoustic causes," and he appends these lists of chords:

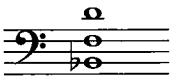
Example 9



A glance at Examples 6 and 8 will readily show how faulty and inconsistent are the above lists in Example 9.

Fortunato Sordillo, the author of a curious treatise entitled, *The Art of Jazzing for the Slide Trombone* (Oliver Ditson Co.), comes nearer the mark. He recognizes the possibility of producing similar chords on the tenor trombone, and introduces some into a solo which is printed in the book, but he employs only the chord in Example 4. His notation is:

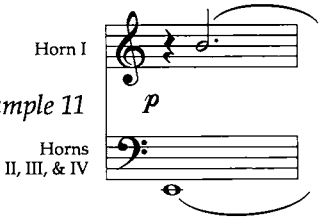
Example 10



He does not seem to realize that the lower B-flat is also present. Moreover, he is unwilling to give away his secret, as he states that his book is not the place for explaining such an effect.

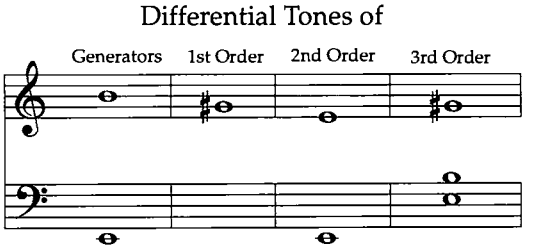
From a practical musician's point of view, such chords as we have been discussing are perhaps not of much use, but they would appear to throw some light upon a very curious passage in the score of Verdi's 'Falstaff.' On page 22 of the miniature edition appears the following chord for four horns:

Example 11



I was present at the performance of *Falstaff*, given by the students of the Royal College of Music at His Majesty's Theatre in 1913, and was forcibly struck by this passage, both at the rehearsals and the performance. What I heard was not a bare two-note chord as printed in the score, but the complete chord of E major, of a tone-quality indescribably delicate and beautiful. In 1924, I heard the same work at the Paris Opéra, and on this occasion the effect did not "come off". The building may have had something to do with it, but I believe the real explanation is that in the latter case the twelfth was not quite true. When true, the two notes, E and B, should call into existence not only the differential tone of the first order, but also those of the second and third orders. This can only occur when the first horn makes with the second, third, and fourth, a true twelfth. Example 12 shows what should happen:

Example 12

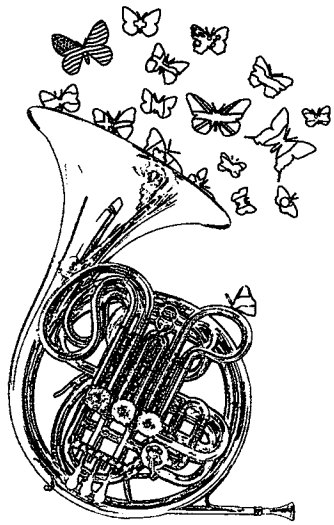


or, expressed in frequency ratios:

Generators	1st Order Diff.	2nd Order Diff.	3rd Order Diff.
1 and 6	5	1 and 4	2, 3, and 5

It is worth noting that under these special circumstances, *the higher the partial, the greater the strength;* with the partials generated by a fundamental, only the reverse is the case.

But the question as to whether Verdi knew these facts either before or after he wrote the score, I leave for others to answer.



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Program

Wednesday, September 27, 2000

7.30 p.m., Detmold, Neue Aula: Concert *Detmolder Hornisten* and *Gran Partita Detmold;* afterwards, Foyer Neue Aula: *Reception*

Thursday, September 28, 2000

9.00 a.m., Detmold, Palais: *Master Class*

11.00 a.m., Detmold, Neue Aula: *Young Horn Players* are being introduced

2.00 p.m., Detmold, Palais: *Rehearsals*

3.30 p.m., Detmold, Palais: *Master Class*

4.30 p.m., Detmold Castle: *Pomeriggio musicale*

7.30 p.m., Detmold, Neue Aula: Concert with soloists and chamber music

10.00 p.m., Detmold, Neue Aula: *Arkadij-Shilkloper-Show*

Friday, September 29, 2000

10.30 a.m., Wendlinghausen Castle: *Welcome*

11.30 a.m., Wendlinghausen Castle: *Matinee Early Music* with historical instruments

1.00 p.m., Wendlinghausen Castle: *Lunch*

2.00 p.m., Wendlinghausen Castle: *Rehearsals*

3.30 p.m., Schloß Wendlinghausen: *Hand horn Workshop*

7.30 p.m., Church of Schlangen: Concert *Telemann Collegium* and *Soloists* with historical instruments

10.30 p.m., Schlangen, Hunting House: *Halali with Detmolder Hornisten* (weather permitting)

Saturday, September 30, 2000

11.00 a.m., Detmold, downtown: *Horn ensembles playing for Detmold public*

2.30 p.m., Detmold, Open-Air Museum: *Rendez-vous de chasse - all around the hunting horn - performances of hunting horn players, with horses, pack of hounds, falconers etc.*

9.00 p.m., Detmold, Neue Aula: *Gala Concert Sinfonietta Detmold* and *Soloists*

11.30 p.m., Detmold, Neue Aula: *Eine Große Nachtmusique KV 1050*

Participation

The fee for participants will be DM 250 (US $ 125). For early registration, i. e. before July 15, the fee will be reduced to DM 225 (US $ 113) - this is subject to date of receipt of payment. Spouses are granted a 50% discount; groups of five and more will receive 10%, groups of 10, 15% discount. The fee should be transferred to the following account:

International Horn Festival · Account no. 4381992
Deutsche Bank 24 Detmold (BLZ 476 700 24)
Re: "Horn Festival".

In case of financial difficulties a full or part scholarship may be granted. For further details please contact Petra Mendes, Tel. ++49 (0)40-863746, Fax ++49 (0)40-863830, e-mail: mendes@t-online.de.

The fee includes all festival activities and concerts with the exception of „Pomeriggio musicale" (28.9., 4.30 p.m., Detmold Castle). For events taking place from Thursday through to Saturday, daily tickets may be purchased at DM 90.

Accommodation / Inquiries

The participants are asked to make private arrangements for travel, meals and accommodation. Information can be obtained through:

Tourist Office at the city of Detmold · Tel. ++49 (0) 5231-977328 · Fax ++49 (0) 5231-977447 · tourist.info@detmold.de

or Trans Globus Reisebüro (travel agency) · Contact: Mrs. Seidel-Groth · Tel. ++49 (0) 5231-99340 · Fax ++49 (0) 5231-22095 · transglobus@startpartner.net

For further information or inquiries please contact Heinke Poulsen, Künstlerisches Betriebsbüro der Hochschule für Musik Detmold · Tel. / Fax ++49 (0) 5231-975742. You can also register for the festival via e-mail at: poulsen@cc.fh-lippe.de

Inserts in the Horn

by Christopher Leuba

Here is an article on another mysterious and somewhat controversial subject which appeared in The Horn Call *VI, no. 1 (November 1975): 12-14. I remember reading the liner notes in question years ago and really not having a clue what it meant or how one would stick a matchstick, let alone anything at all, into a first valve slide. Those interested in this topic, which has received more attention and research in the 25 years since it appeared, may find Richard Merewether's response (who also finds Chris "nearly right for the wrong reasons") in the November 1976* THC *(v. VII, no. 1, pp. 26-27) also very interesting. This latter issue is still in print and available for back issue orders. It would be nice to have more recent research published in* THC, *as we've received very little attention since that original flurry, and there are in fact accessories on the market today that are for this purpose. Ed.*

The subject of material placed inside the tubing of a horn to improve response on specific notes is an interesting one, but little is known about it because most players who have become aware of the practice have been secretive about it. This essay is by no means definitive: in the first place, I am not a physicist; what follows is derived from personal observation and conjecture. I hope it will stimulate further, methodic observation.

Alan Civil, writes in his notes to a recording of Dennis Brain,[1]

> For instance, I said that my 'F' natural was a bad note, whereupon Dennis took out the first valve slide of my horn and, breaking a matchstick in half, proceeded to insert the small piece of wood crossways into the neck of the tubing.
>
> 'Now try your F,' he said.
>
> With some apprehension at this 'do it yourself' adjustment, I cautiously sounded the note, knowing full well what a treacherous one it has always been, but now a beautiful precise round F emerged. Dennis chuckled and said, 'Have you any more bad ones that we can fix?'

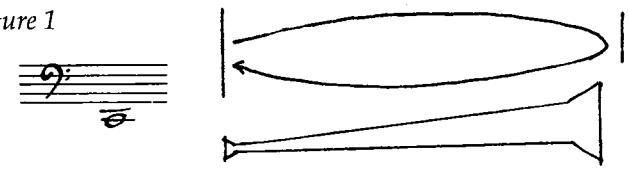
Years ago, in my daily encounter with a recalcitrant high E-flat [concert] on my otherwise superb Geyer double horn, I hit on a similar idea, tentatively placing an insert comprising a paper clip, one arm of which was driven through a small piece of eraser, into my first valve slide: *voila*, high E-flat, and no further troubles with Eroica. I jealously guarded my secret, but a year or so later, I relented and decided to offer my "cure" to a friend and colleague in another orchestra, who also played a Geyer which he had mentioned had E-flat troubles; I took out his first B-flat slide and, to my surprise, found a short rubber tube of considerably smaller center bore inserted in the slide, more or less at the same point I would have placed my paperclip device in the slide. It was obviously a much more "elegant" solution, as the rubber tubing is not corrosive, whereas I was continually bothered by corrosion from deteriorating paper clips.

I have subsequently heard that a well-known New York hornist has also discovered this idea independently, but of course, "wasn't telling."

Mechanics: The principles behind the concept of "inserts" into the tubing of the horn are rather simple, and are easy to understand if one is also aware of "nodes" in the vibrating air column. Two forms of air motion occur within the horn: I will call them (a) oscillation and (b) air flow.

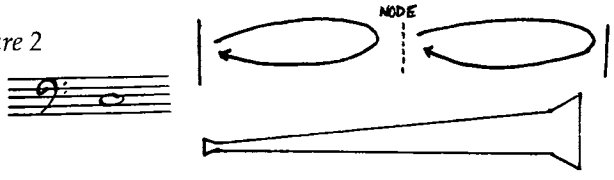
Oscillation. Oscillation is essential to the production of sound by a brass instrument. On the fundamental note of a brass instrument, there is one large oscillation from the player's lips to a point just beyond the end of the bell, where atmospheric pressure bounces it back to the player's lips (Fig. 1).

Figure 1



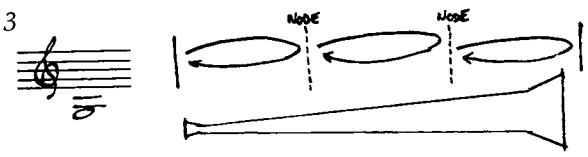
When playing the octave of the fundamental, there is an oscillation to the mid-point of the instrument, where a second oscillation is formed, which continues to the bell (Fig. 2). At the mid-point, where there is an exchange of energy between the two oscillating systems, the air "waves" are actually rather static: this is a nodal point. A comparison may be made with the point at which a cue ball meets a billiard ball. At the point and time of impact, both balls are static, i. e., not moving, although energy is being exchanged or transferred. This point of impact is analogous to a nodal point.

Figure 2



In playing the third harmonic, there are three oscillating sections and two nodal points within the instrument (Fig. 3).

Figure 3



For the "F" on the single F horn to which Alan Civil refers, there are twelve oscillating sections, and eleven nodal points within the instrument.

Air flow. The necessity to expel the air which causes the lips to vibrate forces that air through the horn, and is independent of any oscillating motion. It is unfortunate that this air motion is really useless in the functioning of the horn, although entirely necessary to the functioning of the lips. This air flow often produces trouble at nodal points which should be free of turbulence; this turbulence is likely if nodal points occur near a valve port, or a sharp bend in the tubing. It is also a possibility that added turbulence in one area will alleviate turbulence at an adjacent point where the node for a specific note occurs.

Horns in which there occurs a serious conflict between oscillation and air flow turbulence will show their defects more clearly, the louder the offending notes are played, as the great flow of expelled air increases turbulence at the nodal point. (Hence, Alan Civil's "cautiously" sounding the note: he intuitively felt that if one blew forcefully, the note would be even less secure.)

Investigation. I would suggest that further, and more methodic studies should be made to ascertain several factors: Is the optimum position for an insert (a) *before* the nodal point, to create less turbulence following the insert, or (b) at the nodal point, to help insure stability at that point, or rather (c) in relation to the valve port or bend in the tubing to help dissipate turbulence over a larger area, as is being done in recent modifications to the wing structures of the largest jet aircraft.

