

THE HISTORY OF HORN PLAYING IN LOS ANGELES FROM 1920 TO 1970, A
LECTURE RECITAL, TOGETHER WITH THREE RECITALS OF SELECTED
WORKS FOR HORN BY M. HAYDN, FRANZ, BRITTEN, MOZART,
KOETSIER, HINDEMITH, HERZOGENBERG, ROSSINI,
STEVENS, AND OTHERS

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

Howard Hilliard, B.M., M.M.

Denton, Texas

May 1999

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The History of Horn Playing in Los Angeles from 1920 to 1970 begins with the horn players who played in the silent film orchestras and the Alfred Brain's tenure with the Los Angeles Philharmonic. This study details the introduction of sound tracks, the early studio orchestras, the contract studio orchestras, the musician union's role in structuring the work environment, the horn players who played in both the Los Angeles Philharmonic and the studios, major figures from the subsequent freelance period such as Vincent de Rosa, and the local and international influence of the Los Angeles Horn Club.

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ACKNOWLEDGMENTS

I would like to thank all the hornists who gave so generously of their time during their interviews as well as the addition help by e-mail I received from James Decker. Their recollections are the heart of this dissertation and no legitimate history on horn playing in Los Angeles could have excluded their participation. A special debt of thanks goes to Dr. William Scharnberg whose tireless help and inspiration was instrumental in raising the quality of this paper and shepherding it to completion. Finally, I would like to thank my family for their help and support.

Tape recordings of all performances submitted as dissertation requirements are on deposit
in the University of North Texas Library

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A Graduate Recital

HOWARD HILLIARD, horn

assisted by

Kevin Sutton, *tenor* • Greg Ritchey, *piano*

Monday, October 16, 1995

8:00 pm

Concert Hall

- Concerto in D* Michael Haydn
Larghetto
Allegro non troppo
Menuet
- Lied ohne Worte* Oscar Franz
- Sonatina* Jaroslav Kofron
Allegro moderato
Andante
Allegretto
- Canticle III, Opus 55* Benjamin Britten
- Alphorn, Opus 15, No. 3* Richard Strauss
- La Patre breton, Opus 13, No. 4* Hector Berlioz

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HOWARD HILLIARD, horn

assisted by

Greg Ritchey, *piano* • John Rutland, *violin*

Monday, February 26, 1996 6:30 pm Concert Hall

Concerto No. 4 W. A. Mozart
Allegro moderato (1756-1791)
Romanza
Rondo — Allegro vivace

Nachtpoëma Pr. Van Eechante
(1904-1964)

Sonatina Jan Koetsier
Allegro moderato (b. 1911)
Andantino grazioso
Presto

— Intermission —

Trio "The Legacy" (1993) Simon A. Sargon
Moderato
Allegro di molto
Adagio
Andante amabile

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HOWARD HILLIARD, *horn*

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Susanna Hilliard, *oboe* • Judi Rockey Bradetich, *piano*

Monday, March 24, 1997

6:30 pm

Recital Hall

Concerto in D Major, K. 412 W. A. Mozart
Allegro
Allegro

Prélude Thème et Variations G. Rossini

Sonata P. Hindemith
Mässig bewegt
Ruhig bewegt
Lebhaft

— Intermission —

Trio, Opus 61 H. Herzogenberg
Allegretto
Presto
Andante con moto
Allegro

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University of North Texas
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A Doctoral Lecture Recital

HOWARD HILLIARD, *horn*

assisted by

Judi Rockey Bradetich, *piano*

UNT Horn Ensemble

Monday, October 12, 1998

5:00 pm

Concert Hall

**THE HISTORY OF HORN PLAYING IN
LOS ANGELES FROM 1920-1970**

- Sonata* (1955) Halsey Stevens
Allegro moderato (1908-1989)
Poco adagio
Allegro
- Color Contrasts* George W. Hyde
(b. 1921)
- Suite for Eight Horns* Ronald Lo Presti
Fanfare (1933-1986)
Nocturne
March

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

The Steinway piano is the instrument of choice for College of Music concerts.

CHAPTER I

INTRODUCTION

Apart from the work of Robert Faulkner, a sociological analysis of the studio music industry, a short labor tract by Jon Burlingame entitled *For the Record: The Struggle and Ultimate Political Rise of American Recording Musicians Within Their Labor Movement*, and Don Christlieb's *Recollections of a First Chair Bassoonist*, there is almost nothing in print regarding the many fine recording musicians who have worked in the Los Angeles film studios. No group of musicians has had such widespread exposure before the American public and at the same time toiled so anonymously. The relative commercial importance of these studio musicians compared to symphonic musicians can be judged by their salaries, which frequently exceed that of any symphony orchestra member. Their contribution to the American film industry has been immense. John Williams said of these recording musicians, "They are truly among the greatest contributors to our country's artistic life."¹ This, however, has not prevented them from being largely overlooked by film historians.

¹Jon Burlingame, *For the Record: The Struggle and Ultimate Political Rise of American Recording Musicians Within Their Labor Movement* (Hollywood: Recording Musicians Association, 1997), p. iii.

The time frame selected for this history of horn² playing in Los Angeles begins with the early records of theater orchestras that accompanied silent film and the arrival of Alfred Brain in 1923. It concludes with the somewhat more arbitrary date of 1970 which coincides with the end of the first full decade of freelancing, during which the present system of hiring was established. Because there is very little written about the Los Angeles studio musicians, *The History of Horn Playing in Los Angeles from 1920 to 1970* relies largely on recent oral history as the basis of its source material. The present closure of the Musician's Local 47 archives has made the collection and confirmation of names and dates regarding who was under contract to which studios problematic if not impossible. Until those archives are reopened, a precise accounting will have to wait.

Since this dissertation focuses on studio horn players in particular, interviews from some of the most prominent horn players of their era make up the bulk of the source material used. It is my contention, although it is not the main point of this history, that the studio horn players in Los Angeles have an extraordinary legacy surpassing their other instrumental colleagues. In August of 1997 and May of 1998, I interviewed five prominent horn players about their recollections of musical life in Los Angeles: Jack Cave, James Decker, Vincent de Rosa, George Hyde, and Gale Robinson. Because all of these men are in their seventies and eighties their oral histories will be an important historical record for future use. The following is a brief biographical introduction to the men who have provided the major underpinning for this paper.

²The use of the word horn refers to what is frequently called the "French horn."

Jack Cave began his career at the Metro-Goldwyn-Mayer studios in December of 1932 and continued to play principal horn at MGM - even after the contract orchestras disbanded in 1958 - until his retirement in 1971. His tenure at MGM is by far the longest of any horn player at any single studio. His career spanned more than four decades and included a considerable amount of freelance work, in addition to his duties at MGM.

James Decker played horn in the Los Angeles Chamber Orchestra, California Chamber Symphony, Kansas City Symphony, Los Angeles Philharmonic, National Symphony, Columbia Symphony 1960-1966 recordings with Stravinsky-Craft, Disney studios, Columbia studios, Twentieth Century-Fox, and CBS studios. He has had a long association with the University of Southern California, both as a studio teacher and professor of the horn master class. He also taught at the Academy of the West for many years and has been a clinician at many International Horn Society gatherings.

Vincent de Rosa's career began in the late 1930s as a teenager. He would later define what has often been called the "West Coast style" of horn playing and dominate the recording industry as did no one before, exercising a near monopoly as the first-call studio hornist from 1958 through the 1980s. He played briefly in the Los Angeles Philharmonic with Alfred Brain and in other local symphonies, but spent the vast majority of his career recording. He was at Twentieth Century-Fox studios during many of the contract years. De Rosa too has had a long association with the University of Southern California as a studio teacher.

Gale Robinson played horn with the Pittsburgh Symphony, the Los Angeles Philharmonic, MGM studios, and Twentieth Century-Fox studios in addition to many

years as a studio freelance musician. He taught at the University of California at Long Beach.

George Hyde played at Twentieth Century-Fox studios, Universal studios, and Warner Brothers studios. Hyde was active in live music as well, often playing second horn to James Decker. A composition student of both Ingolf Dahl and Halsey Stevens at the University of Southern California, Hyde has written numerous compositions for horn ensembles and the Los Angeles Horn Club.

CHAPTER II

THE PRE-WAR AND WORLD WAR II YEARS (1920-1944)

The history of horn playing in the city of Los Angeles between the years 1920-1970 parallels the rapid development of the city itself. Prior to the First World War, Los Angeles was a burgeoning but provincial city compared to the then slightly larger, cosmopolitan San Francisco. In 1920 Los Angeles had a population of 576,673. A decade later that population had more than doubled to 1,238,048. At the close of World War II, Los Angeles had become one of the largest and most important cities in America. By 1970, the population was 2,811,801, but this figure itself does not represent the real increase in population: most of the post World War II growth occurred in the suburbs. One of the primary industries that fueled this growth was the film industry, which first provided employment for musicians who accompanied silent films and eventually for the majority of musicians recording for film and television in the United States.

Prior to 1927, when soundtracks were first added to silent film, it was common practice to accompany those films with an organ and/or pit orchestra. Theaters in large cities often employed orchestras of symphonic proportions to accompany silent film.³

³“In New York in 1927 the Capital Theater increased its orchestra to eighty pieces, and the Roxy advertised an orchestra of more than a hundred pieces.” James Kraft, *Stage to Studio: Musicians and the Sound Revolution, 1890-1950* (Baltimore: Johns Hopkins University Press, 1996) p. 37. The introduction of “talkies” with soundtracks and the beginning of the Depression, created economic pressures that resulted in smaller theater orchestras in many cities before eliminating them altogether.

This was especially true of the post-World War I period, when a boom in large theater construction required orchestras of greater power to fill these large spaces. An example of this practice is documented in the weekly programs from the California Theatre, which was located in downtown Los Angeles at Main and 8th Street. A typical program from 1919-1921 included an orchestral overture, a weekly newsreel (California Topical Review and Magazine) accompanied by the theater orchestra (known as the California Concert Orchestra), an organ solo, and the regular feature film fare. Beginning with the November 20, 1921 program, the orchestra, now referred to as the Greater California Concert Orchestra played a short concert before each of the three daily film presentations. These concerts included classical music, popular music and songs, often arranged by Carli Elinor⁴ who was the artistic director of the California Theater. The California Concert Orchestra always carried a compliment of two horn players.⁵

The addition of film soundtracks in the late 1920s was a logical development to the previous practice of combining orchestral music, dancing, and vaudeville with a feature film in local theaters. Jack Cave recalls the transition period from silent film to sound film in Los Angeles from 1930 to 1931:

We usually opened with the pit orchestra playing an overture. This was followed by a stage show with dancers and some vaudeville style

⁴Later Carli Elinor was in charge of music at the Carthay Circle Theater. The programs come from his personal collection now housed in the Margaret Harrick Library. Warren Sherk, the music specialist and archivist of the Margaret Harrick Library Special Collections was of special help in bringing these programs to my attention.

⁵The following is a partial list of the horn personnel changes for the California Concert Orchestra: (11/9/19) 1st Edward Schaefer, 2nd Ferdinand A. Schaefer; (11/21/20) 1st Vincent de Rubertis, 2nd Ferdinand A. Schaefer; (2/27/21) 1st Vincent de Rubertis, 2nd B. Slootsky. Greater California Concert Orchestra: (11/20/21 - 5/14/22) 1st Vincent de Rubertis, 2nd A. Macairo.

entertainment produced by Fanchon and Marco or material from the Orpheum circuit. For the show tunes and for the dancing show girls the music probably came out of New York. I do not know whether the music was written specifically for each show or just excerpted as needed. The better theaters all had good pit orchestras, a stage show, and usually a first run picture. By 1930 most of the pictures had sound, which was to spell the demise of the pit orchestra and the stage show in the next two or three years. The level of playing was pretty good for what they needed; nothing spectacular at that time for the French horn that would require a fine first horn player from the symphony. A lot of good journeyman horn players could handle whatever was required.

There were maybe five or six theaters in town that kept pit orchestras regularly and they were usually the best jobs around town at the time. The Million-Dollar Theater was one of the main ones. The Paramount Theater downtown, the RKO, the Carthay Circle Theater, the Hollywood Pantages Theater, Grauman's Egyptian and Chinese Theater out in Hollywood had some of the best pit orchestras and stage shows at that time. That was prior to when I got into the studios [in 1932].⁶

There were a large number of working hornists associated with local theaters that could not make the transition from the pit orchestra work to the more demanding studio jobs and were left without work. The level of many of the theater horn players was not as high as that of the symphony or the recording studio hornists as remembered by Jack Cave:

I'll give you an idea of the caliber of those horn players: when I went to my first rehearsal orchestra with Leonard Walker on the fifth floor of the Union Building downtown in Los Angeles, we had the entire fifth floor open and it was a great place for an orchestra--all concrete. I don't think that it would record well there because it echoed so badly. I introduced myself to the three hornists who had already arrived. They were either Czechs or Germans and big men. Joseph Vogelsang played first horn and I played fourth (the new guy). We started with a piece of music that had a loud chord for the horns. I was totally unprepared for the wall of sound that hit me. I was thoroughly intimidated. I thought I smelled beer and later I found out that they made some of the finest home brew I had ever tasted (prohibition was still in effect until President

⁶Jack Cave interview.