Some instrument makers have been constricting the bore of instruments, mainly trumpets, to help make the scale "more even." These constrictions increase the impedance, or internal air pressure, at these points. It has been recently discovered that certain "Bach trumpets" (Clarini) had pinhole "vents" controlled by the player's fingers, to release a slight amount of air, thereby lowering impedance, and improving response of certain harmonics. Consistent with these ideas, investigation might be made as to the effect of various inserts on impedance, as well as turbulence.

Application. I frankly do not recommend the use of inserts as an ameliorating adjustment, if it can be avoided: it has been my experience that for every note improved another suffers. The player, of course, may experiment with specific cures on a one-time basis, removing the material after the specific passage has been played.

Finally, I will mention another application of this idea, which I described to a well-known physicist, who responded negatively: he implied that I "may be correct, but for the wrong reasons," and proceeded to fill a blackboard with formulae which were beyond my comprehension. If my ideas of nodal point gadgetry were valid, I thought, could I possibly reach a few of the nodal points of the higher notes on the harmonic scales with my fingers *in the bell*, much as I "touch" a harmonic on a cello string? I first tried it with the tenth harmonic, open [concert] D on the B-flat horn (played "A" above the treble staff). This was done by turning inwards the index and middle fingers until they touched the inside of the bell at a point near the brace. There was an instant improvement in stability.

Close examination of the *cor-solo* on exhibit in the glass case in the foyer of the Victoria and Albert Museum in London (this is the beautiful horn with the green lacquered bell often included in books illustrating classic instruments) showed that its only player/owner, Puzzi,[2] was aware of a similar use of the fingers, as the marks are indelibly worn into the lacquer where he would press his finger tips, as are the marks of his knuckle positions, rather far in, I might add! This is certainly a "document" which I hope will remain unspoiled.

Notes

[1]*The Art of Dennis Brain*, Angel Seraphim 60040.

[2]Giovanni Puzzi (1792-1876); cf. R. Morley-Pegge, *The French Horn* (London, Ernest Benn Ltd., 1960), 163ff., and Horace Fitzpatrick, *The Horn and Horn Playing* (London, Oxford University Press, 1970), 216.

Metamorphoses of Possibilities

by Kurt Janetzky
(Translated from German by Dr. Cecilia C. Baumann)

This article, which appeared in THC *II, no. 2 (May 1972): 77-88, is a wonderful, upbeat way to bring this celebration to a close (aside from a little dessert!). As the saying goes, "the only constant is change itself," and while this can produce a great deal of frustration as we try to control the present, it can be very uplifting as well, as we seek ways to understand music and the horn. Though we might argue with some of his dates and facts (which recent research will question) and his examples may seem a bit out-of-date (e. g., Bach's Brandenburg Concerto No. 1, today attempted with some success even by high-school-age youth orchestras), the spirit is the same regarding our current challenges and those that lie ahead. Ed.*

Everything that lives changes. Probably none of our common musical instruments can demonstrate the correctness of this pithy, ancient, and universal realization so well and so convincingly as the horn, in the constant struggle toward its always changing, desired ideal form. Every hornist who plays on one of the modern and (in the truest sense of the term) "highly cultivated" orchestral instruments, certainly knows the general features and approximate outlines of the centuries-long history of the development of our horn, or is at least acquainted with the ever more frequently occurring high points of that development. Musicologists and designers of instruments continue to research in greater detail and depth the last dark stretches of the long road which has to be trod before the animal horn or shell, placed in the hand of the primitive blower by nature and chance, could become that complicated double horn which we use today, enabling us to satisfy all of the musical demands daily placed upon us.

More and more, writers of technical books, textbooks, and reference books can discuss with greater accuracy when, how, and where, for example, it became possible to manufacture thin-walled metal pipes and to form and bend them into manageable wind instruments. We can obtain exhaustive information about the facts and motives which led to the precise distinction between horns and trumpets, and when and how a noise-making instrument which could be used for absolute music developed from the original hunting and signaling horns. We can read about the change of the *cor de chasse* and *corno de caccia* into the German *Waldhorn* in almost every school book. From these books, we learn how—with the transition from the slenderly-formed to the more conically-constructed horn with its flaring bell, as well as the change from the bowl-formed to the funnel-formed mouthpiece—it became possible to produce the wholly new, warm, softly veiled, almost romantically full, horn tone. The Dresden court musician Anton Joseph Hampel is named as one of the first who understood how to "sing on the horn." He discovered hand muting in 1753 while attempting to refine the horn tone by skillfully laying his hand inside the rim of the bell. He thus presented hornists with the possibility of developing on the natural horn a still very limited—but nevertheless a very considerable—chromaticism. The invention of valves by oboist Friedrich Blühmel in 1813 is currently celebrated as the last radically revolutionary innovation. Together with the mechanically talented chamber musician Heinrich Stölzel from Pless in Upper Silesia [now in Poland], Blühmel applied for a patent on the new invention (at first conceived as a two-valved instrument) on March 12, 1818, in Berlin. They laid its further use and distribution at the feet of His Majesty, the King of Prussia. With the addition of a third valve by Périnet in Paris and C. A. Müller-Schott in Mainz, the "modern" horn was born in 1830.

It is, however, much more difficult to place the development of the horn and the approximately parallel changes in the aesthetic perception of the horn tone quality side by side with the resultant compositional use of the instrument. Often overlapping, all boundaries here become blurred. The quite distinct ideal conceptions of the unique nature of the horn timbre (as each composer originally imagines for his work) must necessarily remain forever only very vague conjectures.

We know, for example, that the otherwise forward-looking Carl Maria von Weber absolutely would not tolerate the new valve horn in his *Freischütz* orchestra, "to which he, godlike, gave the immortal soul with the horn sound." We also know, however, that in Prague at the same time his namesake Friedrich Dionys Weber (director of the Konservatorium Europa) only composed his *Tre Quartetti per 4 Corni cromatici*, in order to promote the use of the new "mechanical horns with 3 valves." Something of the exciting fluctuation between tradition and progress can be seen when one considers that at the same time that Richard Wagner wrote the "Song of Songs of the Valve Horn" *("Hohe Lied Des Ventilhorns")* in the score of *Die Meistersinger von Nürnberg*, Johannes Brahms stubbornly represented the opinion that his masterful Horn Trio, op. 40, likewise composed in 1865, could only be artistically performed on the natural horn (*Natur-Waldhorn*).

The fundamental question affecting the secret of every creation—namely, whether that new creation (here, the valve horn) had to be sought out because one absolutely wished to have it, or whether one merely seized the completely new possibility of being able to compose chromatically for the horn once it had been invented and presented itself for use—bears a fatal resemblance to the riddle: Which came first, the chicken or the egg? As men (and in increasing numbers

women) in the field, we will not be affected very much by these last historical and constructional developments, since it is altogether possible to overcome easily the difficulties in all music written for the natural horn or valve horn (from the early and late Classical Period, through the Romantic Period, up to the Modern Period) on our modern horns. A still controversial problem is revealed, however, when we leaf back through the history of the horn to the age of the figured bass, the musical Baroque.

When on June 6, 1722, "the two *Waldhorn* players who are heard everywhere" received "15 Talers" from the princely court in Cöthen (now [1972] in the German Democratic Republic) for the premiere performance of the Brandenburg Concerto No. 1 by Johann Sebastian Bach, they had certainly achieved a virtuosic accomplishment, which, like every truly perfected artistic performance, bore the stamp of the unusual. In terms of instrumental technique, it would have been altogether possible to demand these two *Corni-da-caccia* parts also from every other master hornist of the time. Only a very few years after the death of Bach, however, things already looked completely different. The music, which only catered to the moment, had in the meantime laid aside like old powdered wigs everything that had gone before. With the new use of the horns one had, to be sure, brought the instrument splendidly along in a few years. But, in doing so, it had not been noticed how very quickly the techniques (which had recently been taken for granted) had been lost. When the first research results of the still young discipline of musicology brought again to the light of day innumerable works of Bach, Handel, Telemann, Hasse, Heinichen, Fasch, Zelenka, Vivaldi, and many, many other lesser masters of the Baroque, even excellent and highly talented hornists stood shaking their heads, astonished, perplexed, and helpless before the horn parts, which had suddenly become "impossible." The no-longer-practiced art and technique of "clarino blowing" (playing very high trumpet-like parts) had essentially been long forgotten. Veiled by conjectured guild secrets, this art was known only obscurely and legendarily.

Richard Strauss (who was in his time unchallenged as the most skillful master of the virtuosic, splendid orchestral passage) wrote in his 1905 revised and enlarged edition of the famous textbook on orchestration by Hector Berlioz: "High F and high C horns ought now to be built; these would be very interesting for the rendering especially of Bach's First Brandenburg Concerto." At that time, many excellent hornists considered the usefulness of these instruments of the future a quite daring prophecy.

In his monograph on Johann Sebastian Bach which appeared three years later (1908) in Germany and which became unusually popular in the entire world, the famous physician, organist, and musicologist Albert Schweitzer—certainly the most reliable expert in the contemporaneous performance of Bach—recommended several more "makeshifts" (hints, which were perhaps slanderous to the horn players of the time) "until the time when our hornists again master the high range." However, he also admitted that "already today, isolated virtuosi are able to play the first horn part of the Brandenburg F Major Concerto in the original version, without having the smallest thing 'happen' to them."

Thanks to the joy of experimentation of resourceful instrument makers, the help of the most ingenious compromises in the question of the mouthpiece, and not least of all the almost sportingly ambitious striving of the hornists themselves, the achievement of a satisfactorily sounding high range up to a third, even a fourth, above the highest note demanded in the First Brandenburg Concerto is today no very rare exception.

The methods employed to achieve these "highly placed" goals—in order to regain that which had already once been possible for hornists of earlier generations—must, of course, be wholly modern, so that the attributes of today's horn (which have in the meantime become characteristic) are not diminished.

Every gain in horn blowing skills (which always reawakens new desires and hopes) and the constant new improvements in horn construction should, however, never allow us to forget that the goals already achieved and those still to be achieved are really only worth striving for, insofar as they serve only as a means to this end: to realize artistic intentions and to give music (both from the past and the present) resounding life through our interpretations.

As always, only the currently feasible possibilities in the playing technique can be the foundation for allowing the musical body of knowledge to become notated composition. We should always be conscious of our importance as pioneers in determining the constant progress of the music culture.

If, while warming up in the practice room or tuning room, one of us tries out just for himself daring figures, bizarre, peculiar successions of notes, or unusually high and deep tones; or if one of us, in perhaps a high-spirited mood, speculatively executes just for fun a completely unmusical noise, it is possible to become, unconsciously, a ground-breaking innovator. Snatched up by an alert composer, the new sound may be found again just days later as a completely unprecedented and yet unexperienced means of expression in the score of an ultramodern work.

We need not worry [too] much about the fate of such music. If the music is actually well composed (or even sincerely felt), it will certainly recommend itself; if not, most of today's composers know very well how to compensate for that which is still missing in their works with respect to musical substance and inner content through the virtuosic beating of their own loud and far-carrying advertising drums.

The "Old Masters," however, can themselves do nothing more for their own works. Artistically valuable works of splendidly representative occasional music were, if not completely lost, at least condemned to undeserved archival sleep in the libraries of the numerous aristocratic courts of Europe of that time, because of the long-practiced custom of performing each composition only once, for the purpose for which it was originally composed, and then scarcely ever

repeating it. Their reawakening in approximately original form was delayed for many decades, not so much because of the changes in musical taste and style, but rather because of the suddenly excessively inhibiting technical problems of performance. Practices earlier taken for granted, like general-bass and continuo-playing, had to be reconquered. Instruments which had fallen into oblivion, like the recorder and viola da gamba, had first to experience a renaissance. New ways also had to be found to enable players to perform again authentically the horn parts in the high baroque clarino range. With the obliging cooperation of almost all large European libraries and manuscript collections, it should also be possible to fulfill sufficiently the always increasing demands (which modern musical life places upon us with records and radio) with hitherto completely unknown music.

To serve progress does not merely mean to push forward into new musical territories. As perhaps never before, it is both culturally deserving and richly rewarding to follow the ways which the world-citizen (*Weltburger*) Romain Rolland pointed out to us in the *Voyage musical au pays du passé* (Musical Voyage to the Country of the Past), which had already appeared in 1919. As modern hornists, we should also follow his call. And, if we make today's thoughts the upbeat of tomorrow, we will be able to harvest the eternally fresh fruits, whose seeds the masters of the past cast for us into the four winds.

Kurt Janetzky was born at Breslau in 1906. After his final high school examination, he studied horn in the orchestra-school run by the Saxony State Orchestra in Dresden. There he came under the tutelage of "Kammervirtuosen" Adolf Linder and Bruno Hildebrand. At this time, he was already playing fouth horn with the Ziller Horn Quartett (Martin Ziller, 1st horn, later became the first solo-hornist in the Berlin Philharmonic Orchestra under Furtwängler.)

Future positions took him to the Dresden Philharmonic Orchestra, and the Stettin Municipal Theatre orchestra. During World War II, Janetzky served with the Marines, and afterward joined the Radio Symphony Orchestra in Leipzig as fourth horn. He played there until his very recent retirement in 1971.

From 1950 to 1965 he played with the Schaffrath Quartett and participated in numerous first performance of Horn Quartets and other chamber music. His published articles, besides the current one in The Horn Call, *include "Das Waldhorn-Quartett," Musica, Bärenreiter, 1954; "Zum Erscheinen der Bach-Studien für Waldhorn," aus* Tradition und Gegenwart, *Hofmeister, 1957. His numerous recordings and editions are well known. Biographical data and opera was collected, translated, and edited by Bernhard Brüchle, Munich.*

Kurt Janetzky (1972)

A Letter from Dennis Brain

Here is your dessert, which originally appeared in THC *I, no. 2 (May 1971): 48-49. Enjoy! Ed.*

We are indebted to Alex Grieve for sharing with us the following letter to his brother, Gordon Grieve, from the late Dennis Brain. During Mr. Grieve's recent tour of the United States with the Melbourne Symphony Orchestra he was asked many questions about the "best" horn, type of mouthpiece, bore, kind of metal, etc. The reproduction of this letter is timely because of its discussion of the French instrument of narrow bore.

Hampstead 7294

"Craigmore"
37 Frognal
Hampstead
N.W. 3
3rd February 1953

Dear Gordon,

Just a line to give you a few details of the instrument.

It was an hand horn with crooks made by Raoux, and which later had three detachable piston valves added, and in that form, in F, I make most of my recordings including the Strauss Concerto and Britten Serenade, etc. There is an inscription on the uppermost flange of the bell. I then changed to the B-flat horn and played for awhile on a B-flat crook, until I had it built into that key with one rotary valve for A (natural) muting. Then, bearing in mind that the modern French players use an ascending third valve with good effect, I added another rotary, putting the whole instrument in C alto, and providing, in addition to very good high notes, A, B, C, D, the pedal G, and low G which feature so much in the Schubert Octet.

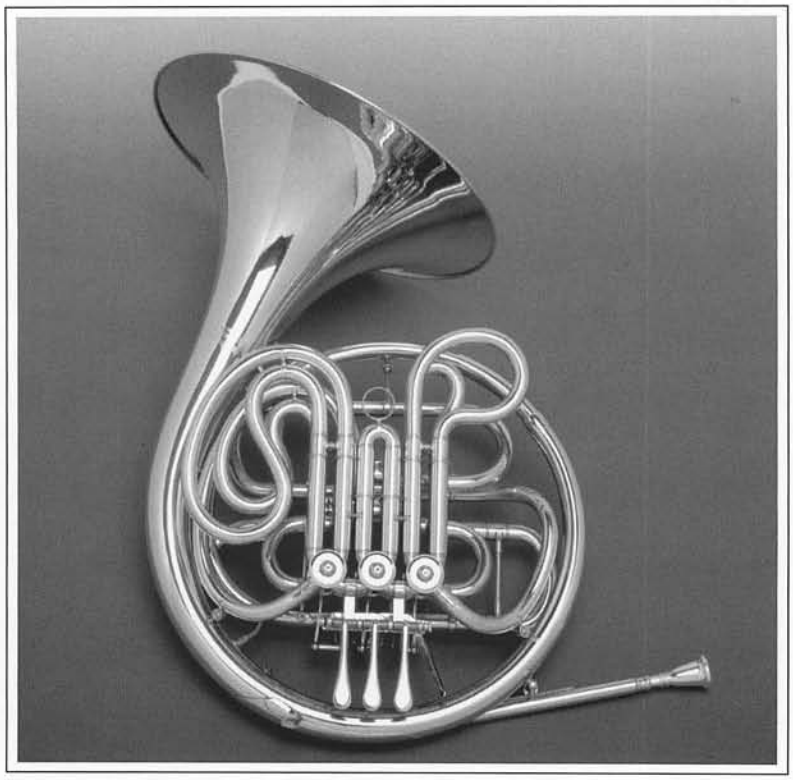
One reason why I preferred it to the big German horn was the softer and more legato tone obtained, partly due to piston action and partly the quality of old, soft metal. Now I use an Alexander B-flat with a narrow mouthpipe and small mouthpiece, which gives, I think, even better results though it is less easy to play so smoothly.

However, I do not want to bore you with details, though if there is anything else you wish to know do not hesitate to drop me a line, and even though, as Tom will testify, I am a bad correspondent I will eventually get round to replying.

With best wishes,
Yours sincerely,
(signed) Dennis Brain

Raoux horn of the late Dennis Brain
(photograph by Alex Grieve, Australia)

Kalison



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(Jean Martin, Excerpt Clinic editor)

Playing Second Horn in Beethoven's Symphony No. 3 ("*Eroica*"), Op. 55

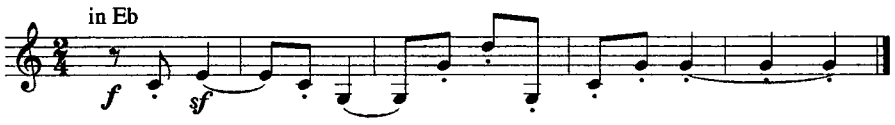
by Tom Witte

The use of the horn to portray the noble and heroic in music began, appropriately, with Beethoven's *Eroica*, in my opinion. The horn writing in this symphony is truly a quantum leap from anything written before. The horn parts in *Eroica* have as much in common with *Ein Heldenleben* as they have with Beethoven's earlier works. The grand fortissimo Andante melody in the last movement of the *Eroica* (usually now done with three to six horns) is just as heroic as the big eight-horn unison melody in *Heldenleben*.

Before talking about specific excerpts, I would like to make some general comments. I am going to discuss my approach to the *Eroica*, but I want to emphasize that I do not consider this the only or "correct" way to play the piece. I feel that all orchestral players, individually and collectively, should strive to give their performances a personal touch through close attention to detail. The health of classical music is not enhanced by generic, "cookie-cutter" performances.

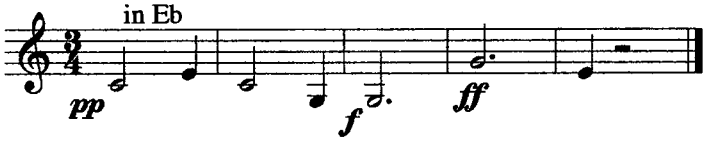
When I play a great horn piece like *Eroica*, my goal is to give the kind of performance I would want to hear. I like strong, solid low-horn playing. I do not like top-heavy horn sections because interesting details in the lower parts are usually lost. My favorite sections, such as the Vienna Philharmonic and the London Symphony Orchestra, have very wide dynamic ranges. They can play whisper-quiet or they can peel the paint off the wall. They are strong from top to bottom.

One thing I have learned over the years is that the secret to effective loud playing is to choose your battles wisely. There are many fortissimos in the *Eroica*. I play most of these a relaxed forte because all I am being asked to do is to provide harmonic and rhythmic support. When I find a passage in the "cool lick" category, however, I really enjoy going after it. Here's an example from the last movement (mm. 303-307):



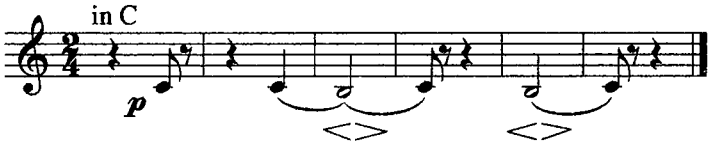
This passage with the third horn is usually doubled, and though it is marked *forte*, playing it fortissimo is musically valid—and a lot more fun! Two things to keep in mind: play it loud but do not drag, and do not lose the core of the sound. To keep from sounding behind I use a hard, staccato attack and I play this passage on the B-flat side because the shorter tubing speaks more quickly. I like a bit of edge in the sound here, but I always strive for a focused sound with a strong core. One of the reasons we in the ASO love our Lawson horns is because they maintain a good solid core even at extreme volume levels.

At the other end of dynamic range are two passages from the first and second movements. Let's look at the "lost soul" solo from the first movement (mm. 394-398):



It seems like Beethoven must have known a second horn player who could not count (see below). To me, this passage always sounds as though the orchestra has lost its way and suddenly, through the mist, we hear a distant voice crying in the wilderness "I know where we are..." only four bars too soon. I like to give this solo a ghostly quality by using a soft articulation and a slightly porous sound. Low-horn players sometimes refer to using warm, soft, or slow air. Here is an instance where I do not want a lot of core to the sound. By moving air slowly through a larger lip aperture, I get the cushy, diffused sound I am after. Musically, I try to avoid accenting the quarters because the stress should be on the beginning of the bar. In addition, by accenting the last note, you telegraph the surprise *forte* orchestra entrance in the following bar.

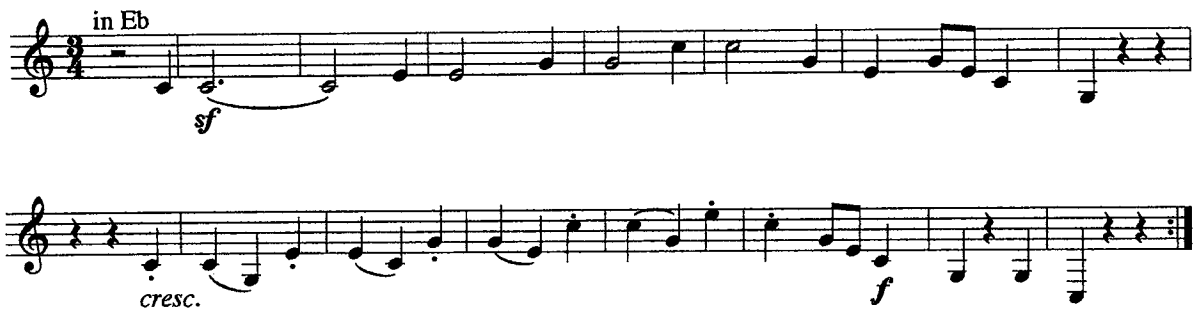
Another example of changing tone colors at softer dynamics is near the end of the second movement (mm. 229-234):



The first measure here is straight forward. The second horn is simply the bottom of a short woodwind chord. The second measure sounds as if it will be another short chord. This time, the second horn holds on to his note and creates a bridge to the string chord in the next bar. Here the second horn player has the choice of blending with the celli on the same pitch or rising above the string texture. I like to blend with the winds and then step out and ride a little above the strings. By using faster air through a smaller lip aperture, I can add more core to the sound through the crescendos in bars three

and five. A tighter core aids in projection, even at low dynamic levels. I also try to make a seamless slur from the second to the third bar to emulate a hand horn going from an open note to one that is half-stopped.

Playing second on *Eroica* is like a trip to an amusement park, lots of thrills and chills but not much danger. With that in mind, let's take a ride on the rollercoaster (third movement, mm. 166-181):



Along with Shostakovich Fifth, this part from the trio is found on virtually all low-horn auditions. It is a good example of an excerpt that can be approached one way in an audition and another way in performance. In an audition, the trio is a lot like the *Siegfried* short call—the last note is the "money note." If you get it, all is right with the world. If you miss it, all is lost, or so it seems. In performance, however, the low B-flat is not very important because the high B-flat in the first part usually covers it.

I feel that one of the secrets to a great trio performance is in the eighth notes of the second part. Here Beethoven gives the second horn an opportunity to drop the role of dutiful sidekick and to show off a little. By putting some bite into the eighth notes, a crafty second horn player divides the listener's attention. What is more important? Is it the melodic first horn, or is it the scampering second horn? This conflict is resolved in the end as the second horn tries valiantly to lead the listener down the stairs and into the basement, while the first horn wins the argument with a high B-flat. To me, when the eighths are lost in performance, the trio is still nice but it's just a pretty tune.

Looking at the trio bar by bar, the placement of the first two notes is determined by the conductor. Some like to charge through without slowing down and some like to "place" the sforzando by separating the first two notes. When the conductor does this, it is easiest to think of the first quarter as being part of a duple rhythm and not part of a triplet. After the sforzando, I like to drop to *mp* with a natural crescendo to bar five, maintaining a fairly legato character until the eighths in bar six. These I double- tongue with enough of an accent to raise them above the texture of the sustained first and third horns.

I start the crescendo at a healthy *mp* and reach a strong forte a bar before it is indicated in the score. I play the eighths in bar 13 double-tongued with enough accent to get some edge in the sound. The repeat is the same as the first time through except that I make a stronger crescendo and really try to sting the last two eighths.