Roosevelt discontinued it in 1933). Joe Vogelsang was a good hornist with a tendency to play with a little more volume than necessary.

Some of the F horn players had a limited range. There was a fellow by the name of Nick Novelli. He played around at the theater orchestras. I heard him play and he sounded terrific. He had a good tone and played softly, but he could still play a solo that would knock your brains out. He could play up to a high c" [concert], but after that, forget it. He played an F horn and was amazingly accurate, as long as you kept it in that range.

The preceding anecdote also underscores the Bohemian and German influence that was present in Los Angeles in the early twentieth century and typical of most major American cities. Alfred Brain⁷ related a similar situation in England at the time to Jack Cave:

Al Brain told me that in England until he and some of the English French horn players got started, they would use Bohemians, Germans and Czechs, because English were thought not to be able to play French horn. Even in London, they had a sign outside of the Royal Opera House that said: "Horn opening. English need not apply."

The Bohemian and German connection was also true for Jack Cave's stepfather who was Jack's primary teacher. He was trained in Wiesbaden, Germany as a trumpet player. Cave's step-grandfather was a horn player in Germany as well as his step-uncles who played in the New York Philharmonic before and after its merger with the New York Symphony.

⁷Brain played solo horn with Queen's Hall Orchestra, Covent Garden Orchestra, co-principal with the London Symphony, the New York Symphony Orchestra under Walter Damrosch as well as principal horn of the Los Angeles Philharmonic, Cleveland Symphony Orchestra and Fox studios. Most people are more familiar with Alfred's nephew Dennis Brain, the son of Aubrey Brain. Alfred's brother Aubrey was also a hornist, as was his father A. E. Brain (senior).

In spite of the presence of better trained central European and Italian horn players, the level of horn playing in Los Angeles was quite low in the early 1920s. This was true of many American cities where the boom in theater employment outstripped the available supply of fine musicians. Long time studio hornist James Decker recalls that, before the great British hornist Alfred Brain arrived in Los Angeles in 1923, horn players were thought of as band musicians: “We were just band players before that, playing after beats.”⁸ Vincent de Rosa remembers the general level of hornists in the 1930s: “When I first started, the generation that preceded me was pretty bad. They [the studios] didn't use the horn much, but then when they liked the horn and could get someone that sounded nice and could be depended on, then all of a sudden there was work all the time.”⁹

According to Vincent de Rosa, one of the best horn players of the pre-Brain era, who also worked for the California Theater beginning in 1920, was Vincent de Rubertis: “My uncle, Vincent de Rubertis, who was born in Naples and came from a family of musicians, was a wonderful horn player.” Like Nick Novelli, another Italian, he played almost exclusively on the F horn. Gale Robinson remembers de Rubertis and his comments on hearing Alfred Brain for the first time:

I don't really remember what year Vincent [de Rubertis] came to town but he had been the first horn with the Kansas City Symphony. I think that he came before Brain, because Brain came and played one concert and de Rubertis was quoted as telling people, “Doggone, I just heard the greatest horn player I have ever heard in my life.” That must have been when Brain was first horn in [the] Los Angeles [Philharmonic] and soon after that de Rubertis became the second horn player. He was there the whole time that Brain was there – for fifteen years. They were a beautiful pair together and at that time de Rubertis was a very good horn

⁸James Decker interview.

⁹Vincent de Rosa interview.

player. Then when they went into the studios, I think that his first big job was at Paramount as first horn.¹⁰ He was over at Paramount for fifteen years. I don't remember what year that was but it was in the 1930s, well before World War II when he started. That was his niche back then. He was a man who played an Alexander double horn with a very small Brain-style mouthpiece, and he got a very golden sound. A very good sound. It wasn't a fat sound, but it was a beautiful sound. He played mostly on the F side (the old fashioned way) not even throwing the trigger down for the B-flat side in the upper range.¹¹

In the early 1920s the Los Angeles Philharmonic had a meteoric rise in quality when it recruited some of the finest European orchestral musicians as first chair players.

Gale Robinson recounts how Brain was recruited to come to Los Angeles in 1923:

[Brain] had a contract in his pocket from the old LA Philharmonic, which was backed by a fellow named [William Andrews] Clark. He was a multi-millionaire who made his money in the gold fields of Montana. Clark used to play violin and would sit in the section and play with everybody else. Since he was the one shelling out money, when he got a hold of the orchestra he scoured the world for some of the greatest players on trumpet, clarinet, French horn and bassoon [Fred Martz]. That was when the great oboe player [de Busscher] was brought to this country from Brussels, and then Brain from England. They brought some other great players and paid them \$250 dollars a week. At that time a family could live on \$12 per week, so that was a huge amount of money.¹²

Alfred Brain's influence in raising the level of horn playing in Los Angeles cannot be underestimated. He held a monopoly as first horn in all the top London

¹⁰De Rubertis also played at MGM. In fact, MGM gave him a screen test because he looked like a tall Rudolf Valentino and his friends in the symphony nicknamed him "the sheik," but he couldn't remember his lines. Like Brain, he was an avid fisherman and outdoorsman.

¹¹1998 Gale Robinson interview.

¹²1997 Gale Robinson interview. Unless noted, all Robinson quotes are 1997.

orchestras from 1919 until he left for New York in 1922. His dominance in London was so great that even his brother Aubrey¹³ was relegated to play in the section until Alfred departed for America.¹⁴ By the close of his career, Alfred had played principal horn in most of the finest orchestras in the English-speaking world. In addition to being a great horn player, Alfred Brain's career was furthered by his considerable charm and character.

Alfred Brain did not begin playing in the studios until 1927, four years after his arrival in Los Angeles. When he began playing at MGM studios, it was in addition to his Philharmonic duties.¹⁵ Don Christlieb, who has recorded for almost a thousand films in his Hollywood career, states in his book, *Recollections of a First Chair Bassoonist*, that Alfred Brain "made Los Angeles the capitol of horn playing in the country."¹⁶ The following recollection by Gale Robinson focuses on Alfred Brain's particular style of playing:

He was an incredible horn player, an incredible soloist, and didn't get the type of sound that everybody used on the big [Conn] 8D. He didn't have that kind of a sound (deep, rich and warm). It was a soaring sound. It was more of the way you would think of the single F [horn], because he started out with the single F.

Jack Cave remembered:

When you would just listen to one note, you would say that it was not a pretty sound. But listen to his performance and you would say that he was a genius. He could just phrase, and the way he put it all together, and the sound, the best way you could describe it was "thrilling." It was his phrasing. He was just so musical. He could just put a phrase together

¹³Aubrey would become Great Britain's finest horn player until the emergence of his son Dennis.

¹⁴Stephen Pettitt. *Dennis Brain: A Biography* (London: Robert Hale, 1976) p. 32.

¹⁵*Ibid.*, p. 35.

¹⁶Don Christlieb. *Recollections of a First Chair Bassoonist* (Sherman Oaks: Christlieb Products, 1996), p. 74.

or a horn call. I remember I was playing on a picture called *The Star* with the operatic soprano Grace Moore, and doing *L'Arlesienne* with a horn solo. I was first horn and had just done the solo when Brain came in. He was hired to do the horn call, and he got his horn out of the box and the director said to start recording and he played the horn call. The way he played it, everyone in the orchestra just stood up and applauded because it was so thrilling. Nobody had said a thing when I played this big long solo from the *L'Arlesienne Suite*. I thought, "What do I have to do to be like him?" No, he was something. No question about it.

Brain's power and breath control were legendary as recalled by Jack Cave:

Al Brain was always trying to help the young horn players get work. On one occasion where the main title music required eight horns, a couple of these young horn players were in the section. Unfortunately, it was a unison for all eight horns and difficult. Not every one could play it. When it came time to make the recording Al said, "Well that's all right, I'll just cover it" and he did. I was sitting next to him when he picked his horn up and I was swallowing the notes. I could hardly play. You couldn't hear anybody else. His sound just cut through like a knife. He had such an enormous chest and volume of air. His tone simply filled the room. When they played the music back for us it was precise and perfect. If anyone had missed notes you couldn't hear them.

One time at MGM he [Brain] was playing second horn to me because he had just come back from the East playing in the symphony. I was established as first horn, so he played second horn for a while at MGM just to have money coming in. So I am playing this long note, with four slow bars and I'm holding this note and I kept running out on the third bar, so I said "Just let me see if I can make the whole thing." I really sucked up the rug and then just let out as little air as possible and still ran out. He picked up the horn and said, "Just let me play the next one." We rehearsed again and he got a hold of that note and played it all the way out to the end and then went "puff" and let out a chest full of air to show me what a chest he had.¹⁷ That's why he never got tired. He worked out in his garden. He had a hand plow that he used, and he stayed strong.

Another important horn player who came to Los Angeles in the pre-World War II period was James Stagliano. He came from the St. Louis Symphony where he played the 1934-1935 season and, before that, the Detroit Symphony until 1934, where he was third

¹⁷Gale Robinson recounted a similar exhibition by Brain.

horn and his uncle, Albert Stagliano, was first. James Stagliano began in Los Angeles in 1935 as principal horn with the Philharmonic while Brain was playing with the Cleveland Orchestra.¹⁸ Brain's absences in Los Angeles were notable because of the huge vacuum they left and the ensuing opportunities that were created for other horn players.¹⁹ Cave recalls Stagliano's arrival in Los Angeles:

I remember when we were working at MGM. Wendell [Hoss] was talking about Stagliano, and he said, "What do you think of him?" I said I thought he was terrific and I wished I had that ability to get around on the horn. I'll tell you, he could get around on really difficult things. Stagliano could play anything. When I heard him, he had a beautiful tone and was playing on an Alexander. He had a big fat sound like he was playing on a Conn or something else. He also had power to burn. I remember sitting in the back playing extra horn at the Philharmonic (we played *The Pines of Rome* and *Siegfried's Rhine Journey*), and when he played Siegfried's call, man, I'm telling you, wow, he made that high f " [concert] that you wouldn't believe.

Later, Stagliano went to Fox studios and eventually exchanged positions with Brain in 1944, returning to play first horn again with the Los Angeles Philharmonic, while Brain went to Fox studios, before leaving to go back to the Northeast. Robinson

¹⁸Stephen Pettitt's book incorrectly states that Rodzinski moved to Cleveland in 1934 and took Alfred Brain with him for two years. Rodzinski's move actually occurred in 1933 and Brain followed a year later and played as first horn for the 1934-35 and 1935-36 seasons. Tracing Brain's whereabouts is a bit difficult because he would go in and out of town, according to Cave: "There were a couple of times that Al Brain played with Cleveland and then came back and then returned to Cleveland and then returned because he wasn't here in 1939 when we started to make *Gone With the Wind* with Max Steiner. Al played the main title and then left, so I had to finish the picture on first horn, and Stagliano ended up playing horn in my section. I thought, "Oh gee, he should probably be playing first horn," but Steiner said, "You play first horn." Stagliano played second horn and we just had a ball, except for the fact that we were working all day at MGM and all night over at United Artists where they made the music for *Gone With the Wind*."

recalls the circumstances surrounding Stagliano's return to the Los Angeles

Philharmonic:

Well, there was quite a story about that. When [Alfred] Wallenstein took the job as conductor of the LA Philharmonic, he and Stagliano apparently didn't get along. Stagliano left [the Philharmonic] and Alfred Brain, who was over at Fox studios and had previously been with the Philharmonic for fifteen years, and who had worked for Twentieth Century-Fox for many years as well as the Cleveland Orchestra, was asked by Wallenstein to return to the LA Philharmonic, which he did. Stagliano also had difficulties with Alfred Newman [at Twentieth Century-Fox], and Wallenstein didn't particularly love Brain, although he was respectful of his career; so they just traded jobs. Brain remained at Fox for many years and Stagliano eventually went back to Cleveland before going on to Boston.

Stagliano was the only serious rival to Brain's supremacy in Los Angeles during that era. In 1945 Stagliano went to the Cleveland Orchestra before beginning an illustrious career as principal horn of the Boston Symphony Orchestra. Although he worked in Los Angeles only from 1936 to 1945, he left an important legacy there, both as a teacher and a performer. His many students included three of Los Angeles' most prominent horn players: James Decker, Richard Perissi,²⁰ and Gale Robinson. His influence in Los Angeles did not end there: his Boston students, Robert Watt and William Lane, would become, respectively, assistant principal and principal horn of the Los Angeles Philharmonic.

¹⁹According to Cave he got his opportunity to play principal horn with MGM because Brain was preparing to leave for Cleveland and they were trying out hornists to replace him.

²⁰Richard Perissi freelanced as second horn to de Rosa for many years but was also a fine principal horn at Paramount Studios during many of the contract studio orchestra years. His father Odalindo was also a horn player and at one point they both played in the Los Angeles Philharmonic. Cave recalls Odalindo identifying himself as a "Specialeesta in the Lowregeest."

Stagliano played an Alexander double horn, in distinct contrast to the bright, single B-flat horn style of Alfred Brain and another important hornist of that era, Wendell Hoss. Wendell Hoss began playing the horn in Los Angeles in the 1920s and performed in the NBC, Chicago, Cleveland, Los Angeles, Pittsburgh, and Rochester Symphony Orchestras, and eventually became principal horn for the Disney studios. The single B-flat instrument was somewhat controversial in the United States and is rarely seen today as a principal orchestral instrument. In an article entitled “The Development of the French Horn,” Wendell Hoss addressed some of the criticisms that playing on the single B-flat horn engendered:

This double horn has come to be the standard instrument of today. A few performers, however, have taken one step further to the disapproval of many of their colleagues – and discarded the F horn altogether in favor of a single B-flat. In this case some of the rich quality of the horn in F is sacrificed, for which the performer endeavors to compensate by the manner of his tone production and with the shape of his mouthpiece.²¹

George Hyde elaborates on the disapproval with which Hoss’ style was sometimes met:

Wendell had a great job for years at Disney. He was first horn through all those early cartoons, and played beautifully. They would write for Wendell because they knew what he could do. He could sound just like a woodwind if he wanted and blended beautifully with the flutes and oboes. That was his realm. Vince [de Rosa] never used him because he knew that his style was quite different and Wendell never budged. He kept his single horns and played as beautifully as ever. If they wanted him, he’d show up. He had his own niche in horn playing.²²

²¹Wendell Hoss. “The Development of the French Horn,” *The Instrumentalist*, Vol. III, No. 5 (May-June 1949), p. 14.

²²George Hyde interview.

An excellent example of a horn player who did not have any trouble matching the larger double horns with his B-flat instrument was Jack Cave. Long time studio bassoonist Don Christlieb writes regarding Cave's tone and intonation:

It was my good fortune to luck into Jack Cave for some meaningful quintet playing early in my career, some of it even before playing in the studios. Jack was such a sensitive artist, that balance was never a problem, in fact I never knew it could be a problem until I played in other quintets. Beautiful tone and flawless intonation were Jack's trademarks, and it landed him a permanent position at MGM.... He proved to the film music heads that local talent could train here and succeed.²³

Vincent de Rosa, made a very similar comment about Jack Cave's playing:

Jack was just absolutely perfect – pitch, rhythm, and the whole thing. The most dependable of anybody that I ever had work with me. I never had to be concerned about anything but just doing my job. He played an Alexander, a silver B-flat [horn] that his uncle²⁴ Bruno Jaenicke sent him.

Many of the horn players in Los Angeles played B-flat horns as a result of Brain's influence. However, before Brain switched to the Sansone five valve B-flat horn,²⁵ Los Angeles was a decidedly F-horn or double horn²⁶ town, which was the central European norm. Cave, who began on a double horn that Jaenicke also picked out, recalled the transition to the B-flat horns:

²³Christlieb, *op. cit.*, p. 75-76.

²⁴Jaenicke was actually the brother-in-law of Cave's stepfather. Amy McBeth, *A Discography of 78 rpm Recordings of the Horn* (Westport, Connecticut: Greenwood Press, 1997), p. 141.

²⁵Sansone's innovative design for the five-valve B-flat horn that used an F horn slide on the fifth valve significantly advanced the cause of the B-flat horn. Sansone even boasted in a special preface to some of his sheet music editions that it would soon replace the double horn.

²⁶The double horn is made up of the longer F horn with its fundamental partial on F and the shorter B-flat horn that is customarily used for the high register.

After I met Brain, I had to play everything like him. I was still in Santa Barbara but I heard him every time he came there. As far as the quality of tone and everything, Brain influenced everyone here in this town [LA], at least from the time I started. It would have to have been in the early 1930s or late 1920s, when the town went from double horns to B-flats (whenever Al got that horn). When I came to town, he was like the only horn player in town. When there was a recording session and Al was available, they didn't think about anybody else.

Bruno Jaenicke, whose career in America spanned the period between the two World Wars, was one of the greatest horn players in America. Although he never played in Los Angeles, he crossed paths with Alfred Brain in New York, where they played for rival symphonies. Brain played with the New York Symphony and Jaenicke played with the New York Philharmonic. Soon after Brain left, the two orchestras merged to become the New York Philharmonic. Many have said that the combined orchestra was the best in the world at that time. Two recordings that attest to this are *Ein Heldenleben*, conducted by Wilhelm Mengelberg, and Beethoven's Symphony No. 7, conducted by Arturo Toscanini. Jaenicke left his impact on Los Angeles horn players as well. Gale Robinson recounts:

I loved Brain's playing. I didn't get much of a chance to hear him play live but my god was really Bruno Jaenicke through his records and his broadcasts. As far as a lyrical horn player, I wished that I could sing the way he did. He was a singer on the instrument. Nobody could vibrate like he could. He vibrated just like a singer, because he was a singer.

Vincent de Rosa added that Bruno Jaenicke was "the best [hornist] I heard and I never minded when he missed. He was the true artist of that era and just played beautifully."

In addition to the Los Angeles Philharmonic and motion picture studios there was also employment for the horn in local radio in the early 1930s. Later in that decade,

when the production costs of transcontinental broadcasts were lowered,²⁷ additional well-paying jobs for hornists were created. Cave recounts one of those early local radio shows:

It was 1930 and I had played in Santa Barbara and knew a lot of the band musicians up there. When I first came to Los Angeles, one of the people I knew had been a player in the Santa Barbara band during the summer. One of these people knew me, and they needed a band for the *Gilmore Circus and Side Show*, which was a little local radio show that went on every week for about two years. Of course Gilmore Gasoline isn't around any more, but that was a big deal in the 1930s. Gilmore blue green gas: you got 12 gallons for a dollar. So I had a job right away making \$12.50 a week, which wasn't too bad in 1930. It was enough to keep me in food. In those days, twenty-five percent of the people were unemployed. Most importantly, I was able to stay in Los Angeles and not have to go home and say that I couldn't make it.

Soon after the advent of sound tracks, the studios, and the Disney Studio in particular, began to use a "click track" to synchronize the music with the film. The click track allowed long segments of music to be timed and planned in advance without having to follow the film visually while one recorded. Jack Cave's first studio break came as a horn player who could double on ocarina.²⁸ In the following recollection Cave notes that the early sound tracks favored a full scoring that rarely allowed the musicians to rest:

²⁷Transcontinental broadcasts were routed between radio stations by telephone lines. In 1935 the Federal Government forced AT&T to lower carrying costs that were based on mileage. Los Angeles benefited from this change more than any other major American city because it was furthest from New York City where transmissions were hubbed.

²⁸A globular flute invented in the 19th century by Giuseppe Donati: also called a sweet potato or sweet potato whistle. Made of porcelain, clay, or plastic, and in various sizes, it has a duct-type mouthpiece, eight finger holes, and two thumb holes. Donald Randall, The New Harvard Dictionary of Music (Cambridge, Belknap Press, 1986), p. 554.

I had been in Los Angeles about two years, 1930 and 1931, and had started to get jobs around town. Someone down at the union said, “We have to have a horn player who can play an ocarina.” I heard him and said, “Hey I can play it,” when I had never seen an ocarina. I was desperate to get some kind of a job, and this was for a Disney recording session. I thought, oh wonderful, because it paid so much – \$10 per hour – which was like a million dollars at that time. I asked how long before the date and the man said it was in a couple of weeks. I was so anxious to work I figured that I could practice for it. I went down to Southern California Music Company and bought an ocarina and I found out that they had a whole bunch of sizes. I went home and was practicing many hours a day to learn the ocarina. I came in and all I had to play was a few simple notes after going through all that work to play something more complicated.

Everything at Disney was recorded with a click track, requiring the musicians to wear headphones. When we did the piece that required the ocarina they found that I had insufficient time to get back to the horn, so I was provided with a basket with a pillow in it so that I could simply drop the ocarina on the pillow noiselessly and immediately pick up the horn and continue playing. When the orchestra was pretty small, the horns played pretty much “wall to wall” to make the orchestra sound bigger. That was typical in those days.

Dr. William Axt was head of the music at MGM. He wrote wall to wall: never a bar of rest. I don’t know why, but he thought that the orchestra should use every instrument all the time, so you got a full big sound. At that time a band had maybe 35 pieces when I first started out, and we worked all the time.

In the early 1930s the MGM studios, and perhaps Warner Brothers, used personal contracts. Jack Cave defines those contracts:

To me, the personal service contract was just a guarantee that I would perform only for MGM as first horn for the year that I had signed up for, and was a guarantee that I would earn so much money. In 1935, I had an oral agreement to be on first call at MGM. If they were idle, I could work elsewhere as an extra when they expanded the orchestras at other studios.

Cave’s 1933 contract with MGM gave that company exclusive rights to his services, a prerogative that was never exercised [see appendix I]. In addition to the personal service contracts, there were work quotas designed to promote employment at a

time of high unemployment. Jack Cave explains the rationale behind the quotas: “I remember when the head of the union, a man called [J. W.] Gillette, got up in front of the whole union meeting and said nobody had a right to more than \$40 a week. I suspected that Gillette was a kind of socialist.” The union offered a way around the quotas but only at a steep price, as recalled by Jack Cave:

When I played additional jobs at other studios, like United Artists Studios or for an independent producer that would record it at United Artists, and I had already worked my quota at MGM, they would have to pay two checks. The union didn't care how much you worked as long as the studio had to pay two checks (one to you and one to the union). The union check went into a fund for unemployed musicians.

Unlike the recording trust fund that came later, the money taken in during this period by the union was both collected and distributed by the same local union. In general, the early thirties was a time of shrinking employment for live musicians.

The “talkies” enabled theater owners to discharge pit musicians in wholesale fashion... By 1934 about twenty thousand theater musicians, perhaps a quarter of the nation’s professional instrumentalists and half those who were fully employed, had lost their jobs.²⁹

Los Angeles musicians who found studio jobs were somewhat cushioned from the decline in theater employment.

Vincent de Rosa, like Cave, also began his recording career on a single B-flat horn. Don Christleib recounts the early years of de Rosa’s career:

Alfred’s most promising young protégé, Vincent de Rosa was already playing first in the WPA Symphony³⁰ under Modeste Altschuler.³¹

²⁹Kraft, *Stage, op. cit.*, p. 33.

³⁰Works Progress Administration orchestra. Established by the Federal Music Project (FMP, 1935-1943) in response to the Great Depression. There were ten rejuvenated orchestras and eleven newly created orchestras across the country funded by the FMP to lower unemployment among musicians.

Ray Nowlin, Jack March, and I realized he was the star of the future and he was only sixteen years old at the time. It wasn't long before Alf [Brain] brought him over to Twentieth Century-Fox.³²

After commenting on Brain's dental problems, Christlieb goes on to write:

Unfortunately for all of us, Alf was fighting a set of false teeth, a problem which he purposely kept quiet, but we all knew something was wrong because he was cracking tones, which was so uncharacteristic of him. By now it was Vince's time and his star was rising. He was beginning an ascendancy that was unequalled, a stardom likely to never happen again. While Alf was past the middle of his career when he left the symphony for film,³³ Vince started in the WPA orchestra while he was still a teenager and graduated to film in his twenties.³⁴

Another important horn player, a few years older than de Rosa, was William Hinshaw. He preceded de Rosa as first horn of the WPA orchestra. Hinshaw played principal horn at Warner Brothers for many years with George Hyde as his second horn

³¹ Modeste Altschuler was already a fixture in the musical life of Los Angeles for many years before conducting the WPA. "In 1926 the Glendale [California] Symphony took a giant step beyond "amateur" status when it hired Modest Altschuler of the Russian Symphony Orchestra to be its musical director." Home page of the Glendale Symphony Orchestra/history. Updated 11/22/96, accessed 7/23/1998. <http://glendale-online.com/entertainment/gso/history.html>. Altschuler's former concertmaster from the Russian Symphony, Nikolai Sokoloff, was the head of the FMP.

³²Christlieb, *op. cit.*, p. 74.

³³Alfred Brain, 1885-1966, was almost sixty when he left the Philharmonic for the Fox studios.