Concerning fingerings, I do not really think in terms of F horn or B-flat horn but consider each valve combination a separate horn. So, to me, third valve on the B-flat side is really using the G horn not the B-flat horn. Since it is easier to refer to the F or B-flat horn when talking about fingerings, however, I will use those terms here. I use a lot of B-flat horn below the staff because of its clarity of articulation and definition. I also make fingering choices based on tone color, intonation, and ease of fingering patterns.

In the trio, I play the first two notes on the F horn because I want some weight to the sound and I play the low B-flat on the F horn for the obvious reason. I use the B-flat horn for everything else because I like its faster response and cleaner articulation. I play the first two Ds with third valve to keep the pitch down on the third of the chord. and I finger all the other Ds 1 and 2 because it is an easier fingering pattern.

One other thing I would like to mention about performing the trio is that the entrance after the first two phrases can be tricky. Maybe it's adrenaline overload, but I find it hard to count the twenty-two-bar rest correctly. I recommend learning to make this entrance by listening rather than counting.

I encourage anyone learning the *Eroica* to get a score and study all of the horn parts. See how they relate to one another and how they relate to the rest of the orchestra. Try to figure out why Beethoven wrote what he wrote. Beethoven's second horn parts have many hidden little gems. Try to find them so you can bring them out in your performance. Listen to as many performances as you can. Decide what ideas and approaches you like and analyze them to find out why and how they work. The better you know a great work like the *Eroica* the more fun it is to play.

Tom Witte, Second Horn with the Atlanta Symphony since 1973, has been a second horn player for thirty-one years. Before moving to Atlanta, he was a member of the Toledo Symphony, the San Antonio Symphony, and the Santa Fe Opera Orchestra.

Born in Augsburg, Germany, he spent his childhood in Michigan where his principal music teachers were Seymour Okun, Fraser Public Schools, and Charles Weaver, Second Horn, Detroit Symphony. He is a graduate of the University of Michigan, where he studied horn with Louis Stout and Harry Berv.

Improvising in Ensemble:
Duets, Part IV: Cipher Notation

by Kevin Frey

"...those who don't improvise or are not interested...have no necessity for it."

"...adaptability and purely practical inventiveness required of any church organist in his/her working situation, one in which the creation of music is a necessity."

Adaptation to varied and sometimes completely unfamiliar contexts is an essential skill for the improviser. Frequently, a notational system other than the five-line staff of the Western notated tradition is presented, setting a situation where the performer not only needs to sonically interpret the basic written information, but simultaneously invent while doing so.

Cipher notation assigns numbers to the notes of a scale. Only pitch and relative rhythmic duration are given, leaving much of the stylistic interpretation to the performer. In this way, cipher notation becomes more prescriptive than descriptive, an advantage to the improviser when it comes to deriving personal musical statements from the written material.

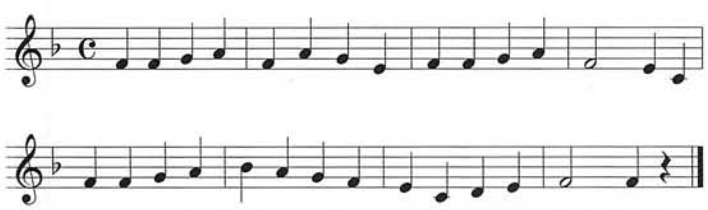
Kepatihan (cipher) notation is a reference system developed by gamelan musicians in Java during the late 19th and early 20th centuries as a way of keeping track of the extensive gamelan repertoire. In this system, the notes of a scale are assigned numbers in the same way that notes are referred to by the letters A, B, C, D, E, F, and G in Western notation (Lindsay, 44). The use of numbers means that staves (lines) are not needed (Lindsay, 45).

Method

Cipher notation lends itself most easily to melodies in a single mode. The following two examples are familiar songs written out using Cipher notation:

Example A

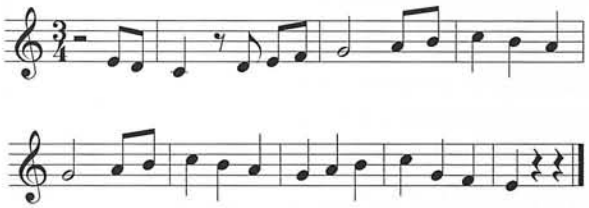
1 1 2 3 | 1 3 2 7 | 1 1 2 3 | 1 • 7 5 | 1 1 2 3 | 4 3 2 1 | 7 5 6 7 | 1 •



Example B

— — — — • — • • •

32 | 1 • 2 3 4 | 5 • 6 7 | 1 7 6 | 5 • 6 7 | 1 7 6 | 5 6 7 | 1 5 4 | 3



1. The numbers represent pitches that are not absolute but in relation to the range of the instrument being played. A dot below the cipher indicates a pitch in the lower octave, while a dot above indicates a pitch in the higher octave; no dot above or below indicates the middle octave. In Javanese gamelan, notes are usually grouped in fours to indicate the metric structure of the core melody (*balungan*, from Roth, xxvi); in this example, the notes are grouped according to the 4/4 and 3/4 meters respectively.

2. Each cipher represents one beat. A dot in place of a note means the previous note is held through that beat (Roth, xxvi) or can be interpreted as a rest (Lindsay, 46).

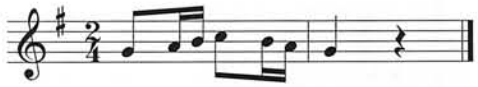
3. Note values can be halved using a beam connecting two notes, with the subdivision indicated by a single or double line above the cipher. Syncopation can be notated.

— —

12 3 4 | 1 • ||

— — —

1 2 3 4 3 2 | 1 • ||



— — —

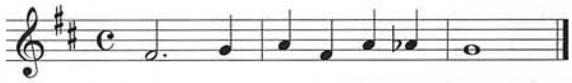
5 6 • 7 1 2 | 1 • ||

• • •

4. Tones foreign to the scale (chromatic alterations) may be indicated by a slash to raise the pitch or a flat to lower the pitch. Unless the basic melody incorporates pitches outside the scale, however, this notation practice should not be used since any alterations to the melody will come during performance as the invention of the performer.

A Closer Walk With Thee

3 • • 4 | 5 3 5 b5 | 4 • • • ||



Improvising in Ensemble: Duets Part IV

Preparation

Notate a familiar melody (such as Amazing Grace) using Cipher notation. Play it on your horn. Have a fellow musician play it to check for accuracy and clarity.

Duet Strategies

- With the notation visible, play the notated melody with your duet partner. Focus on what expressive devices each player incorporates into the interpretation, e. g., articulation, dynamics, accents, rhythmic idiosyncrasies, variations, etc. Listen and adapt to each other's tendencies.
- One player perform each cipher as one beat; have your partner perform each cipher as two beats. Once again, focus on interpretation and expressive devices.
- Play the notated melody in unison starting on a new pitch (transpose). Focus on the nature of the new key. Does either player incorporate new or different expressive devices? Listen and adapt. Try other starting pitches.
- Play the notated melody with each player starting on a different pitch. Try various pitches. Which interval combination sounds best to you?
- Continue to choose or create songs of your own to notate and play in Cipher Notation.

Resources

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Lindsay, Jennifer. *Javanese Gamelan*. New York: Oxford University Press, 1992.

Reck, David. *Music of the Whole Earth*. New York: Da Capo Press, 1997.

Roth, A.R.. *New Composition for Javanese Gamelan*, Volume I. Submitted for the Degree of Doctor of Philosophy, University of Durham, 1986.

Kevin Frey coordinates the Music Program at San José City College where he has been teaching music theory, brass/wind/percussion and improvised music studies since 1987. Kevin is co-director, with choreographer/dancer Jimmyle Listenbee, of Leda/Swan, a performance company integrating improvisational music and movement for musicians and dancers. He is currently working on his DMA in Composition at the University of Wisconsin-Madison, focusing on the study of improvisation. E-mail: ktfrey@students.wisc.edu

Next Issue:
Improvising in Ensemble: Duets, Part IVa: Cipher Notation: Strategies for Performance

Duets: What Are the Rules? (W.A.R.?)

conceived and assembled by Kevin Frey ©1997

"The Black Velvet Band" is a song of Irish origin and found also in Australia. It tells the story of a lad sent to Van Diemen's Land (Australia), a journey taking up to 7 years, more often than not one way. If he survived, the 'return' to his home was within himself as he began a new life. A band is sometimes seen as a ring, a circle, a cycle—a ritual, a returning to that which is familiar.

In a neat little town they call Belfast, apprentice to trade I was bound,
And many an hour's sweet happiness have I spent in that neat little town.
I took a stroll down Broadway meaning long for to stay,
When who should I see but a pretty fair maid come tripping along the pathway.
Her eyes they shown like diamonds
I thought her the pride of the land,
Her hair it hung down in long tresses,
Tied up with a black velvet band.
I took a stroll with this pretty fair maid and a gentleman passing us by,
I could see she meant a-doin' for him by the look in her lovely black eye.
His watch she took from his pocket and slyly placed in my hand,
I was taken in charge by a copper, bad luck from the black velvet band,
CHORUS
Before the Lord Mayor I was taken, "Your case sir, I plainly can see,
And if I'm not greatly mistaken, you're bound for over the sea.
Far over the dark and blue ocean, far away to Van Diemen's Land,
Far away from your friends and relations, betrayed by the Black Velvet Band.
CHORUS

CHORUS to Black Velvet Band (in 6)

5••345 | 4••3•• | 123216 | 5••••• | 3••567 | 1•23•3 | 2347•2 | 1••••• ||

Music and Book Reviews

William Scharnberg and Virginia Thompson, editors

***Einschwingen* für horn solo by Jörg Herchet.** Breitkopf & Härtel, Walkmühlstraße 52, D-65195 Wiesbaden, 1999. DM16.

Although many unaccompanied horn solos attempt to rise above the monochromatic nature of the medium, hearing a variety of timbres remains naturally more appealing to the listener. This five-minute virtuoso solo, written for Peter Damm, incorporates enough colors to be labeled one of the better unaccompanied solos of the past few years. The written range is F to f''' (c''') with the composer offering alternate versions of the highest passages. With no indication as to style, only the tempo marking quarter note=ca. 60, it appears that very little rhythmic liberty is allowed in the first half of the work. Wide interval leaps, fairly complex rhythms, and sudden, difficult dynamic changes are the order of the day. The solo becomes more appealing during the aleatoric second half, when the composer calls for several special effects, including a slow vibrato on pedal F and a long tone that passes through three colors. The work ends with a minute-and-a-half of concert B-flat, played as soft long tones of varying lengths over four octaves (written F-f''). *W. S.*

***Pastorale* for horn and piano by Gaëtan Santamaria.** Editions I.M.D. Diffusion Arpèges 24, rue Etex 75018 Paris, 1997.

Sent for review as a composition in the series *l'Ensemble de Cors de Versailles*, supervised by Daniel Bourgue, the publication offers no preface. We assume that this is an original grade 3 level solo (of six levels) for horn and piano. The written range is only g-c'' but the key is c minor for the horn. The harmonic language is full of added tone chords, e. g., the piece ends on a c minor seventh chord preceded by a d minor seventh chord. The form of the three-minute solo is aa'ba'', where both the melody and harmony are altered in the a' section. In the final a'' section, the horn melody is a copy of the original but the harmonies are new. The phrasing of this nine-measure "a" section is unusual (7+1+1), with no clear place to breath until the end of the seventh bar. For some horn players, the melodic repetition would be acceptable; others might find it dull to practice without the altered harmonies in the piano. The composer includes mild mixed meter (4/4, 3/4, 3/2), triplets followed by duples in four measures, and offers slightly more complicated alternate rhythms over five measures. The piano part is fairly simple, often with parallel fifths in both hands forming major seventh chords. *W. S.*

***Time and the Water for Horn and Piano* by John White.** RM Williams Publishing, 2519 Prest Court, Tallahassee, FL 32301, 1999. http://www.rmwpublishing.com. $12.

Time and the Water, written in 1996 and dedicated to Paul Basler, is an "apotheosis" on *Timmen og Vatnid* by Stein Steinarr, which is, according to White's program notes, "perhaps the most famous Icelandic poem of the 20th century." It is a strikingly elegant and expressive tone poem that features rich harmonic colors and contrasts. The piano sets the mood in the first two measures with a rather free undulating rhythmic figure in Aeolian mode (which does not continue) that really shimmers like water. Throughout the poem, the piano rhythms flow and lap and shimmer, moving delicately and unpredictably through triplets and cross-rhythms to smaller subdivisions.

This beautiful dialogue between piano and horn lasts about thirteen minutes, moving through subtle changes in tempo, style, and intensity. One of its most interesting features is a short, expressive soliloquy for the horn alone very near the end, immediately before the verbatim return of the brief opening section. This is a mature work of contemporary art music whose technical demands for both performers in no way overshadow its substance. The tessitura of the horn part is quite moderate: it rarely climbs above the staff, but the highest pitch is a d-flat''' that is approached by a crescendo glissando. Most of the melodic lines are relatively conjunct, and the rhythms and meter changes, while very interesting and expressive, are not inordinately complicated. This is a very communicative composition that will enrich the bond between performers and listeners. *V. T.*

***Dance, Fool, Dance! Three Pieces for Horn and Synthesizer* by Paul Basler.** RM Williams Publishing, 2519 Prest Court, Tallahassee, FL 32301, 1998. http://www.rmwpublishing.com. $12.

Dance, Fool, Dance! consists of three fast movements totaling five minutes and ten seconds: "Bump," "Spin," and "Grind." The synthesizer part (recorded on CD and thoroughly notated in a score separate from a horn part, which includes an adequate amount of cues) offers a vast and attractive collection of acoustic instrument sounds (such as mallet percussion, chimes, strings) that are fast, driving, and very cleanly articulated. Written for and dedicated to Thomas Bacon, this brief work is an exercise in rhythmic precision and technical facility that will lend a wonderful splash of color and energy to a recital program. *V. T.*

***Folk Songs for Horn and Piano* by Paul Basler.** RM Williams Publishing, 2519 Prest Court, Tallahassee, FL 32301, 1999. http://www.rmwpublishing.com. $16.

This collection of seven international folk songs includes *Alegría* (Puerto Rico), *Funiculì, Funiculà* (Italy), *Round Dance* (Native American—Kiowa), *Hills of Arirang* (Korea), *Nihavend Sarki* (Turkey), *The Drunken Sailor* (British Sea Shanty), and *Shenandoah* (USA). Basler dedicated all but one of them to various students. The program notes indicate "the playing level ranges from simple to moderately advanced," and the tessitura for six of the arrangements remains right within the treble staff. The exception is *The Drunken Sailor*, the one he dedicated to Michelle Stebleton: it's a fast and flashy little number with a few glissandos up to c'"—a perfect encore or "outreach" concert crowd-pleaser. These are very appealing arrangements. Basler has a wonderful talent and skill for tastefully "dressing up" and adding aesthetic value to these simple tunes without obscuring them or allowing the expanded and enhanced versions to sound contrived. *V. T.*

***Chant du Ménestrel* by Alexander Glazunov**, arranged for horn and piano by Daniel Bourgue. Editions I.M.D. Diffusion Arpèges 24, rue Etex, 75018 Paris, 1993.

While the written range of *The Minstrel's Song* is only f#-a-flat", it becomes a grade 5 transcription simply due to the lack of rest. It comprises two 30-measure sections (AB) at a slow tempo, each with continual melody, separated by only four measures where the mouthpiece can be taken off the lips. The two sections, one in E-flat major and the other in A-flat major, include beautiful singing melodies for the horn. The work concludes with a brief return to E-flat major, hinting at a motive from the first section. It is an attractive romantic transcription with an equally lush piano accompaniment. *W. S.*

***Divertissement pour Cor et Harpe* by Étienne Isoz.** Manfred Fensterer, Mittelseestr. 44, D-63065 Offenbach, 2000. Euro 24.

According to the brief preface, Étienne Isoz, a composer of Swiss lineage, was born in Budapest in 1905, studied there at the National Conservatoire and Franz Liszt Academy, won the *Prix de Rome*, and became a professor at the Budapest Conservatoire and Gymnase (High School). In 1950, he returned to Switzerland, near Lausanne, and died there in 1986. The *Divertissement* is dedicated to Hungarian hornist Joszef Molnar, Professor of Music at the conservatory in Lausanne.

The work is in four movements: Allegretto, Molto moderato, Adagio, and Vivo. The first movement consists of arpeggiation in the harp under a slow, singing, somewhat angular melody in the horn. The phrase structure of the opening melody is a bit odd (2+2+1+1+1), and there are scalar triplets later in the horn as the harmony passes through several remote keys, returning once again to the tonic, this time G major rather than the original minor. The second movement begins with a quick, flexible woodwind-type melody in the horn, beginning on a low d. The next section is quite odd: the harp performs an accompaniment to mostly bell tones in the horn. Then, a little horn cadenza takes the listener back to the opening, the whole of which ends on a ninth chord in C major, until the horn hand-glissandos the fifth of that chord to a sounding g-flat'. The composition continues to become more interesting in the third movement. Soft glissandi in the harp accompany a Moorish theme in the horn, the part for which is written in E-flat, with three flats already in the key signature! There seems to be no clear reason for the added complexity of this transposition, including four measures of sixteenths in old-style bass clef notation plus accidentals. The range also extends upward from the highest previous pitch of written a" to b" (also stopped). Fortunately, the notation returns to F for the final Vivo. Here, what begins as not particularly difficult, turns more challenging as the horn introduces arpeggios and scales to and from c'". The penultimate measure for the horn is written in F as a D-flat major scale, beginning on f' and ending on the tonic c'". The harp part is extremely well marked: either the composer was a virtuoso harpist or he had contact with one. For both performers, this is an unusual and challenging work in many ways. Is the end product worth the effort? This question must be answered by those who purchase *Divertissement*. *W. S.*

***Die Thräne* (The Tear), op. 30, for voice, horn/cello, and piano by Otto Nicolai.** Manfred Fensterer, Mittelseestr. 44, D-63065 Offenbach, 2000. Euro 12.30

Nicolai's other work for soprano, horn, and piano, *Variazioni concertanti* on themes from Bellini's *Somnambula*, features coloratura vocal writing and a gymnastic horn part. In this publication, the vocal writing for mezzo-soprano or tenor is lyrical and expressive. The horn part could be performed well by a high school student. The highest written pitch is e-flat' and the only technical difficulties are two ornamental turns and a pedal G as the final written note, the end of a slow arpeggio. Even in its other version for "high" voice, transposed up a minor third to E-flat major, the horn range is very reasonable. *Die Thräne* would make a beautiful little recital piece in an otherwise more difficult program. *W. S.*

***Six Lives of Jack McBride* for tenor, violin, horn, and piano by Kerry Turner.** Editions BIM, CH-1630 Bulle, Switzerland, 1996.

When Editions BIM sent a score of this composition for review, I realized that I already owned a copy the work from

when it first appeared in 1996 but had simply forgotten to review it. *Six Lives of Jack McBride* is a twenty-minute musical study in reverse reincarnation: the listener is taken back through the past lives of Jack, who first appears as an Irish tenor. He disappears only to reappear as a victim of the Auschwitz prison camp in WW II. From here, Jack is transposed to Texas on a Sunday in the Old West, then he appears as a crew member on the Bounty. Back we go again to the Greenland of the Vikings, then to the Sermon on the Mount, and finally to the Masada. Of course, the idea here is very interesting, the programmatic melodies and harmonies are colorful, and the ensemble writing is exciting. All parts are difficult, including wide ranges in the violin and horn, with most of the special effects provided by the horn: fluttertongue, "tap fingernails on bell," "blow air through the horn," and half-valved glissandi. A strong tenor is required to cut through some full sonorities. The only weakness of the work seems to be the text itself, which is somewhat terse and "corny," as the composer attempts to take the listener through six lives, a variety of dramatic situations, and six global locations in twenty minutes. There is really only time to set the stage, offer one dramatic setting, and then be off to another past life. It would make a fine conclusion to a recital featuring tenor, violin, horn, and piano in various combinations. *W. S.*

***Introduction and Main Event* for four horns and orchestra by Kerry Turner.** Editions BIM, CH-1630 Bulle, Switzerland, 1991. CHF25 solo parts, rental score and parts.

Kerry Turner composed this work specifically to be performed on the first half of an orchestral program, where the second half includes Schumann's *Konzertstück*. The *Introduction* unfolds slowly in the orchestra in an athletic, Coplandesque *Allegro* with wide intervals, syncopated rhythms, and a predominance of winds, brass, and percussion. The full orchestration includes four percussionists performing on a variety of instruments. The horns finally arrive in dramatic parallel fourths at a slower tempo: the entrance of the gladiators! The introduction builds to a climax, then quickly fades and continues to disappear during a brief return to the opening tempo. The *Main Event* is a flashy *tour de force* with passages of multiple-tongued sixteenths for each of the rather independent soloists, plus glissandi into the stratosphere. The compass of the horn parts is pedal F to c''' but much of the solo material is tightly scored in the staff and, typical of Turner, the difficult high passages are shared between the top three parts. As anticipated, this could be the score to an "action film," with high rhythmic energy and both colorful harmonic language and orchestration. In this reviewer's opinion, the *Main Event* is slightly less convincing than the *Introduction*, perhaps in need of a little pruning? The composer appears to be stretching a pastiche of only a few themes into a larger work than they will allow. Nevertheless, the fourteen-minute composition can be placed favorably with the concertos for four horns by Hübler, Koetsier, and Wiggins, all of which deserve high-quality recordings. *W. S.*

***Crossing the Rubicon* for Clarinet, Horn, and Percussion by Jody Nagel.** JOMAR Press, 6005 Cameron Rd. #B, Austin, TX, 1999.

Readers will recognize the publisher of this new work as that of *Dragons in the Sky* (and more) fame. The work was sent by Indianapolis musicians Kent Leslie, hornist, and percussionist Thomas Harvey, whose "Hard Cor New Music Ensemble" performs new works for that combination and friends. This work is subtitled "Miniature Suite in Seven Movements for Clarinet in B-flat, Horn in F, and Percussion (1 or 2 Players)." The movements are: 1. Aggressive, insistent, heavily accented, 2. Quick and agile, 3. Sonorous and assertive, 4. Tormented, 5. Fanfare, 6. Very fast, and 7. Procession. In lengthy program notes, the composer details the story of Julius Caesar "crossing the Rubicon" and the inevitable sequence of events that was to follow, paralleling that era with the political climate in contemporary America.

While the performers must be strong, the level of virtuosity required is not beyond the means of solid advanced musicians. The horn range, for example, is c to b", but the tessitura is only high in the final movement and the amount of rest is well paced throughout. The music might not be described as "great" but each miniature has a unique character that is interesting enough for its brief duration. The first movement sets a military tone in the percussion as a backdrop to the bold, insistent clarinet and horn. The second "Quick and Agile" movement is a toccata for clarinet and marimba. The third movement begins in a slow mysterious character, then breaks into a rapid parallel staccato in the winds over a variety of twittering percussion instruments. The "Tormented" fourth miniature begins contrapuntally in the horn and clarinet over a snare drum (the composer asks the percussionist to use "Hot Rods"). It continues with a pulsating duo over tom-toms, before returning to the opening flavor. The fifth movement, "Fanfare," largely features the percussionist on vibraphone in long cadenzas between wind fanfares. The "Very fast" miniature displays the horn in a 6/8 scherzo-rondo over wood blocks, with interjections from the triangle, cow bell, and maracas. The final "Procession" begins softly in the clarinet, then breaks into a processional alla Shostakovich, with wide intervals in the wind parts over such a multitude of percussion instruments that two performers (or one very organized player) may be required. *W. S.*

***Forty Christmas Carols for Two Horns* (in 2 volumes of twenty carols each) arranged by Don A. Abernathy.** Emerson Horn Editions, P.O. Box 101466, Denver, CO 80250, $12 per volume. http://www.emersonhorneditions.com/.

Abernathy has selected and arranged forty of the most beloved carols to enable duos of "high school and above" horn players to go caroling. In addition to the care he has

taken to maintain an easy register (both voices sit for the most part right on the treble staff), he has also balanced the level of activity and interest in both parts, and has added a lot dimension to the two lone voices through style and color without detracting from the simplicity of the original treasured melodies.

The layout of each volume is, like all Emerson Horn Editions, very well done, with stay-open plastic binding combs, no page turns within carols, heavy paper, clear print, a Table of Contents with page numbers, and a list of all forty carols in each volume. I predict that this collection will deservedly become a best seller. *V. T.*

***Andromeda* (for Brass Sextet) by Dick Blackford.** Broadbent & Dunn Ltd., 12 Tudor Court, London, E17 8ET, England, 1997. Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010. $27.95.

The score of *Andromeda* submitted for review is the "Version for Orchestral Instruments": 3 B-flat trumpets, horn, trombone, and tuba or bass trombone. A publisher's note in the score indicates that a score and parts are also available for Brass Band Ensemble. The work, approximately seven minutes in length, is a one-movement, overture-like piece of moderate difficulty in the heroic style and colorful but traditional harmonic language of the brass writing we often hear in contemporary film scores, and befitting a composition with a name from classical mythology. The top trumpet part climbs to a fairly modest number of b"s and c"'s, and the second trumpet part sits on the treble staff, venturing up to a lone b" in one imitative passage. The range of the horn part is two octaves, a to a", but by far the greatest number of pitches are within one octave, c to c". The rhythms, few meter changes, and tempo changes are interesting without being difficult, and, while most of the piece is in an Allegro Vivace fanfare style, using a full range of dynamics, there is also a contrasting "Espressive" theme. Each part features a fairly equitable amount of interest and independence. This work features some very nice musical contrasts and provides both a good developmental experience for the performers as well as a worthy offering to their listeners. *V. T.*

Other music received but not reviewed:

***Pile ou Face (pour cor)* by Frédéric Boulard.** Édition Durand, 215 rue du Faubourg-Saint Honoré 75008 Paris, 1999. Theodore Presser Company, 1 Presser Place, Bryn Mawr, PA 19010. $16.95.