³⁴Christlieb, *op. cit.*, p. 75.

and George Hoffman³⁵ (who was previously third horn in the Philharmonic in the 1920s and 1930s) as third horn. Hinshaw was undoubtedly influenced by the style of Brain and, like the slightly older players Wendell Hoss and Jack Cave, Hinshaw played a single B-flat horn throughout his career. His second horn, George Hyde, at Warner Brothers said this of him: “Bill Hinshaw was quite a talent. He had a single Knopf and a nice clear sound with a good range.”

Today, when ever-increasing qualifications are required to work as a musician, it may be difficult to imagine that young teenagers like Vincent de Rosa and Gale Robinson could find work in the late 1930s and early 1940s. De Rosa recalls the circumstances that pushed him into performing at an early age:

When I was a kid, my dad passed away and I became a bread winner of the family because there were five kids. I played little concerts and delivered papers because my dad left my mom with myself and four younger children.

Robinson relates:

I was fifteen and I received this call for *Bambi*, the picture about the deer. That was the first big call I got and it launched me into the recording field. Although I didn't work a lot, that was my first big break. From there I went over with Charlie Previn³⁶ at Universal when I was at

³⁵Cave remarked: “Hoffman was a wonderful horn player. He could play everything. I thought he was terrific. He took Al Brain’s place for a year after he went to England [Cleveland, not England, the year before Stagliano came]. I think that he originally came from German opera.

Robinson states: “George [Hoffman] was also third horn in that great section and he was down there with the rest of them for fifteen years. He left that chair like they all did and he became first chair at Warner Brothers. Hoffman did all that fantastic horn playing with *Captain Blood* and all those Erroll Flynn films. He recorded one of the most famous horn calls that was ever written at the time in an Erroll Flynn picture.” Robinson 1998 interview.

³⁶The uncle of the better-known Andre Previn.

John Marshall High School. I used to have to get special permission to leave school to work.

Those decades were a time of unparalleled employment for musicians in Los Angeles, and many of the top horn players did not have to put their horns down during the war years. Alfred Brain, Wendell Hoss and others were too old to serve in the military and Vincent de Rosa, Richard Perissi, Jack Cave, James Stagliano, and James Decker all had military deferments.³⁷ Vincent de Rosa, Richard Perissi, and James Decker all performed for a season at one time or another with the Los Angeles Philharmonic during the war years. Richard Perissi, James Decker, and Gale Robinson³⁸ all gained experience in the early years of the war playing with the NYA (National Youth Administration) orchestra under Leopold Stokowski. Later on Robinson volunteered for the Navy and served three years aboard the U.S.S. California as quartermaster, during which time she sustained more than two hundred attacks by Axis bombers and submarines.³⁹ After years of constant danger and bloodshed around him as well as time away from the horn, Robinson returned to the studios. It took him years to get back into

³⁷De Rosa played in the Air Force band in Santa Ana but eventually obtained a deferment due to family hardship. Perissi had severe asthma. Cave had a deferment because MGM made training films for the army. Decker had a radical mastoidectomy as a child that kept him from serving.

³⁸Robinson remembers: "By the time 1940 came around I won an audition with Leopold Stokowski for his youth orchestra. He made me his first horn, and I was fifteen years old. That was the West Coast Youth Orchestra – not the one that toured in South America (that one became quite famous) but the NYA Orchestra of Southern California that was conducted by Leopold Stokowski. He was the one who gave me my first break. He recommended me to Walt Disney Studios and the first picture I played in was before the war started."

³⁹The U.S.S. California was used as a decoy to lure the remainder of the Japanese navy out of hiding, which resulted in the destruction of the Japanese fleet.

full stride and to regain his ability to perform at his best under the highly stressful conditions of the studios. This was the kind of trauma and disruption to their careers that many of the Los Angeles horn players escaped.

There was also a great deal of movement between jobs as men were drafted or returned after being deferred.⁴⁰ This undoubtedly provided opportunities for the younger players. Not surprisingly, it would be the horn players of the World War II generation, who got their “break” during the early studio era, and who would dominate the studio industry for the next forty years. In assessing why this generation was so successful, Cave remarked, “Finally they got a bunch of horn players that could play just about anything.”

The rising level of performance was also connected to the quality of instruments available. Vincent de Rosa recounted his experiences in acquiring an instrument during World War II: “During the war you couldn't get an instrument here [Los Angeles],⁴¹ and being a young fellow in my teens, any instrument that came through went to the professionals. So I got whatever was left.” Gale Robinson explained that often it was the unavailability of good instruments that led to the lower level of playing:

I think that all of the newer, younger horn players, if they get good instruction, are going to be better than anyone in the past. One of the big differences is the advancement made in instruments. People in the old days (not Brain or Stagliano, who always had first-class instruments, but a lot of us) had problems getting an instrument that had all of the notes on it. There were always bad notes, which is something that young horn players

⁴⁰Speaking of an orchestra that played at the Shrine Auditorium, James Decker recalled: “There were a lot of Fox Studio men playing in that orchestra at the time during the war because there were a lot of regular players who had been drafted.”

⁴¹The best instruments at that time were made in Europe, particularly in Germany.

aren't even faced with today. You can buy an 8D and every single note is there. You don't even have to worry about it.

CHAPTER III

THE STUDIO CONTRACT ORCHESTRA YEARS (1944-1958)

In 1944, with the war drawing to a close, Metro-Goldwyn-Mayer, Twentieth Century-Fox, and Warner Brothers agreed to hire fifty musicians for each of their orchestras; Paramount contracted forty-five, and Columbia, RKO Radio Pictures, Republic Productions, and Universal agreed to employ thirty-six musicians each, on a guaranteed annual salary.⁴² Regarding the number of full-time hornists working in the late 1940s, Gale Robinson recalls:

We figured at one time that there were thirty horn players that were making a living around town. That would include the Philharmonic, maybe five down there, then Fox, Warner Brothers and MGM, and here and there, plus the light opera shows, plus the ones that were free lancing in radio. That was before TV started. But there was a huge number of guys who were making a good living playing horn out here. That was the peak, and it has never been the same since.

While the studio contract orchestra system would last until 1958, the seeds of its demise would be planted in 1948, with a landmark legal decision in which Paramount Studios was forced to divest itself of its movie theaters.⁴³ The Supreme Court ruled the studio's control of both production and distribution monopolistic. The other major studios were required to follow suit and divest themselves of their theater holdings. The

⁴²Robert R. Faulkner, *Hollywood Studio Musicians: Their Work and Careers* (Chicago: Aldine Atherton, 1971), p. 22.

⁴³Robert R. Faulkner, *Music on Demand: Composers and Careers in the Hollywood Film Industry* (New Brunswick: Transaction Books, 1983), p. 5.

end of this vertical monopoly eventually eroded the studios' financial stability, the full effects of which would only be felt a decade later. Although the number of musicians on contract may seem small when compared to a modern symphony orchestra roster, it was not unusual for a studio to borrow players from other studios for large pictures. Studio hornist and composer George Hyde recalls:

In those years the first horn players (Jack Cave, of course, was at MGM for years) and other guys from the other studios (even though they were under contract with their own studios) were allowed by the union to go to another studio call if the leader wanted a bigger section with eight horns for a big picture. Then all the first horn players would show up and they would be on that call. That happened when I was at Warner's quite a bit. For example, Max Steiner⁴⁴ or [Dimitri] Tiompkin,⁴⁵ the Russian composer, usually wanted a big horn section.

Because of the union quota laws, employment for musicians was normally limited to a single studio. James Decker explains how the quota laws worked:

They [the available hornists] weren't allowed to play other studio gigs. We were under strict quota laws set up by the American Federation of Musicians. We could only play at the studio which held our contracts, unless special permission was granted from the union. The contractor of the studio wishing to hire us had to produce evidence that our services were required. This was not an uncommon practice.

Jack Cave refers to Fred Fox⁴⁶ as he explains that the quotas also extended to radio:

Fred did very well. I think that he did a great deal of work when they did those transcontinental radio shows, like the *Telephone Hour* and some of those big shows that came out of here; they were in the 1940s. The union would allow musicians to have four "TCs" (transcontinental

⁴⁴Viennese born composer who came to Hollywood in 1929 and produced over 300 scores.

⁴⁵Russian born composer who also came to Hollywood in 1929 and left in 1968. He produced over 140 scores and earned four Oscars.

⁴⁶Fred Fox played principal horn with the National Symphony, Minneapolis Symphony, Los Angeles Philharmonic, as well as first horn at Paramount and RKO studios.

broadcasts) a week. I think that the studios already had the horns they needed and he was mostly in radio.

The studios had locked themselves into a system of employing a minimum number of musicians on salaried contract. From 1954 to 1956 there was a precipitous drop in the number of hours of recording, while compensation remained the same.⁴⁷ This system of employment would prove economically unsustainable for the studios, as fewer and fewer pictures were being produced, along with the accompanying revenue loss. Eventually, this led the studios to refuse to renew the contracts for all the orchestras in 1958.

Between 1944 and 1958 most of the horn players in the recording industry had contracts with the major studios, but that was not the case for everyone. It was not necessary to have a contract to do well during the period of the contract orchestras according to de Rosa:

I was freelancing and I never really wanted a contract, but then Alfred Newman wanted me desperately even though I had told him flat out that I wasn't interested in that job. I was making a lot of money in freelancing and I liked that. He talked me into it; he really insisted and really wanted me. Here was a great man who was the best in the business. I was very honored and signed the contract, and of course I worked with him after the contracts were over. I was sort of pleased that the contracts were over, to tell the truth, because I saw all of those guys who were on contracts playing golf most of the time. A lot of them went down hill on their instruments.

With falling production and declining receipts, the days of the studio contract orchestras were numbered. It was also during this time that television scoring began to create a substantial amount of work. Unfortunately for the Los Angeles recording

⁴⁷Faulkner, *Hollywood*, Op. cit., p. 23.

musicians, four-fifths of all television music in 1955 was recorded elsewhere, much of it in Europe.⁴⁸ Recording wage scale was undoubtedly high but the money that went directly to the musicians was only a part of the cost to hire them.⁴⁹ Television residuals that had been earmarked for the musicians were diverted to the trust fund in 1955. A flat fee of \$2,500, which went into the trust fund, was levied on every half-hour television show and added to the production costs even before a single musician was hired. The notion that recorded music put live musicians out of jobs led to the creation of the Music Performance Trust Fund in its final 1947 form. The levy collected on recorded music was to be transferred to live performances through the fund. Most of the country's union musicians worked part-time and did not record, but their votes overwhelmed the small number of studio musicians.

James Petrillo, President of the American Federation of Musicians (AFM) from 1940 to 1958, was essentially hostile to the "elite" recording musicians. He longed for the days of live music, even after the failed attempt from 1942 to 1944 to ban recorded music permanently. Though there was a ten-percent contract raise in 1954 for recording musicians, the increase was siphoned off to the union trust fund (see figure 1).

⁴⁸Jon Burlingame, *For the Record: The Struggle and Ultimate Political Rise of American Recording Musicians Within Their Labor Movement* (Hollywood: Recording Musicians Association, 1997), p. 5.

⁴⁹*Ibid.*, p. 10.

RE-SCORING AND RE-USE PAYMENTS ON THEATRICAL FILMS RELEASED FOR TV

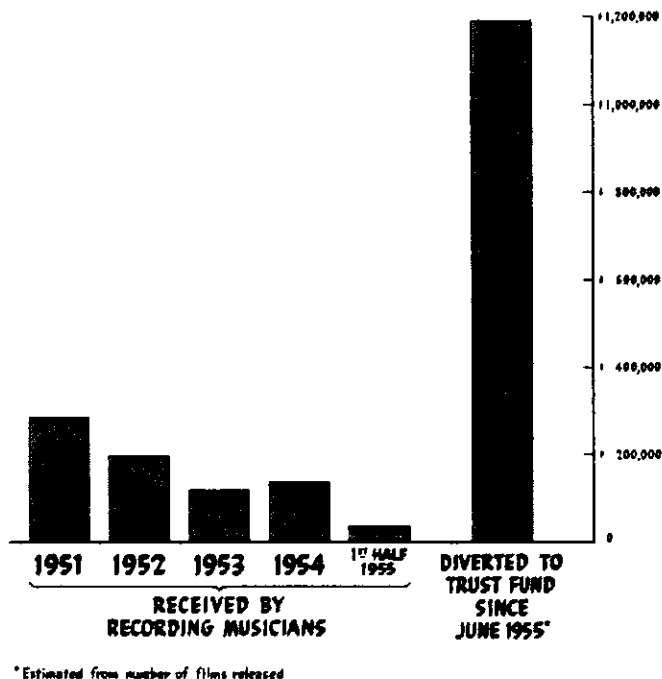


Figure 1

These additional costs forced recording work out of the country as well.

Opposition to Petrillo led to the formation of The Musicians Guild of America, which won the right to represent the recording musicians in Los Angeles in July of 1958.⁵⁰ This was during the same year in which the major studios refused to renegotiate new contracts with the AFM, leading to an AFM strike. The Guild eventually settled the strike and brought an end to the studio system in 1959. It was at this time that the quota laws were

⁵⁰This was done by the National Labor Relations Board that certified union representation.

also effectively abolished. In order to retaliate, the AFM banned those who had left the union (to join the Guild) from performing live music, since the AFM controlled all live-music contracts.

Most of the top recording musicians joined the Guild, but not all. This caused many bitter feelings between the two groups. Friends of thirty years would not speak to each other. There were those who thought the studio contract system could be saved. At stake were the jobs of hundreds of musicians, who would not be able to compete for work in the new freelance environment. On the other hand, the leading players would be free to take as many jobs as possible. Common refrains among Los Angeles studio musicians interviewed by Faulkner in 1968, ten years after the demise of the contract orchestras, were: “About 100 players do the majority of work in film and recordings. One hundred players do about 90 per cent of the work, the *best work*,” and “the union struggle in the late fifties was an attempt by the cream of the crop to control all the work in town.”⁵¹ For the most sought after musicians, it would mean being able to work virtually non-stop,⁵² while the majority of others, who had not kept up their skills or were marginal musicians, would be forced to leave the business. There was an additional factor that would effect the employment of many musicians: the vagaries of freelance hiring politics.

⁵¹Faulkner, *Hollywood*, *op. cit.*, p. 209.

⁵²At least one studio cellist bought a van with a bed so he could park it on the studio lot and work morning through night without ever having to go home.

The switch to a freelance system was both inevitable and traumatic, although at the time the immediate outcome was far from certain. De Rosa recalls how he had made plans to leave the country:

I was one of the very first to be expelled from the union by the American Federation of Musicians (by Petrillo) because I was on the Board of Directors of the Local 47 at the time. The president of Local 47 at the time was a man named John TeGroen. He said, "I have a telegram from J. C. Petrillo and I'll read it to you," and he said, "Poll your board and anyone who votes to uphold the meeting of recording musicians at the [Hollywood] Palladium on Monday shall be expelled." So I went home and talked to my wife and I said, "We'll just have to do what Mr. Brain said. We can go to England and work there if I can't be a member of the AF of M. If I can't be in the union, I can't work in the music business." I went down and polled my vote, voting for upholding the meeting, and when I got home at 11 o'clock, there was a telegram expelling me from the AF of M. Of course at that time I was under contract with Alfred Newman and he had a lot of pressure from the union to not have us on the recording stage. After the second call, he called me in with two other men and we thanked him for being so nice to us – keeping us on as long as possible. But then he read this telegram from the head lawyer of the Twentieth Century-Fox Corporation, saying that because of the Taft Hartly law, no matter what union pressure you get, do not dismiss Mr. de Rosa, Clyman and Atkinson, because we fear that they could win a multimillion dollar suit against the corporation. At that time we were able to do anything that went across [state] lines. Any recordings were fine but our live music performances were shut down. We couldn't do anything live for at least a couple of years.

James Decker made plans to leave the business altogether: "We had a nine-month strike. In fact, that started me going into another business. I was going to be a technical writer for a manufacturer, telling customers how to operate their products." Even for many of those whose careers survived, the turmoil of the Guild years was an open wound that did not heal.

In 1960 there was another National Labor Relations Board sanctioned vote for certification. By a narrow margin, this time the American Federation of Musicians

regained bargaining control for the Los Angeles recording musicians. This was in no small part due to the adoption of many of the Guild's ideas. Nevertheless, the AFM could not turn back the clock on the new freelance system. In 1961, a rapprochement between the AFM and the Guild led to the reinstatement of all Guild members in addition to special representation in the AFM for the recording musicians. This representation became the Recording Musicians Association (RMA) that is part of the AFM. Other major recording cities started their own RMAs and in 1983 an international RMA, uniting the local organizations, was forged.

CHAPTER IV

THE FREELANCE ERA (1958-1970)

Alfred Brain's career with the Los Angeles Philharmonic in 1923 had begun at a fabulous salary (for the time) of \$250 a week. He began the practice of receiving over-scale wages in the studios. His protégé, Vincent de Rosa, and others, including James Decker, would carry on the practice of earning double scale as first chair players. Decker recalls his first studio contract as principal horn:

David Klein, the manager of the orchestra, got my price up from a start of time and a quarter to time and a half the next year. Then, next year, to time and three quarters and, finally, the fourth year I was there: I got a double check like some of the guys in the other studios. We learned that from Alfred Brain. He said, "I don't need an assistant, just give me the check." So he always got a double-scale check whenever he played.

For the finest players, union scale in the studios was never a consideration. During most of Alfred Brain's lifetime, inconsistent professional horn players were quite common. An accurate horn player who would not ruin recording takes and had all the other fine playing qualities would be compensated well. This consistency became even more important when the contract orchestras were disbanded. Instead of salaried musicians with nearly unlimited rehearsal and recording time, the musicians were now being paid by the session. Overtime for these sessions could cost thousands of dollars. This provided even more incentive to hire the best musicians possible, particularly when

it came to the horn, where a cracked note was far more obvious than an out-of-tune note in one of the string instruments.

In Robert Faulkner's sociological study of the Los Angeles studio musicians, he noted that studio string players had the least job satisfaction because playing in a studio orchestra was considered inferior to being a soloist or chamber musician. He indicates this was less so with the horn players. In general, commercial music is more interesting for the winds; moreover, the horn was often the favored solo instrument. Alfred Brain had raised the standards of horn playing for studio hornists and had influenced film score composers to write more prominent horn parts. In addition to more rewarding parts, doubling fees for many of the winds made their pay more lucrative than that of the string players. In a 1972 article entitled "Double or Nothing," James Decker wrote that there were hundreds of calls that used descants⁵³ or tuben,⁵⁴ each involving "doubling" pay.⁵⁵ Gale Robinson gives examples of the disparity of pay between various orchestra instruments and the use of the tuben for "doubling" pay:

The tuben were used legitimately when there was a definite sound that was required. Then a lot of us started using the tuben because in certain places you had budgets where there was a scale involved. The way

⁵³The descant is a shorter version of the horn that facilitates notes in the extreme high register. It began as a single high F instrument, one half the length of the traditional F horn, and later evolved into a more sophisticated double horn in B-flat and high F. It also comes in various lengths: B-flat and high E-flat, B-flat and high B-flat (the same length as the trumpet), as well as the single high F.

⁵⁴Known also as the "Wagner tuba" because it was developed for Wagner's cycle of operas *Der Ring des Nibelungen*. It was designed to bridge the sound gap between the bass tuba, trombones, and the horn. Tuben come in two lengths: the tenor is pitched in B-flat and the bass is pitched in F. The works of Bruckner, Richard Strauss and Stravinsky include this instrument.

⁵⁵James Decker, "Double or Nothing: How Tight Money in Hollywood is Popularizing Deskants and Tuben." *The Horn Call*, Vol. II, No. 2 (May 1972), p. 36-41.

that you could get over-scale, which would be time and a half, was by adding another instrument. Because they usually wrote for four tuben, the entire section could get over-scale. There was no use for the descant horn but there was a use for the tuben. We literally tried to sell that thing as a moneymaking situation. Then the composer would write one or two cues or whatever to make it honest. For instance, if you did a live TV show, with a lot of money involved, maybe a Jerry Lewis show or Flip Wilson show or another of those big comedians, everybody else is watching [the woodwinds] cleaning up on these doubles. You take those woodwind players and they would have four or five doubles, and they would have four woodwind players and each of them with five doubles. I don't know what the trumpets and trombones were doing. I don't know what deal that the string basses worked out, or the concertmaster, but we saw that they were underpaying us. We weren't going to sit there for scale making \$200 while the rest of the guys were making \$800. So we worked that thing out as a double.

Just as there were exceptions to the contract arrangements during the contract studio orchestra years, so too would there be during the freelance years. James Decker gives an example of one of these exceptions:

Paramount came up and asked me to be first call for them. They couldn't put me under any kind of a contract, but they wanted to obligate the first horn, concertmaster, and the first cello to an agreement that they would always be available for their scores. They would pay me a double check if I would agree to do this. So I did. Even the TV shows like *Odd Couple*, *Mission Impossible*, and *Star Trek* were under that obligation. They paid me double scale even though it was just TV, which was awfully nice. So that went on for a few more years. After that everything became an open session.

Artistic satisfaction for the horn players did not rely solely on their studio work. Many well-paid studio musicians went out of their way to play less remunerative live music. Decker gives an example of this in connection with establishing the Glendale Symphony:

We all gave back our checks to help sponsor those things, although we all played for scale. We had a great orchestra of studio musicians and we all gave back our scale. I made a deal when Joe Hoeft, the founder of

Glendale Federal Savings, came in. Everyone would play for minimum scale in the orchestra as long as no one else was paid time and a half. If they paid time and a half to anybody, the rest of the team of thirteen first chairs of the orchestra would also be able to get that time-and-a-half scale. It wasn't in the union regulations but everybody was making time and a half in the studios at that time, when they had a principal part.

The enormous pay differential between interesting live music and recorded music kept de Rosa out of live music for many years. Their compensation, when added to residuals,⁵⁶ made the top studio horn players the highest paid hornists in the world. De Rosa recalls giving up live music do to the ban on the Guild members and because rehearsals would conflict with his recording schedule:

I used to do a lot of live performing – lots of it. But after the Guild, I couldn't do any more. I was locked out of any of that. I used to do a lot of chamber music. In fact, I did the first recordings with the LA Chamber Orchestra with Neville Mariner. [Richard] Perissi played second horn with me. But then I had to give it up after that because they would rehearse in the middle of the week, and, if I was in the middle of a picture, I wasn't going to give up thousands of dollars to go in there and rehearse.

There was another important shift that was taking place during the waning days of the contract orchestras. In many of the nation's orchestras, the nickel-silver Conn 8D double horn was becoming the instrument of choice. The 8D had a large, dark, heavy sound that was becoming the new standard in the symphony orchestras of New York, Cleveland, Philadelphia, Los Angeles, and elsewhere. The Conn was modeled on the large bore nickel silver "Horner Model" Kruspe, designed and imported by Anton

⁵⁶The amount of residuals is calculated by the amount of reuse or sales. Residuals are often a substantial percentage of a studio player's income that can easily exceed \$100,000.

Horner⁵⁷ of the Philadelphia Symphony, but often had better intonation and a more reliable scale.⁵⁸ The Kruspe horn was manufactured in the city of Erfurt, Germany. During World War II the factory was bombed and was never rebuilt after the city fell under Soviet control as part of the new East Germany.

James Chambers, the principal horn of the New York Philharmonic from 1946 to 1969, was the first prominent horn player to promote the Conn 8D. Just as the Conn⁵⁹ evolved from the Horner Kruspe, so too did Chambers' playing style evolve from Horner, in de Rosa's estimation: "Chambers was great in his way. He had a big beautiful sound and he carried on the Horner tradition." Vincent de Rosa, while not the first to embrace the instrument, eventually made the Conn 8D sound his hallmark. Discussing the introduction of the 8D in Los Angeles, Gale Robinson recalls: "It would have been around 1948. The first one to switch was Fred Fox. He had always played Alexanders and he said it was a revelation to him because of the accuracy of the instrument compared to the Alexander. Then a couple of other guys switched."

The result of Fox's introduction of the 8D to Los Angeles seems to have been incidental. While he was a fine player with an excellent reputation, his greatest influence was as a teacher. At a time when most horn teachers taught by example, he was able to

⁵⁷Anton Horner was principal horn of the Philadelphia Orchestra from 1902-1930 and played in the section until 1946.

⁵⁸A reliable scale has to do with the feel of the spacing of the scale. An irregular spacing between the notes would make the player work harder to remember where the notes are. In addition, if the spacing between the notes was too close it would require finer embouchure accuracy. If the spacing between the notes was too wide it would require more effort to move from note to note.

⁵⁹Conn began production of the 8D in 1936.

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rely upon a thrust and a projection; and his sound would ricochet around and you could put the mike way back there and you could still hear him. When you were sitting next to him you could hear very little. It was crazy. With the 8D you could send out a sound that was around you. You could hear it. That was why they liked the 8D, because the first horn could hear the second horn, the second could hear the third, the fourth could hear the first. But sometimes with the slender sound, the sound would go up instead of coagulating around here, and people would have trouble hearing each other. We would sit next to Brain, and it would sound like he was barely playing. But he was projecting like crazy. They used to talk about that. Do you want to feel good (Mr. Feel Good, when you are sitting around and you can hear everybody well) or do you want to go for the audience? Who are you playing for, your colleagues or the audience? Make your decision. I remember that we used to talk about the psychology of that.