***The Mind's Ear: Exercises for Improving the Musical Imagination for Performers, Listeners and Composers* by Bruce Adolphe.** MMB Music, Inc., Contemporary Arts Building, 3526 Washington Ave., St. Louis, MO 63103-1019, 1991. $9.95.

The thirty-eight exercises presented (with an infinite number of variations and adaptations) in *The Mind's Ear* offer very specific means by which all musicians (teachers and students) may address the further development of both audiation and musical imagination. They pull together "games" used in the training of drama students, the more intuitive aspects of our understanding and use of language, and, as a metaphor, the other senses we more easily already use very naturally in our imaginations.

Audiation (the term coined by Music Education researcher Edwin E. Gordon and not yet appearing in standard dictionaries) is the ability to hear music vividly and accurately within one's mind in silence. Like relative pitch, a related skill, one's level of this ability can be increased through effort. Musical imagination, which is what provides us performers with worthwhile interpretations, is also something that can be enhanced through practice. According to Adolphe, "Good performers are intuitive people, and the intuitive capability can be strengthened by exercising the imagination."

The exercises described are grouped into five categories: "Exercises in Silence (Hearing in Your Head)," "Exercises Involving Groups (No Instruments Needed)," "Exercises Using Musical Instruments (Solo Instruments)," "Exercises Using Musical Instruments (Groups of Instruments)," and "Exercises that Involve Writing Music." Many of these exercises can be adapted for any age or level of listener, performer, or composer. Some of the group exercises can even develop into high-energy fun (yes, I tried some with my university students). The publisher notes that these exercises are used by The Chamber Music Society of Lincoln Center in the "Performance Awareness Seminar" created by Adolphe, who has served as Education Director and Music Advisor there since 1992.

Don't be fooled by this slender book's diminutive stature, only 57 pages (some with lots of blank white space). It may provide you with some of the most powerful and challenging music teaching and learning tools to be found anywhere. *V. T.*

***The Art of Practicing: A Guide to Making Music from the Heart* by Madeline Bruser.** Bell Tower, Crown Publishers, Inc., 201 East 50th St., New York, NY 10022, 1997. $23.

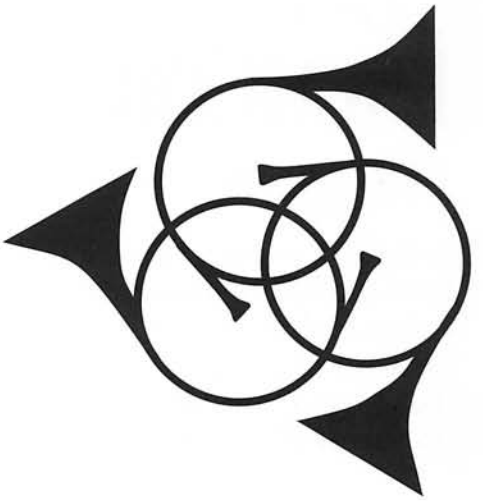
If you like to read, and if you believe that practicing can be "a refined art that partakes of intuition, of inspiration, patience, elegance, clarity, balance, and, above all, the search for ever greater joy in movement and expression,"[1] then you will enjoy this book.

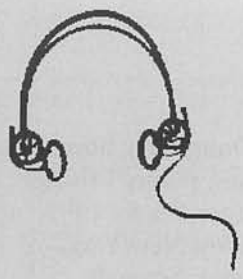
Bruser's intriguing "Ten-Step Approach," combining principles of physiology and meditation, is outlined in chap-

ters titled, "Stretching," "Settling In," "Tuning into Your Heart," "Basic Mechanics," "The Spark of Inquisitiveness," "Three Styles of Struggle" ("Overstated Passion," "Avoidance," "Aggression"), "Simplicity," "Pure Perception," "Spontaneous Insight," "The Dancing Body," "Playing by Heart," and "Generosity." Her writing is warm, personal, and anecdotal. Although she has tried pretty hard to consistently address the issues universal to all musicians (or, at least, to cite relevant examples), Bruser is a pianist and must write from that perspective. If you enjoy *The Inner Game of Tennis*[2] as I do, that won't bother you at all, and you will come away from this book inspired, energized, and refreshed. Happy practicing! *V. T.*

[1] These are Yehudi Menuhin's words, taken from the foreword he wrote for Bruser's book.

[2] Timothy Gallwey's book first published in 1972. A new paperback edition became available in 1997.





Recording Reviews

John Dressler, editor

Performers who wish their discs to be reviewed should send them to John Dressler at: Department of Music Murray StateUniversity Murray KY 42071-3342 USA. Readers interested in obtaining discs from this column are urged to place orders with dealers or record stores in your area. Should none of those dealers be able to assist you, readers may contact one of several reputable USA suppliers: MusicSource, http://www.75music.org; Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors, themselves.

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c/o www.OmniTone.com/swimming

Musique Française pour Cor et Piano. **The Japart' Duo: Michel Coquart, horn,** with Yoshiko Otsu, piano. Lutecia LR-001-A; Timing: 59'45". Recorded in France, 1999.

Contents: Françaix: *Divertimento*
Poulenc: *Élégie*
Bozza: *En Forêt*
Robert-Vallée: *Fantaisie-Impromptu*
Barboteu: *Les Saisons*
Saint-Saëns: *Romance in E*
Pascal: *Sonate*

The Japart' Duo formed in 1993. Since that time, they have been honored with several prizes and awards, among which was the semi-finalist position in the 1998 Ninth Paris International Chamber Music Competition. This disc features several important pieces of the repertoire. If you have not explored the *Divertimento* yet, by all means grab up a copy of the music. It is quirky, spunky, and utilizes large leaps and both lyric and articulated passages assembled onto a pleasingly contemporary palate. The humor of the third movement is always a delight to revisit. The work is rarely recorded, so it is terrific to have this new interpretation. Zbigniew Zuk's is the only other recording I've seen recently. Coquart brings off the flutter tonguing, the articulation, and the sense of humor expertly. By way of immediate change, the Poulenc is intense and at times turgid. Again, Coquart shows his ability to metamorphize quickly and convincingly. I could have used a few more notes sounding in the glissandi, but the sudden difference between loud and soft were most effective. He captured the melancholy spirit very well. His fine articulated style was perfect for the opening of the Bozza: very clean and clear. The glissandi here seemed just right. His vibrant low C was set very well for the arpeggio that followed. I also enjoyed the ethereal quality of the chant-like section. The Robert-Vallée work is new to me: an Impressionistic, fluid piece with several passages of whole-tone scale fragments. There was a wonderful interplay between the two players here as the melodic elements were tossed back and forth. The Barboteu work opens with a Bozza-like introduction and fanfares interspersed throughout. Rather pensive contrasting motifs also appear as well as moments of whole-tone scale fragments. It calls for some flutter-tonguing, whole-step lip trills and stopped passages. I particularly enjoyed the jazz moments in the section marked "Summer." It is easy to audiences on first hearing. This is the "other" *Romance* of Saint-Saëns, transcribed from the original op. 16 cello suite by Henri Chaussier. Here is yet again a piece which needs to be heard more. It casts a beautifully Romantic melody that is truly idiomatic to the horn as well as to the cello. And with the key of E major, it features much use of second valve: notes of deep resonance. Endurance is needed to bring this off well. Coquart admirably gives the beautiful arpeggio soaring up to the high B just before the return of the A section. The Pascal piece was the Paris Conservatoire test piece for 1963. In the composer's words, "This sonata tries to encompass in one piece, with a hint of humor, both the heroic aspect and elegiac qualities of the French horn." It is tonal, captures a fragrance of Françaix's harmonic colors, and incorporates all the idioms: stopped horn, whole-step trills, and fanfare passages. It is a one-movement sectional work of about eight minutes in length. *J. D.*

Richard Strauss Concertos for Wind Instruments. **Bruno Schneider, horn,** with the Lausanne Chamber Orchestra, Matthias Aeschbacher, conductor. Claves CD50-9010; Timing: 68'02". Recorded at Grange de Dorigny, Lausanne, Switzerland, June 1989 and March 1990.
Contents: Concerto No. 2 in E-flat Major.

Bruno Schneider has recorded an extraordinary performance of this less-than-frequently-performed masterpiece. Schneider is now professor at the Freiburg College of Music and is a former member of the Bavarian Radio Symphony and was solo horn of the Zurich Tonhalle Orchestra and the Orchestre de la Suisse Romande. His agile technique allows him to move through the numerous challenging passages with flair and precision. His tone is clear with an open quality. He plays the lyric lines of the second movement with beautiful smoothness and expression. His playing in the third movement is energetic, cleanly articulated, and precise. This is an excellent presentation of this concerto and displays the abundant technical skill and wonderful musical expressiveness of the soloist. The Lausanne Chamber Orchestra provides first-rate accompaniment for this first-rate soloist. The CD also contains the Concerto for Oboe in D and the Concertino for Clarinet and Bassoon, both by Richard Strauss. *Calvin Smith, University of Tennessee, Knoxville*

Robert Schumann: Fantasiestücke. **Bruno Schneider, horn,** with Tomoko Ogasawara, piano. AmbitusAMB96812; Timing: 65'37". Recorded at the Reitstadel inNeumarkt, Germany, 1998.
Contents: *Adagio und Allegro, op. 70.*

This CD presents solo works for clarinet, cello, oboe, and viola by Robert Schumann, in addition to the horn masterpiece, *Adagio und Allegro*. With this CD, Bruno Schneider has added an excellent recorded performance of this major Romantic solo horn work. The playing is first-rate with a full, clear tone and abundant technical facility and control. The performance is similar to one by Paul van Zelm which was reviewed here previously. Schneider's tone is a bit rounder and fuller than van Zelm's, but I frequently realize how inadequate words are to describe tone quality. So allow me to state that Schneider has a wonderful sound that while listening to it makes me feel that this is just how it should be. His tone is not the only way to sound, but it is clearly a beautiful one. His approach is full of the Romantic character that makes this piece more than a technical and endurance challenge but a marvelous work. Excellent piano playing adds much to the performance because of this fine interplay between horn and piano and gives the sense of this being a duet rather than an accompanied solo. I certainly recommend this recording highly to all. *C. S.*

Momentum. **Kathleen Dougherty, horn,** Kristine Dougherty, flute, and Henry DeVries, piano. Privately issued. Timing: 52'01". Recorded August 6-8, 1999, at St. John's of Lattingtown, Locust Valley, New York.
Contents: Bernhard Müller: *Serenade*
Telemann: *Concerto a tre*
Mozart: *Concerto No. 1*
Pachelbel: *Canon in D*
Quantz: *Trio Sonata*
Devienne: *Sonata in C*

I was pleased to receive this recent private-issue CD. On it are several fine works for an unusual medium: horn, flute, and piano, as well as a fine interpretation of the last movement of Mozart's first horn concerto. In particular, the recording documents the ever-increasing options for horn players seeking music to entertain and to fill a void. While horn and piano recitals are all well and good, the timbre does get a bit tedious. Add a more brilliantly soaring instrument like the flute and you have an excellent buffer to the more mellow and blending capabilities of the horn. This Long Island, NY, mother/daughter duo has rapidly gained a large following and is carving a path for itself in the chamber music world. Momentum's warm and personal presentation creates a truly enjoyable experience that is both exciting and entertaining for audiences of all ages. These selections keep the horn in the middle range most of the time, ascending to f" and g" once in awhile. They tend to juxtapose the more serene horn passages with the more figurative flute passages for good contrast. The Müller work is a Tom Bacon/Marvin McCoy edition set in theme and variations form. Perhaps because the key is E major, there are some striking parallels to the horn writing in Schubert's *Auf dem Strom*, which comes from roughly the same time period; the work may well be playable on the natural horn, too. The Telemann is another example of great natural horn writing played on the valved horn. The opening movement is a romping allegro, very nicely executed and vibrant in style. While the horn sounds a bit distant to the flute, the timbre is terrific. There are just a few intonation discrepancies between the two, but this does not mar the overall effect. The horn is silent in the second movement, but returns for a quick minuet with very pleasant style throughout. It is published by Noetzel Verlag; I highly recommend it for any musical soirée. The arrangement of the Canon in D is quite convincing and would probably work very nicely for a wedding processional. Its stately character and the blend of all three instruments works well. The Quantz and Devienne pieces also feature several fine musical effects by the artists themselves. I was not able to trace any publishers for these last three pieces, however, perhaps a note to the artists would bring confirmation of their availability. *J. D.*

Nordgren Concertos. **Soren Hermansson, horn**, with the Ostrobothnian Chamber Orchestra, Juha Kangas, conductor. Finlandia Records 3984-23392-2; Timing: 64'08". Recorded at the Kokkola Conservatory Hall, Kokkola, Finland, 12-14December, 1997.