CHAPTER V

DE ROSA AND THE LOS ANGELES PHILHARMONIC

Vincent de Rosa was in the prime of his playing career with nearly twenty years of first horn experience when the major studios put an end to the contract orchestras. He had entered the profession as a teenager and was still in his 30s, as were others of his generation like James Decker, Gale Robinson, and Richard Perissi, when the transition to freelance studio orchestras occurred.⁶² This generation of horn players was rich in talent, large in numbers, and had accrued experience as young players, in small part due to the weakness of the previous generation. As the number of contract positions declined, the quality of experienced, working horn players rose. What was unusual was that the cast of characters changed so little over the coming years.

It was not until the demise of the studio contract orchestras and the end of the quota laws that the apex of Vincent de Rosa's recording career would be reached. Don Christlieb recalls the impact de Rosa had in the industry:

With Vince's superstar reign, even working day and night he could not fulfill all his job offers. His phenomenal solo playing attracted composers to compete with each other, making horn the favorite solo instrument of the film orchestra, and not just for "horn calls" alone. After his studio dates, Vince would rush to the next recording stage for a record

⁶²Jack Cave was born in 1911, so he was about a decade older than the others; William Hinshaw was a few years younger than Cave.

date. No one would stand in line behind Vince at the Local 47 payroll desk because his stack of checks would take time to process.⁶³

The preceding quotation touches on a number of important aspects of de Rosa's career. The most obvious was his popularity as a "first-call" horn player in an era of consolidation in the recording industry when even fewer full-time musicians were employed. A broader impact of his career was an increase in the already prominent role of the horn in film music, which his mentor Alfred Brain had begun. This was also due to the fact that the studios often had in-house arrangers and orchestrators who knew well the capabilities of their musicians. Jack Cave gives a specific example of one of those arrangers:

I'd have paid to go to MGM in those early days. Particularly when we got some really good writers in there like Conrad Salinger, the orchestrator, who wrote arrangements. He just had a way of writing for the horn that made it so beautiful (the way he fitted it in to the arrangements). In fact, in backgrounds of songs, he used the horn so nicely, I thought, "Boy, I ought to keep you on salary for myself," because up until then we never had anybody writing beautiful stuff to make the horn sound so good.

Composers often wrote specifically for or requested de Rosa. His impact on Hollywood composers brought about a new standard for studio horn parts.

Unlike Alfred Brain, the major part of de Rosa's career would be spent in the studios. De Rosa's natural proclivity matched the most important playing requirements for recording. Above all, accuracy was crucial, take after take, no matter how many hours or sessions he had played already. Early in his career, as a teenager, de Rosa

⁶³Christlieb, *op. cit.*, p. 75.

displayed an amazing accuracy that included notes, intonation, and blend, as recounted by Cave:

I remember [Vince] was on a record date with me. We had a unison up to a high [concert] f" on a difficult high part in unison for two horns. It was so perfect I couldn't believe it. I had never worked with anybody like this. It sounded like one horn all the way, and we kept doing it over and over and over. I wondered, "When is he going to miss the next one," and he never did. I thought, "We got ourselves a gem here."

James Decker recalls the same accuracy decades later:

His biggest contribution to studio playing was his ability to concentrate beyond any fiddle player or concertmaster, his ability to keep under control even under very painful, stressful conditions. His ability to maintain control, take after take was awesome. One of the pictures we played with John Williams had a long horn solo in the beginning. John was a perfectionist. After the first take, John would listen then come back, make a few improvements in the strings or whatever and call for another take. Again, Vince would play a perfect solo. Again John would come back and ask for another take. Well after all this and hearing Vince do another perfect solo you begin to wonder how he manages such composure and concentration. I think his biggest asset in studio playing was his ability to keep things totally under control. It does get a little nery after a while.

Along with note accuracy came a consistent, rather heavy articulation. Then there was his beautiful sound that recorded so well and was always picked up "in the mix."

The Los Angeles horn style, which evolved largely from de Rosa, is "sound-based"

above all, with a full uniform sound from top to bottom. The following recollection by

Decker is both amusing and instructive regarding de Rosa's tone:

The biggest asset (Vince's contribution), to me was the sound. I remember going over and playing trios with him when he was a kid. We had to stand outside. His mother wouldn't let us in the house until he had finished his long tones. He measured every tone to make sure the same harmonics were audible and every one of his tones were matching. He was heavily controlled this way.

His ability to match tones extended to his low register as well, being more characteristic of a tuba rather than a trombone.⁶⁴ Conversely, the high notes retained a timbral consistency with the middle register.⁶⁵ Another characteristic of his sound, was a lack of color or intensity at low volume levels as well as its converse, the ability to play very loud without edge or an appreciable tone color change. This type of sound is particularly useful when sound engineers are constantly changing volume levels.

Another characteristic of de Rosa's horn playing was a consistency of intonation, which was the result of early solfeggio training⁶⁶ and perfect pitch. One of the advantages of the exclusive use of the Conn 8D throughout the section is in facilitating uniform intonational characteristics. Vincent de Rosa was always equally concerned about both the sound and the intonation. Regarding the adoption of the Conn he states:

It was much better for the intonation of the section because of the overtones of the instruments. Even if you play one note on different instruments, the overtone series is different, so that they don't really come off in spite of being in tune. They don't really meld properly. But if you get four players in unison that are playing the same instrument, it's a much better blend no matter what they are playing, big or small.

Gale Robinson explains how intonation was particularly important because of the overwhelming use of unisons in studio writing.

⁶⁴An excellent example of this is the recording he made on Capitol Records of Bach's *Partita in B-flat* transcribed for and performed with the guitarist, Laurindo Almeida.

⁶⁵A good example of this is the long horn solo from the sound track to *Rocky III* written by Bill Conti. This solo was released on an album that included a rare mention of de Rosa's name among the credits.

⁶⁶De Rosa remembers: "When I first became interested or involved in music I was four or five years old. I was involved in singing in solfeggio. I could read in all of the clefs and the whole thing."

I think that one of the most critical things with us was pitch, because they wrote so much in unison. In a regular orchestra, you'd have a fellow set up to play first, second or third horn, and he would have good chops, good range and everything, and then you would have [the hornist] down at the fourth. In the symphony he was known for wonderful low notes. You didn't need those things in the studios, so you didn't need a fourth horn player in the studios. You needed two, three or four people that could play first. You're not getting the staggered notes, the thirds and fifths of everything so much. You got them once in a while, but your main lines that you hear in the big stuff that you notice, where all the big money is, is all the unison lines. That is why the studio horn players wanted another first horn with them.

Even in the 1930s, when the writing was more divided, a second horn player who had the ability to play first could be useful, as this recollection by Cave illustrates:

Art [Franz] was in town long before I was. He was the first horn in the Sousa Band for a long time and he went around the world with it. Al Brain introduced us over the phone. Art had called Al Brain while I was sitting there trying to take a lesson from him, and Al said, "Here, you don't need lessons, talk to this guy." Art said, "Come on over and let's play some duets." He had all these opera duets and all kinds of other stuff, so I said, "sure." I went over to his house to play duets and we ended up doing that regularly – maybe three or four times a week. Very shortly after I got in as first horn [at MGM], they were asking me about having a regular second horn and who would you like. I suggested Art Franz, so Art worked at MGM for maybe five or six years or maybe longer. He played a lot of good stuff. I used to turn over part of a number sometimes if I was tired and let him play first for a while. He had an iron lip for high notes and was accurate on the unisons. We got him extra money, which was unusual in the 1930s.

In 1961 the young Zubin Mehta became the director of the Los Angeles Philharmonic. His initial training was in Vienna where the horn sound was smooth and dark. There the F-horn, with a smaller bell, larger lead-pipe, and special *Wienerpumpfen*

valves was used exclusively. Many of the tonal characteristics were similar to the Conn. Mehta became enamored with the sound of the Conn coupled with a large mouthpiece and encouraged its use. Since he eventually became the longest serving director of the Los Angeles Philharmonic, this only added to the hegemony of the Conn 8D in Los Angeles. Mehta would later take his preference for the sound of the Conns to the Israel Philharmonic, the orchestra of the *Maggio Musicale Fiorentino*, and the New York Philharmonic. With the arrival of Mehta and the disbanding of the studio contract orchestras, the style of working horn players in Los Angeles became ever more unified. Unlike most cities, where the principal orchestra of the city sets the style of horn playing for the freelancers, it was reversed in Los Angeles. If Philharmonic players wanted to take advantage of the lucrative work available in the studios, they were wise to conform to the existing studio style. As Gale Robinson put it, “the LA horn sound was determined by the commercial guys, not by the symphony players.”

The possibility of also working in the financially remunerative studios has always made the Los Angeles Philharmonic an attractive job. Since the inception of film tracks, it had been possible to pass from the Philharmonic to the studios or vice-versa. Alfred Brain and James Stagliano were among the first hornists to interchange positions between the Philharmonic and the studios. The next generation of hornists (de Rosa, Decker, Perissi, and Robinson) all passed through the Los Angeles Philharmonic as well. The Philharmonic has been one of the most stable and well-paying symphony orchestras for many years because there existed no full-time opera company to compete for funds. In spite of this, the Philharmonic has not always employed the best musicians in the city, a

highly unusual situation anywhere in the world. Although more accurate then than today, the following 1971 statement by Faulkner held true for many years:

Certainly some of the best musicians in Los Angeles are found working in the studio salt mines. Many are also active in teaching and, eventually, in sponsorship of their higher-voltage proteges. Reinforcing this trend is the fact that several of the performers in the Los Angeles Philharmonic are very active studio players. In fact, it was often noted in some of the career histories that one way of coming to the attention of colleagues and contractors was to play in the orchestra as well as in the “casual” concert scene around town. The attraction of the studios also pulled away potential talent from the orchestra, creating, as one can imagine, an interesting situation where the talents of the best musicians in town can be found playing jingles and television commercials rather than Beethoven or Telemann.⁶⁷

Sinclair Lott, who played principal horn with the Los Angeles Philharmonic for twenty-two years, was a rare exception to the “Philharmonic then studio” route. A native of Los Angeles, he went from first horn at Republic Studios to co-principal horn of the Philharmonic. He also played principal horn in what was a rare collaboration between many of the musicians in the Philharmonic and the studios: the Columbia Symphony Orchestra recordings with Bruno Walter. The Columbia Symphony Orchestra was a unique testament to the level of studio musicians from the late 1950s and 1960s. Under Bruno Walter’s baton, the orchestra recorded much of the standard classical repertoire. The Columbia Orchestra also recorded the complete works of Stravinsky, with Stravinsky and Robert Craft⁶⁸ sharing the conducting duties,⁶⁹ as well as the complete orchestral

⁶⁷Faulkner, *Hollywood*, *op. cit.*, p. 78.

⁶⁸It is easy to confuse Robert (Bob) Craft who wrote several books on Stravinsky and William (Bill) Kraft who wrote one of the major works performed on the second Horn Club album. Both have recorded as conductors and both have connections to Los Angeles.

works of Schoenberg, Berg, Webern and Varèse conducted by Craft. Special mention goes to James Decker in his role as principal horn on the Stravinsky recordings, including the complete ballet *The Fairy's Kiss*. It is probably the finest recording of any Los Angeles studio hornist from that era playing symphonic orchestra literature. Decker was easily the most active live performer among the top studio hornists. His live work ran the entire gamut from full symphony to chamber symphony, and chamber music to solo recitals.

With more formalized national auditions, many of the horn players hired by the Philharmonic in the last thirty years have come from other cities. None of these horn players have made the transition from the Philharmonic to the studios. Local musicians who have been hired by the Philharmonic and then left for the studios are rare. One notable exception was Henry Sigismonti, the cousin of Vincent de Rosa. While he grew up in Los Angeles, he began his career as a symphonic player outside Los Angeles, returning to become co-principal horn of the Philharmonic for many years. Like Brain and many others before him, he left the Philharmonic to play in the studios. The difference this time was that he left the orchestra to perform as a freelance musician in the studios. After he left the Philharmonic, he was often found at de Rosa's side playing second horn together with Richard Perissi and Arthur Maebe.

⁶⁹Craft had to come to Stravinsky's aid during the recording sessions and do major portions of the conducting and rehearsing. Because the selling point of the recording project was Stravinsky conducting Stravinsky, Craft never received the billing he deserved.

CHAPTER VI

THE LOS ANGELES HORN CLUB (1951 TO THE PRESENT)

The Los Angeles Horn Club was founded in 1951, during the height of film production for the major studios.⁷⁰ The declining studio production that ensued from 1951 to 1958 resulted in increased free time for the studio horn players, without the accompanying economic hardship. It was under this backdrop that the formation of the Horn Club occurred. Quota laws, which limited the amount of work outside one's principal studio, made additional work contingent upon obtaining special union permission.⁷¹ Many of the hornists desired additional playing to stay in shape. This brief and unusual set of circumstances made Los Angeles fertile ground for the first professional horn society of its kind. The idea of a horn club was not new: European hunting horn societies had existed since the eighteenth century. The *Wiener Waldhornverein*, to name just one organization, was nearly seventy years old in 1951, but the professional nature of the Los Angeles Horn Club was unprecedented.