Contains: Concerto for Horn and Strings, op. 95.

Pehr Henrick Nordgren's horn concerto requires usually high levels of skill in range, flexibility, dynamics, rhythmic control, and control of quarter-tone intonation. Hermansson possesses all of these requirements and more. The only performance characteristic that I didn't care for was that sometimes in loud, accented passages he used a very heavy articulation that produced a dull attack and an abrupt release. This is a personal response and a very minimal concern. The overall performance is extremely impressive. Now that I've got that out of the way, the first question to ask about this concerto is "Why?" Personal expression is important and valuable, but if I were a composer I think I would strive to write something accessible and interesting to either the performer or the listener. This concerto is just over twenty minutes long. It is through-composed in a recitative/monologue style that just seems to go on and on. I have listened to this concerto many times and as yet there is nothing very memorable here. The music flows along for far too many moments with no discernible pulse. Texture is predominant. Phrase shape and rhythmic drive are rare events. It is a monumental showcase for the player, but I doubt that there will be many venues for performances for those who do prepare this to a performance-ready state. A string orchestra is very important to the performance as the texture that the strings create is such that a piano reduction would never be satisfactory. Learning it just for the sake of learning would certainly be worthy challenge, but then what? There are lots of etudes that meet that criterion plus they have form, melodic shaping, and direction. Also on this recording are Nordgren's concerto for alto saxophone and strings as well as his third concerto for cello and string orchestra. *C. S.*

Gone. **David Kappy, horn and vocals**, with Stuart Dempster, trombone and didjeridu and Daniel Harris, electronics. Andrew Will Recordings; Timing: 65'45". Recorded in Washington state, 1999.

Contents: David Kappy: *Cistern Music*
Giacinto Scelsi: *Quattro Pezzi*
Daniel Harris: *Iron Lung*

This recording is about mood, spatial dimension, and expressing the internal. The opening and closing works on this disc are essentially improvisational. They explore fundamental and idiomatic building blocks of melody and their vibrancy when sounded together. *Cistern Music* was actually recorded underground in a vast empty concrete water storage facility. The echo effects are superb. The titles of the movements are most descriptive of the atmosphere of each: Pedals, Overtones, Siegfried, Didjeriduet. Kappy has seized upon the ethereal and impressionable atmosphere of a cavern bringing his listeners along to experience the horn's power and grace. Scelsi's four pieces for unaccompanied horn feature an infinite variation of rhythmic and intervallic motives. One musical shape becomes the next, much like a Chinese tangram. Kappy adroitly sculpts an inviting free-flowing exploration of musical ideas throughout. He completely controls a mesmerizing combination of note bending, scale fragments, and interjections of stopped-horn melody. He masterfully juxtaposes dynamics, registers, and articulation patterns. *Iron Lung* opens with recorded chirping of birds followed by the *en dehors* horn timbre. The work incorporates tape delay and other musique-concrète techniques. The works last 17 minutes, and it investigates nearly every possible combination of electronically-generated sound source coupled with the horn and its own permutations. This is yet another window through which to gaze upon the horn and its myriad colors and fragrances. *J. D.*

Swimming. **Tom Varner, horn**, with Steve Wilson, alto saxophone; Tony Malaby, tenor saxophone; Cameron Brown, bass; Tom Rainey, drums; Mark Feldman, violin; Dave Ballou trumpet; Pete McCann, guitar. OmniTone 11903; Timing: 73'29". Recorded at Tedesco Studios in Paramus, New Jersey, June 7-8, 1999.

Contents: compositions by Tom Varner: *Swimming; Pantoum; Maybe Yes; Samuel Gets the Call; Seven Miniatures for Mark Feldman; A Waltz; Mark at the Circus; A Dream; Mark Goes to Work; A Memory of One Nashville Gig; Mark Goes Minimalist; Another Circus; OmniTone Blues; Paul goes to Rome; Strident; Chicago Interlude.*

I must confess at the very start that I am W. U. I.; that is, Writing Under the Influence of someone else's opinions. I have never before let anyone else hear any CDs that I would be reviewing before I had heard them many times, formed opinions, and written the review. I'm not sure why this time was different, but it was. I listened to this disc many times and had formed definite thoughts and opinions about it. Then, I loaned it to some friends and members of the University of Tennessee's extraordinary jazz faculty just to find out what they thought. Well, when they all had the same things to say about this CD that I did, I felt a bit more comfortable about getting around to writing the review. So, this review is mine, but I've already gotten some confirmation about it. I think you will like this CD as much as we all do. There is great playing at all times on this recording. If the main purpose of music is to communicate, to express emotions, to paint mental pictures, and to tell stories, then this CD is a complete success. A variety of places, events, Bible stories, and people serve as inspiration for the tunes. Tom is quite the equal partner here rather than filling the leader role that might be expected. He is more of a sideman than leader in performances that do not put anyone into the leader role

for very long. This is such a group effort that the final product works very well. When taking a lead solo or playing something to backup another player, Tom sounds great. I really liked it. The thing I haven't quite gotten a handle on yet is some of the non-melodic, extraneous, rhythmic squeaky sounds that come from the horn. Sorry, Tom; I wasn't quite sure how else to describe these effects. This was not a problem at all in preventing the one hour-plus of very fine listening. Enjoy it. *C. S.*

Horn Duets. **Andrew Lewinter and Lauren Hammock, horns.** Equilibrium 34-2; Timing:59'45". Recorded in Florida, 1999.

I was delighted to receive this valuable disc of rarely recorded horn duets. Many will find this a fine point of departure from which to experiment stylistically. The duo's reading of the Gallay is exuberant and accurate, but at times the ascending sixteenth-note passages are temporally too forward. These are excellent works and provide both players an equal amount of technical display expertly rendered here. The Bach two-part inventions for keyboard work splendidly for two horns, and the duo sounds right at home with them. Sadly, there are only three recorded here, but they serve to whet your appetite to go on to the others. It is not noted in the liner details whether these are the editions from the Oscar Franz duet collection (Southern Publication) in the back of Book Two. It is most welcome to have a complete recording of the Mozart duos on double horns. I am reminded of the stellar Netherlands Wind Ensemble players' 1976 recording on descant horns; however, this recording presents the timbre to which our ears are more accustomed. The duo also illustrates that these are possible on the instrument you own, albeit with much practice and devotion. Register is a factor in performing this set as evidenced from both of the players. These two young players are at their absolute best in balance and musical variety in the Heiden canons. They weave in and out of each other's lines artfully. This could be the most definite interpretation I've heard of this five movements in quite some time. I enjoyed the jocularity and ease they demonstrated in this performance of the *Bipperies*. Having only included three of these gems, they left me wanting to hear more of them. This is a very direct and solid performance by two fine players active in the Florida orchestral scene. Names of the publishers of the other works on this disc are supplied in the liner notes. *J. D.*

Unlikely Fusion. **The American Horn Quartet: Kerry Turner, David Johnson, Geoffrey Winter, Charles Putnam, horns.** With Kyle Turner, tuba; Julia Knowles, harpsichord; Ludmilla Cermakova, piano; Darko Milojevic, violin; Attila Keresztesi, violin; Peter Mladenovic, viola; Christine Kyprianides, cello; Walter Perkins, trumpet; Gerard Milliere, trumpet; Arthur Topper, trombone; Karen Turner, fiddle. UF 101660; Timing: 69'53". Recorded in Luxembourg, January 15-17 and February 20-24, 1994.

Contents: works of Kerry Turner: *Unlikely Fusion (Prologue); Sonata for Horn and Piano; Sonata for Horn and Strings; Kaitsenko; Six Lives of Jack McBride; Bandera; Unlikely Fusion(Epilogue).*

It is a truly exhilarating feeling to open a CD of works unknown to me and to be so pleasantly surprised and thrilled to hear compositions this good, played this well, and with such fine recorded sounds and ambiance on the horn. Most of the horn world knows about Kerry Turner and his American Horn Quartet colleagues through their many excellent recordings, live performances, and master classes. Mr. Turner's reputation is growing as more musicians and audiences hear his splendid compositions. I have had the wonderful opportunity to perform some of them, and it is always challenging, fun, and a good time for the audience. This CD should raise his compositional fame several more steps. I could go on and praise every work and each performance, but let me simply say a few words about each work and let it be understood that I place each work in the top echelon of solo and chamber works for our instrument. Granted, I liked some better than others, but I enjoyed my least favorite immensely! The CD is book-ended by the Prologue and Epilogue of *Unlikely Fusion*, short works for four horns, tuba, harpsichord, and for the Epilogue, an added fiddle. The only problem with these is that they are too short. The *Sonata for Horn and Piano*, performed by Turner, is a dynamic and lyrically beautiful work. It will challenge us, but it is worth the challenge; this sonata will start showing up on recital programs, and rightly so. The *Sonata for Horn and Strings*, performed by Johnson, makes use of the standard string quartet instrumentation. This work highlights all of the players, and moves through a gamut of moods and emotional settings. Wide leaps, technical brilliance, and lyric control are musts for this one. Advanced players will have their work cut out for them, and all will have a grant time just listening to this sonata. *Kaitsenko* (for brass quintet) is named for the exclusive warrior society of the Kiowa Indians. It commemorates a dramatic event in the society's history fully explained in the program notes. It is moody, introspective, and brilliant. The use of an authentic Kiowan chant is heard, and sets the initial tone of the work. This is not a piece quintets will sit down and read. It will require work, and the work will be well-rewarded. The work that is the most unusual here is the *Six Lives of Jack McBride*. It is set for horn, violin, piano, and tenor. What sets it apart from the rest of the disc and from anything else that I have encountered is its subject matter and the presentation of this subject. Turner states in the liner notes that while this piece does not reflect his views on the subject of reincarnation, the idea of writing a work that presents six different events that are widely separated in time and space yet told by the same person is one that fascinated him. Putnam performs brilliantly. The six places/events are Auschwitz, a Sunday in Texas in 1850, a

sailor of the 1789 mutinous crew from the *HMS Bounty*, a member of the dying Norse colony in Greenland, a member of the crowd who hears Jesus deliver his Sermon on the Mount, and a Roman soldier who at the end of the siege of the Masada enters to view the results of the mass suicide. These six scenes are marvelously performed by Turner, the tenor. (What other talents are we going to discover from him!) *Bandera* displays the abundant performance skills of Winter. Inspired by a summer job on the Mayan Ranch in Bandera, Texas, this brass trio with piano is colorful, spirited, and reminiscent of the Old West that is the inspiration for so many of Turner's writing. I can only say buy this CD, get the music, play it, enjoy the extraordinary writing that is filled with challenges, great spirit, and wonderful sounds. *C. S.*

***Romantic Winds*. Marcia Spence, horn**, with the Missouri Quintet. Cambria Master Recordings CD-1110; Timing: 65'11". Recorded at the University of Missouri-Columbia, 1999.

Contents: Grieg: *Lyric Pieces*
Dvorak: *Quartet, Op. 96 "American"*
Rimsky-Korsakov: *March from Tsar Sultan*

Most woodwind quintets perform the standard repertoire as the backbone to their recitals. But they certainly need other pieces to maintain both the audience's and the players' musical interest. That said, the Missouri Quintet has brought out a disc of literature new to that medium. A special note here to Dan Willett, oboist in the group, who made these transcriptions. They are musically solid and satisfying. There are 60-some solo piano character pieces of Grieg from which Willett has assembled 15 from various opus numbers: 3, 12, 38, 43, 47, 54,62, 65, 68, and 71. They range in style from Spring Dance to Waltz to Scherzo to Wedding Day, and they feature charming melodies, fresh and rustic harmonies, and rhythmic variety. I particularly enjoyed "Puck", a movement I recall from the old Smurf cartoon series—a delightful romp for all the instruments. Some particularly nice stopped horn effects by Spence here: excellent evenness of timbre and projection. Her excellent agility is further evidenced in the large-interval leaps which simultaneously incorporate changes in dynamics. "Halling" is largely a horn solo with brisk triadic arpeggiation wonderfully executed here. As one might imagine, there are moments of challenging unidiomatic horn writing and unusual spacings of chords for the horn player to maneuver; Spence does an admirable job throughout. While listeners will recognize the Dvorak from its string quartet original, it is not as convincing as a whole to me. However, it is terrific music nonetheless. The Rimsky-Korsakov selection opens with a horn fanfare up to high A-sharp. This work is particularly convincing as wind music and would fit nicely as an opener or closer to any recital. The B theme is lyric, and Willett chose wisely to make it a horn line, beautifully rendered here in warmth of tone and expression. *J. D.*

***Delos-Quintett*. Jens Plücker, horn**, with the Delos-Quintett. AMP 5087-2; Timing: 55'24". Recorded in Germany, 1999.