⁷⁰Stephen Pettitt puts the inaugural meeting on January 5, 1952. In e-mail correspondence with Howard Hilliard in March of 1997, founding officers James Decker and Arthur Frantz recall that the officers were invested in December of 1951. "The first dinner of the club was held at Nicodell's on Argyle St. in December of 1951. That's when the first officers were sworn in. Yes, Al Brain was the host."

⁷¹These were protectionist measures taken by the AFM to create more employment among musicians.

The following web page excerpt by James Decker, one of the founding officers of the Los Angeles Horn Club, provides most of the highlights of the Horn Club history.

The Los Angeles Horn Club was organized in 1951 for a concert in Los Angeles by thirty-six of the areas finest horn performers. The Los Angeles Horn Club became a well-known professional performing group. The first concert, conducted by Max Pottag,⁷² well-known horn historian and educator, was given for the National Conference of Music Educators at the Musician's Union concert hall in Hollywood. Everyone became very aware of the value of keeping the interest in a performance group active due to the immediate response of all who participated. A meeting by the executive officers, Alfred Brain, Wendell Hoss, Arthur Frantz, and James Decker was held and weekly playing meetings were begun. Music from the many Hollywood composers and orchestrators became available and concerts were then organized. Because many of the horn players were under contract to the motion picture and radio studios, and with quota laws that prohibited them to perform in other studios, the opportunity to do concerts with other gifted hornists became a very valuable asset for keeping in shape. Annual banquets were held with outstanding guest soloists and an annual spoof on the Professor Schmutzig series became a staple for entertainment. When the A & R producer for Capitol Record, Robert Meyers, came backstage at one of the concerts and mentioned that a certain surge of interest in the horn had the record industry wondering, if one hornist could sell that many records what would a group of professional hornists do.⁷³ So, with the leadership of Wendell Hoss, well-known studio hornist, contacts were made with several leading composers and a record was made. Due to the success of the first record, another record was prepared and recorded. When contracts were ended in 1959 and quota laws were voted out by the union, many of the hornists became too busy to continue with the weekly meetings. What occurred after were groups of amateur and some professional hornists meeting to run through some of the vast amount of horn music written especially for the Los Angeles Horn Club. The complete library is stored under the name of

⁷²In addition to a fine career as a hornist, his beginning method book may be the most-used private instruction book on the market today, even though it has been in print for over half a century.

⁷³The reference to a surge of interest in the horn undoubtedly refers to Dennis Brain, who had just passed away but whose records were selling extremely well.

“The Wendell Hoss Memorial Library of the Los Angeles Horn Club” in the horn studio at the University of Southern California.⁷⁴

It cannot be overstated how important the studio system of the 1950s was in creating a unique opportunity for a professional horn club to thrive, yet no other group of instrumentalists in Los Angeles availed themselves of that opportunity. A number of other factors also contributed to foster a nurturing environment for the creation of the club. Second only to the quota laws in ensuring the success of the Horn Club were the personalities of the leading horn players. Alfred Brain, the elder statesman of the horn community and in the twilight of his career, was unanimously elected president. As the leading horn player in Los Angeles for many years, he had set an example by always encouraging those around him as well as protecting the positions of those less talented than himself. Admiration and respect for him was universal. Gale Robinson remembers some of his fine qualities: “He was an enormous influence to all of us; as a father, he always helped young people. Never, never would he put a young man down. Never. He was just a tremendous person – very hospitable.” The following is an obituary tribute to him from the MTA⁷⁵ *Journal*:

A gentleman he was, in every connotation of the word. Pleasant and gracious to everyone with whom he came in contact in any way, he had a tremendous zest for living. A gracious host and an excellent chef, his parties are among my finest memories. To say only that Alf held a position of dominance, as the almost universally acknowledged greatest horn-player in the world is to understate the immense respect the man so

⁷⁴Decker, James. Los Angeles Horn Club home page. <http://www.usc.edu/dept/Lahorn/>, updated 3/2/98, accessed 3/17/98. This internet posting is quoted in almost its entirety due to the transitory nature of the medium.

⁷⁵This quotation comes from Stephen Pettitt’s book *Dennis Brain, op. cit.*, p. 41. In a footnote he identifies the MTA as a musician’s union. If the acronym is correct, it probably refers to the Music Teachers Association.

justly earned. Alfred Brain will be sorely missed—by me, personally and by all musicians everywhere. To have known him was a privilege and an honor. And probably as fitting a farewell to him as words can express may be found in Shakespeare, whose writing Alf so dearly loved: ‘Good-night, sweet prince.’

After he retired, Brain purchased and ran the Horn Inn, where members could meet and eat lunch. His presence and organizational skills alone might have been enough to insure the success of the Horn Club. In 1934, after the death of the manager of the Hollywood Bowl, he headed the orchestra committee that saved the rest of the season from financial disaster. There were, however, other outstanding individuals that contributed to the success of the Horn Club.

Wendell Hoss, another elder statesman of the horn, is remembered as the prime organizer of the Los Angeles Horn Club for many years. While not of the stature of Alfred Brain as a horn player, his passion for organizing the Horn Club activities eventually led him to be one of the founders of the International Horn Society. He was highly respected by the community of horn players in Los Angeles. Cave remarked: “He was such a fine gentleman. I couldn't help but have great admiration for him.” Hoss' passion for organizing horn gatherings began long before the Horn Club was organized. Cave recalls some of these early instances:

I know that he was here when I first came to Los Angeles [1930]. I used to play duets, quartets and quintets and anything else that I could do with other horn players that I would get together with, and Wendell was wonderful. He'd have all the guys over and have all the music.

A man of means by way of both marriage and his own playing and teaching,⁷⁶ he was financially able to support various horn-related causes. Wendell Hoss was also a gentleman on par with Alfred Brain, who encouraged amateur participation when the leading professionals became extremely busy after the quota laws were abolished. Gale Robinson said of Wendell Hoss, “I think that he did a tremendous amount of work, and he was a great musician himself, enormously respected by everyone. I loved him. I studied conducting with him. He was a fine conductor. He had enormous experience. He was first horn everywhere.” Wendell Hoss, together with Brain, set a tone of collegiality among Los Angeles hornists which lasted for many years, creating an unwritten “gentlemen’s” agreement: “never speak ill of one’s colleagues.”

Another founding officer of the Horn Club was James Decker, who picked up the torch from Hoss and Brain, and for years has been the most frequent Los Angeles Horn Club contact throughout the horn world. He has regularly hosted touring horn sections visiting Los Angeles, written articles, and presented performances and lectures in connection with the International Horn Society events. A good example of the inclusiveness of the Los Angeles Horn Club, as well as the general good relations among the horn players, was the number of hornists used on the first Horn Club recording. Thirty-six hornists took part, twice as many as was needed for the largest work. According to Decker this was due in large part to Wendell Hoss. Decker said of Hoss:

Wendell Hoss, though, was actually the instigator of a gentlemen's agreement in this town between the horn players. He was the all-time

⁷⁶George Hyde states: “Wendell was known as a fine soloist and chamber music player, but he was known [primarily] for his teaching. He had a lot of students.” Hoss also transcribed and edited music for Southern Music Co.

great smoother-over technician, and he would never ever say anything negative about anybody's horn playing. He was always very much of a gentleman and caused everybody else to be a gentleman. That was the influence that he had. That was his way when we had the Horn Club. He would not necessarily play with the different teams, and somebody else might organize it, but he would keep everybody happy. He made sure that all the members of the Horn Club got on the recordings. In fact, if you look at the list of the horn players that were on that recording, I think that there were thirty-six of them. It wasn't necessary to have thirty-six players, but they were the kind of works where it didn't matter if you put some of the lesser-known players on some of those parts.

The club was active until 1977 and then went into a hiatus. Among the enduring legacies of the Horn Club, which reached beyond Los Angeles, are two recordings. The first was made in 1959 and released in 1960;⁷⁷ the second was released in 1970.⁷⁸ They have subsequently been reissued together as a single compact disc. These were the first recordings of large horn ensembles released on a major label. The multiple horn works originally championed by the Los Angeles Horn Club contain innovative writing for descants and Wagner tuben, which are featured on both recordings. The influence of these recordings is difficult to gauge but undoubtedly large.

⁷⁷This was released later on Seraphim S-60095 as *The Horn Club of Los Angeles: Music For Horns*. Works included are *Tarantella* from *Songs Without Words* by Mendelssohn arranged for six horns by Frederick Steiner, *Variations on a Five Note Theme* by Russell Garcia for ten horns, *Stabat Mater* by Palestrina transcribed for sixteen horns by Huntington Burdick, *Echo Song* by Roland de Lassus transcribed for sixteen horns by George Hyde, *Color Contrasts* by George Hyde for eight horns, *Suite for Eight Horns* by Ronald lo Presti, *Morning Revisited* for twelve horns, four tuben, baritone, two bass tubas and percussion.

⁷⁸This was released on Angel S-36036 as *New Music For Horns: The Horn Club of Los Angeles*. Works included are *Lines and Contrasts* for sixteen horns by Gunther Schuller, *Madrigal* by Lassus transcribed by Huntington Burdick, *O Che Splendor* by Palestrina transcribed by Huntington Burdick, *Nonet for Brass* by Alec Wilder, *Games: Collage No. 1* by William Kraft, *Suite for Horns* by Roger Johnson, *Ave Maria* by Victoria transcribed by Leon Donfray and *Fanfare de Chasse* by Rossini.

Another contribution of the Los Angeles Horn Club was to make its large collection of horn music available all over the world. Included in Appendix III is a list of music compiled by Horn Club member Arthur Briegleb located in *The Wendell Hoss Memorial Library of the Los Angeles Horn Club*. A third influence of the Horn Club was as a model for the International Horn Society.

In 1969, Philip Farkas, Professor of Music at Indiana University and former principal horn of the Chicago Symphony, and William C. Robinson, Professor at Florida State University, discussed and organized the first International Horn Workshop at Florida State. Some of the world's leading hornists were invited to perform as guest artists. Other professional and amateur hornists from around the United States and beyond attended these events. Los Angeles Horn Club music was used for massed horn choir performances at the close of this and subsequent workshops. For this first workshop, Wendell Hoss was a guest artist and also brought Los Angeles Horn Club music to use in the final "gala" performance. In 1971, at the third International Horn Workshop, the notion of an International Horn Society was put forth and acted upon. Today the organization boasts over three thousand hornists from around the globe. In the more than quarter-century since their inception, the annual International Horn Workshops and regional workshops continue to include works written for the Los Angeles Horn Club for final massed horn choir performances, performed by as many as four hundred hornists.

The fourth and most important influence of the Horn Club is the music that was commissioned by and written for it. Composers and arrangers that have contributed

music for the Club include George Hyde, Huntington Burdick, Russell Garcia, David Raksin, Gunther Schuller, Stu Phillips, John Parker, Brad Warnaar, Ronald Lo Presti, Clare Fisher, Gunther Kauder, Peter Korn, Al Egizi, and Otto Vincze. George Hyde's contributions remain unique because he was an outstanding hornist, Horn Club member, and a composer. His composition, *Color Contrasts*, is full of innovative effects that seek to exploit many of the possible colors a horn can produce.

In addition to his own compositions, George Hyde is also connected with one of the twentieth-century's premiere sonatas for horn. Hyde was one of Halsey Stevens' composition students at Los Angeles' leading music school, the University of Southern California. Written between September of 1952 and January of 1953, Stevens' Sonata was dedicated to and premiered by Hyde when he was a masters student at USC. Hyde's long-time chamber music and orchestral collaborator, James Decker, also made the first commercial recording of the sonata in 1977. The sonata is a highly integrated work based on a small number of interrelated motives. It is a technical masterpiece that brings to bear many nineteenth-century sonata practices, while using twentieth-century idioms. The last movement ends with a traditional hunting rondo.

CHAPTER VII

CONCLUSION

The history of horn playing in Los Angeles is part of the larger story of musical life in Los Angeles and in particular that of the motion picture industry. Like many American cities in the 1920s, recent immigrants provided a large contribution to the culture of their adopted cities. In particular Germans, Czechoslovakians, Italians, and the British, in individuals such as, Alfred Brain, exemplified the various threads of national schools of playing that were woven together to form the musical tapestry of Los Angeles. They bolstered nascent symphony orchestras around the country as well as orchestras employed to accompany silent film. These immigrant musicians were eventually succeeded by their children, the children of their relatives, and those who had studied with them.