Contents: Hindemith: *Kleine Kammermusik, op. 24, no. 2*
Eisler: *Divertimento, op. 4*
Carter: *Quintett*
Nielsen: *Quintett, op. 43.*

This woodwind quintet was founded in 1989 during the members' student days of the German Youth Orchestra. The first and last movements of the Hindemith feature fresh and spirited readings with a polished touch of rubato throughout. There is a verve and a highly-developed rhythmic sense among them, especially in the second and third movements. Particularly noteworthy are the passages of impeccable intonation in the octave couplings between two players. The fourth movement demonstrates their capacity to move from the impulsive to the sublime without a hitch. The Eisler work is improvisational in character and offers each player an opportunity to develop his or her own line flawlessly. Plücker is exemplary in the way he moves from behind-the-scenes to abruptly present effortlessly. His cadenza at the end of the second movement showed craftsmanship of the highest order. The Carter quintet deserves to be heard more often. I find its "American" transparent and sometimes jazzy idioms a welcome addition to the repertoire. The Nielsen is a staple of the literature, and this group does it great justice. The opening F-sharp on the horn appears so convincingly at the bassoon's final note of the opening duet. Again Plücker demonstrates his ability to quietly sustain a note and then move ahead to the light, agile figurative passage which follows that initial pitch—true artistry. The bassoon and horn variation showed both strength and beauty of both players, and the horn-alone variation used wonderful musical taste. I watch expectantly for future discs by the Delos-Quintett. *J. D.*

***Antique Brasses*. Andrew Clark, Roger Montgomery, Susan Dent, Gavin Edwards, Christopher Larkin, Martin Lawrence, Anthony Halstead, horns**, with the London Gabrieli Brass Ensemble. Hyperion CDA-67119; Timing: 79'31". Recorded at the Church of St. Silas the Martyr, Kentish Town, London, May 27-29, 1999.

Contents: Sigismund Neukomm: *Quartet*
Bernhard Crusell: *Horn Concerto in F*
Rossini: *Three Duets*
Otto Nicolai: *Sonata No. 1 for 2 horns*
Franz Lachner: *Septet*
plus other works by Antonio Salieri, Carl Braun, Beethoven, Prince Carl Friedrich von Löwenstein

This is a disc of 19th-century music in an original-instrument setting, utilizing hand horns and Vienna horns along with keyed bugles, natural trumpets, slide trumpet, cornopean, alto and tenor trombones, and ophicleides. This

is a superb introduction to brass music of the early Romantic era as it probably would have been experienced at that time. It was enlightening to hear both the Rossini and the Nicolai works in this atmosphere. The former utilizes both whole- and half-step neighbor tones, echo effects, and dramatically-placed accents, all of which are expertly done here in beautifully matched style between the two players. The third movement of the latter is a technical marvel quite well done in both instances by Larkin and Montgomery. They have an excellent musical rapport. The Crusell concerto is represented here by only the first movement for hand horn, 3 horns, 2 keyed bugles, 2 trumpets, 2 trombones and 2 ophicleides. The solo part is beautifully executed through open, stopped and back to open, scales, triads, Alberti-type figuration, and the like. Andrew Clark masterly took command in all aspects. It's all here for the listener: drinking songs, marches, waltzes, and even *à chasse*—a thoroughly brilliant recording to be enjoyed by all. There is much horn playing throughout, copious notes on the literature along with publishers of each of the editions used, and a 31-page booklet in English, French, and German which illustrates players and the music of the day—including some tidbits about Franz Strauss from Cosima Wagner. *J. D.*

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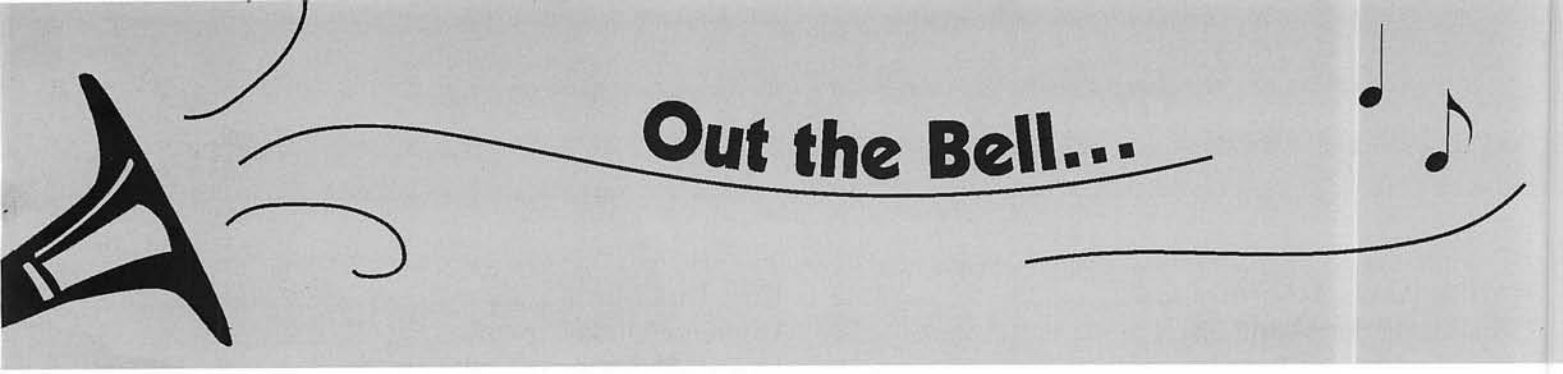


Maudlin Meditations of a Mediocre Musician

by Ann Alexander

from The Horn Call *VII, no. 1 (November 1977): 82-83.*

Some people find it strange, others humorous
That I should devote hours so numerous
To resonating air through a horn.
But with visions of saluting life
And in some way relieving strife
I practice night and morn.
And I dream of playing a note so grand
That all of the world will understand
The truths which I shall have borne.

How many hours I've practiced with just magnanimous designs! But today, reality has worn my shield of idealism uncomfortably thin. I pause for a moment from my practice to ponder and gather my thoughts. My metronome begs me not to stop for anything so dangerous and tells me to get back to work "Right...now...right... now...." But I pay it no attention. Today, I am too troubled to stop at anything short of that 64,000-tear question:

WHAT'S IT ALL WORTH? WHAT AM I ACCOMPLISHING?

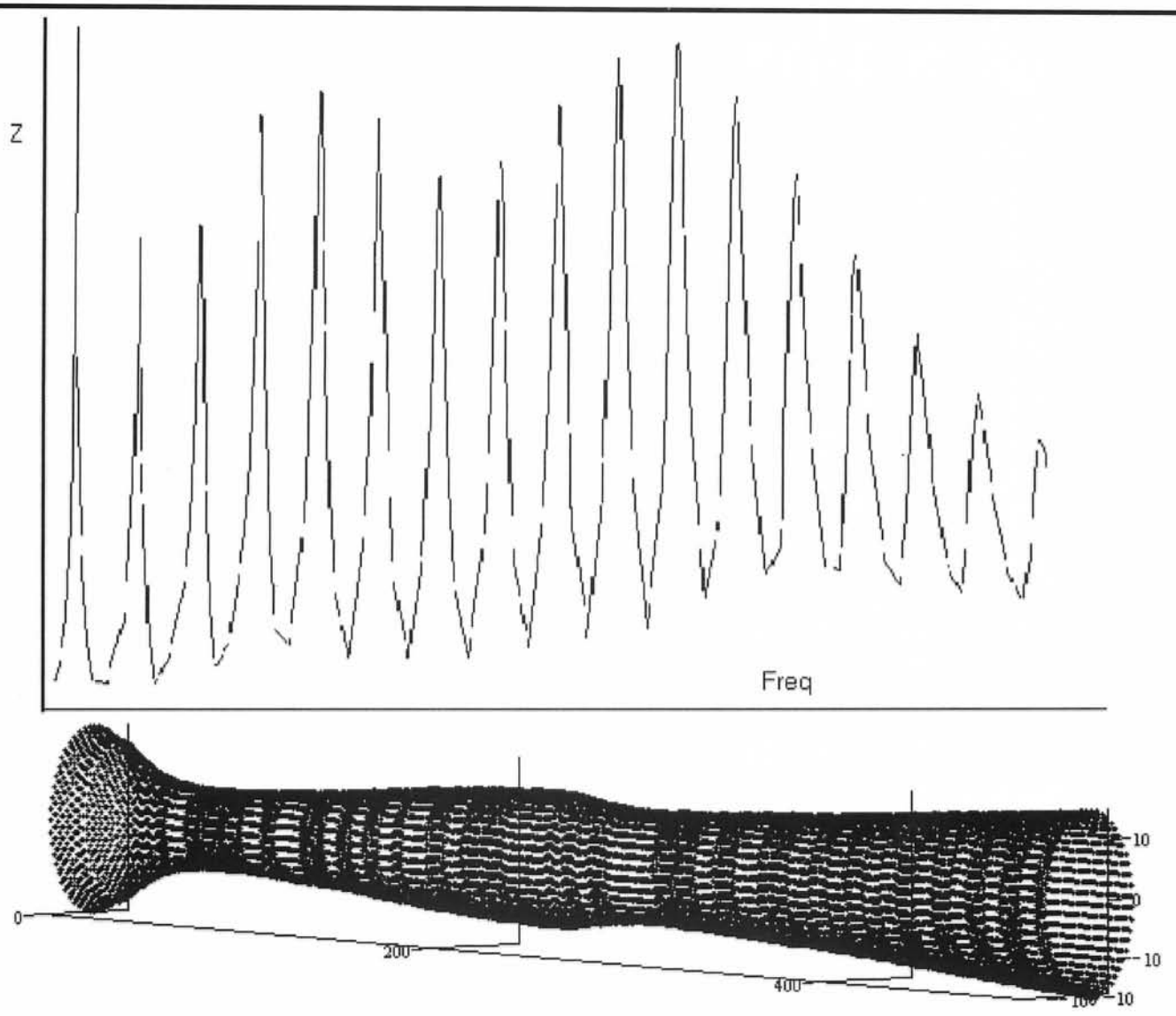
How ironic that while half of humanity is hungry, lonely, and diseased, I struggle through Kopprasch and Kling with the delusion that
the earth will someday be a better place because of my music!
Why, I gaze upon that precious piece of polished brass with more real affection than I express to a large portion of this planet's population!
The truth is bitter—
for all of my humanitarian convictions, I am doing nothing which will ever alleviate the suffering that surrounds me.
My dear metronome offers me a words of consolation, "Cheer...up...cheer...up."
This time I listen.

Surely my horn offers me more than just a convenient escape from the misery of the masses.
So I'm no missionary—how many lives did Beethoven or Brahms ever save?
Perhaps my feeble attempts at beauty can be justified in other terms—
terms more realistic and relevant that those proposed in my little poem.

I cannot hope to improve the overall condition of life outside my practice room by playing my horn—
only that life which lies within it.
I should forget about using my music to make myself understood by mankind—instead I'll strive to understand myself.
With renewed zeal, I begin to practice my horn—my horn which has given me so much.
It has given me countless associates and friends (and perhaps someday a spouse?)
who have graced with gladness this existential epoch I call my lifetime.
It has taken me through the spectrum of human emotions—from the triumphant jubilation of Beethoven's 9th
to the gentle melancholy of the Largo from Dvorak's New World
to the tragic futility of Mahler's 6th.
It has taught me that I can reach beyond myself—
be it to artistic perfection, nature, or God (perhaps One in the Same?) only as far as I first reach within myself.
It has given subjective purpose to my three score and ten—
which from a cosmic viewpoint is as pathetic (or perhaps as beautiful?) as that of any citizen of Bangladesh.

I practice—knowing the future holds inevitably occasional and possible total professional failure, I practice.
Perhaps it would only be at the point of having reached my musical limit
that I could fully appreciate the strength, courage, and nobility
that is so characteristic of the horn sound.
(In which case I would become a missionary.)
I will continue to practice— knowing my horn and life yield to the hundredfold that which is put in, I will practice.
And besides—
it's fun.

Ed. Note: "Out the Bell" is intended for IHS members to share stories, pictures, cartoons, poetry, etc., that explore the lighter side of our instrument and music-making. Those seeking similar "creative outlets" should forward suggestions or submissions to the Editor. Suggestion: keep it to a page—there's only so much we want to come out of the bell, and what does come out is the last thing we remember...



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