Many of the first-generation immigrant musicians were not able to compete in the next phase of the music industry in Los Angeles. With the advent of sound tracks, this era centered around the motion picture recording studios. The subsequent generation of horn players began performing and recording at a young age and, unlike their predecessors, they did not relinquish their hold on the studio industry until they were in their sixties. It was only the intervention of the contract orchestras and the quota laws that prevented a seamless transition from the hegemony of Alfred Brain to that of Vincent de Rosa. Brain set a standard of professionalism both as a player and a person, and

advanced the use of the single B-flat horn. He had few imitators, nor did he wish to be imitated. Brain's legacy of excellence was extended by De Rosa in the areas of consistency of tone, accuracy, intonation, and low register. Whereas Brain eschewed teaching, de Rosa used his teaching to extend the influence of his playing style. Between his playing and teaching, de Rosa has been remarkably successful in consolidating a distinct school of horn playing as well as advancing the widespread use of the Conn 8D in the Los Angeles area. The Los Angeles Horn Club's local legacy, viewed by someone outside of Los Angeles, might appear larger than it was at the time because its influence on the international horn world has been so significant. In addition to the real achievements of the Horn Club, the cumulative legacy of horn playing in the motion picture and recording industry along with that of the Los Angeles Philharmonic, mark Los Angeles as one of the major centers of horn playing in the world.

APPENDIX I

THIS AGREEMENT made and entered into this 11th day of APRIL, 1933, by and between METRO-GOLDWYN-MAYER CORPORATION, a New York corporation, hereinafter referred to as the "producer", and JOHN CAVE, hereinafter referred to as the "employee",

W I T N E S S E T H :

1. The producer hereby employs and engages the employee to render his sole and exclusive services for the producer as a musician and to perform on the following musical instrument and/or instruments: FRENCH HORN

and to render such other services as the producer may reasonably request, consistent with the employee's talent and ability as a musician. The employee hereby accepts this employment and agrees to keep, perform and observe each and all of the terms, covenants and conditions hereinafter set forth on his part to be kept or performed.

2. The terms of this contract are not to be construed or applied so as to require the employee to violate such obligations as he now owes the American Federation of Musicians. It is agreed, however, that if any obligation which the employee owes to the American Federation of Musicians results in violation by the employee of his obligations to the producer hereunder, then and in that event the producer shall have the option to exercise one or more of the following rights: (a) To suspend the operation of this agreement during the continuance of such violation; and/or (b) to extend the term of this agreement for a period equivalent to the period of such suspension; and/or (c) to terminate this agreement at any time during the continuance of such violation.

3. The employee shall not be required to render his services in connection with the recordation of music for any photoplay other than photoplays belonging to the producer and/or photoplays to be released by the producer, or by any releasing or distributing organization with which the producer is affiliated or through which the producer releases or distributes its own photoplays.

4. The employee agrees to observe all reasonable rules, regulations and instructions of the producer and to perform all services hereunder to the full limit of the employee's ability and at all times and wherever required or desired, as the producer may request. The employee agrees that during the term hereof he will not render any musical services whatsoever for any person, firm or corporation other than the producer.

5. The compensation to be paid by the producer to the employee shall be at the rate specified in the present Union Scale, a copy of which is hereunto annexed, provided, however, that if the present Union Scale is lowered, then the compensation to be paid by the producer to the employee shall be at the rate specified in such lowered Union Scale, it being agreed, however, that the guaranteed amount hereinafter in this paragraph 5 specified, shall nevertheless remain \$2500.00. Nothing contained in

1 ACTUALLY MADE \$6,500.-

-1- (a lot of money in 1933)

J.C.

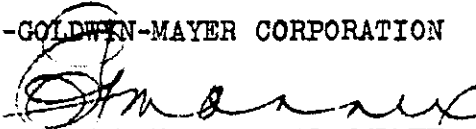
paragraph 2 hereof shall be construed so as to obligate the producer to pay the employee on the basis of any increased Union Scale, and in the event of any increase in the Union Scale the producer shall have the right to terminate this agreement and its obligations hereunder. On condition that the employee complies with each and all of his obligations hereunder, and on condition that this agreement remain in full force and effect throughout the term hereof, the producer guarantees that the earnings of the employee during the term hereof will be not less than twenty-five hundred dollars (\$2500.00). The provisions of this agreement shall be suspended during any period in which the employee is incapacitated by illness from performing his obligations hereunder and/or during any period in which the producer is materially hampered or interfered with in the production of photoplays by reason of any matter or thing reasonably beyond the control of the producer; and the term of this agreement may be extended, at the option of the producer, for a period equivalent to the period of such suspension.


6. The term of this agreement shall be deemed to have commenced on February 27, 1933, and shall continue for a period of one (1) year from and after said date, unless sooner terminated or unless extended as hereinabove provided.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

METRO-GOLDWIN-MAYER CORPORATION

By


Vice-President.


(JOHN CAVE)

APPENDIX II

LOS ANGELES HORN CLUB ALBUM PERFORMERS

1959 Recording

Arthur Briegleb, John (Jack) Cave, Willard Culley, James Decker, Vincent De Rosa, Fred Fox, Arthur Frantz, Bernard Gilmore, John Graas, Wendell Hoss, George Hyde, Herman Lebow, Waldemar Linder, Sinclair Lott, Arthur Maebe, Hyman Markowitz, James McGee, Charles Peel, Richard Perissi, George Price, Ralph Pyle, Eugene Sherry.

1970 Recording

Dan Ashe, Arthur Briegleb, Huntington Burdick, James Decker, Vincent De Rosa, Leon Donfray, David Duke, Arthur Frantz, Thomas Greer, William Hinshaw, George Hyde, Waldemar Linder, Sinclair Lott, Arthur Maebe, Todd Miller, Caswell Neal , James McGee, Charles Peel, Richard Perissi, George Price, Ralph Pyle, Alan Robinson, Gale Robinson, Irving Rosenthal, Harry Schmidt, Eugene Sherry.

APPENDIX III

THE WENDELL HOSS MEMORIAL LIBRARY
OF THE HORN CLUB OF LOS ANGELES

CURRENT LISTING OF UN-COPYRIGHTED LIBRARY MATERIALS IN STOCK:
Works in **BOLD PRINT** are available on record by the Los Angeles Horn Club

Four Horns

Anderson, Ruth – *Divertimento*
Anon – *You Light up my Life*
Ariel, Richard – *Music for Horns*
Artot, A. J. – *Twelve Quartets*
Bach, J.S. – *Four Pieces for Four Horns*
 Fugue in A Minor
 Quartet #91
Brockway, Oliver – *Chorale and Variations*
Chavez, Carlos – *Sonata for Four Horns*
Cornman – *Ebenezer*
Croce – *Baroque Suite*
Dauprat, Louis – *Quartour #3*
Del Castillo, Lloyd – *Divertimento*
De Victoria, T. – *Ave Maria Smith*
 Vere Languores Nostros
Diercks, J.R. – *Horn Quartet*
Di Lasso, Orlando – *Horn Quartet*
 Madrigal
Doran, Matt – *Andante and Allegro*
Egizi, A – *Quartet for Horns*
Escovaado, Robin – *Theme and Variations*
Faulx – *Divertisement*
Gabrieli, Andrea arr. Mark Mc Govern – *Ricercare*
Gethen, Felix – *Four Part Invention*
Gumbert, Franz – *Book Four*
Griswold, Gerry – *Night Scenes*
Haddad, Don – *Two Impressions*
Handel, G.F. – *Fuga from Concerto Grosso #5 in D minor*
 Fughetto of the Little Bells
Harris, Arthur – *Diversion for Horn Quartet*
Hayes, Hack – *Cornu Triumphallis*
Hervig, R. – *Introduciton, Fanfare and Chorale*

Herrod, Norman – *Postlude for Four Horns*
 Hsueh, yang Shen – *Espaces*
 Ingalls, Albert – *Suite for Four Horns*
 It All Depends on You
 Kauder, Hugo – *Little Festival Music*
 Kauer, Geunther – *Four Pieces for Four Horns*
 Kohn, Karl – *Quartet*
 Korn, Peter – *Serenade*
 Lesur, Daniel – *Five Interludes*
 Linn, Robert – *Horn Quartet*
 Luzzaschi – *Canzone a Quatro Parti*
 Maggio, Anthony – *Quartet*
 Mayer, Rudoph – *Andante*
 Vier Kleine Stuck
 Mc Kay, Francis – *Canzonetta*
 Nocturno
 Mc Kay, G. F. – *America Panorama*
 Artic Legend
 Folk Tune with Variations
 Mendoza, Jaime – *Al Fresco*
 Miller, Mayne – *Quartet*
 Mueller, Florian – *Introduction and Scherzo*
 Palestrina, Giovanni arr. Burdick – *O Che Splendor*
 Poldini, Eduard – *Serenade*
 Purcell, Henry – *Quartet #2*
 Fantasia #9
 Raphling, Sam – *Quartet*
 Rossini, Giacchino – *Fanfare di Chasse*
 Scarmolin, A. Louis – *Of Heros and Their Deeds*
 Album Leaf
 Schmidt, William – *Variation on a Hexachord*
 Schmutz, Albert – *Divertimento*
 Shafer, M. – *Chaste Fugue*
 Spary, Josef – *Nacht dem Ersten Balle*
 Strong, T. – *Legende Tchaikowsky, P. Arr. Shaw – Scherzo*
 Tcherepnine, Nicolas – *Six Pieces*
 Tedesco – *Choral with Variations*
 Tice, Donald – *Quartet*
 Victoria, Thomas – *Vere Lanquotes Nostros*
 Ave Maria
 Vincze, Otto – *Divertimento*
 Weiss, Adolph – *Rhapsody for Four Horns*

Wessel, Mark – *Sonata for Four Horns*
 Winter, James – *Suite for a Quartet of Young Horns*

FOUR HORNS AND MIXED INSTRUMENTS

INSTRUMENT

Hyde, George – <i>I'm in the Mood for Love</i>	Soprano, Bass, Guitar, Drums
<i>Magic</i>	
<i>The Way You Look Tonight</i>	
<i>Wild Horses</i>	Small Orchestra
<i>Spain</i>	
Ingalls, Albert – <i>Prelude for Four Horns</i>	Organ
Maxwell, Charles – <i>Tryptych – David and the Lord</i>	Flute, Harp, Timpani
Richard – <i>Forte de Rosa</i>	Tuben
Schubert, Franz – <i>Nichtgesang im Walde</i>	Bassoon, Male Voices
Schumann, Robert – <i>Five Hunting Songs</i>	Male Voices
Stravinsky, Igor – <i>Four Russian Peasant Songs</i>	Female Voices
Watson, Walter – <i>Music for Organ and Horns</i>	Organ

FIVE HORNS

Bunn, Richard – *Three Miniatures*
 Hill, Douglas – *Chorale and Fantasy*
 Quintet for Horns
 Kibbe, Micael – *Fantasy*
 Kreuger, Raymond – *Two Miniatures*
 Kuhn, Charles – *Chorale and Fantasy*
 Mayer, Rudolph – arr. Emerson – *Festmusik für Acht Horner* (Reduction)
 Moore, Edgar – *Two for Five*
 Pfeiffer, Carl – *La Caccia*
 Reading, steven – *Quintet*
 Schuller, Gunter – *Five Pieces for Five Horns*
 Zinzer, George – *Pentahedron*

SIX HORNS

Amato, Bruno – *Alleluia*
 Bach, J.S. – *Komm Süsßer Tod*
 Duprat, Louis – *Six Sextets*
 Dickow, Robert – *Midday Music*
 Elsea, Peter – *Chaconne*
 Fornsete, John arr. Hoss – *Sumer is Cumem in*
 Frank, Andrew – *Fantasy*

Gilmore, Bernard – *Music for Six Horns*
 Hillyer, Howard – *Requiem for Six*
 Kerkonian, Gregory – *Sextet*
 McKay, G.F. – *Prelude to a Drama*
 Monks, Wimpton – *Prelude, Ground and Fantasia*
 Palestrina, arr. McGovern – *Agnus Dei I*
 Pederson, Tommy – *Gold Dust and Diamonds*
 Polsen, Rodney – *Century Miniatures*
 Raffman, arr. Gilmore – *Triptych*
 Schumann, Robert – *Marsch op. 85 #1*
 Short, David – *Polyphonies*
 Soomil, Stephen – *Shadows*
 Taylor, Rowen – *Three Fanfares*
 Two Miniatures
 Ward, Kelly – *One Horse Farm*
 Wuensch, Gerhard – *Sextet for Horns op. 33*

SIX HORNS PLUS

Haigh, Morris – *Fantasia with Organ*
 Law, Alex – *Septet with Tuba*
 Maxwell, Charles – *Music for Horns and Trombones*

SEVEN HORNS

Rogers, Milton – *The Sierra Nevada*
 Smith, J. Shaffer – *Three Sequences from Angeles Suite*

EIGHT HORNS

Bach, J.S. – *Chorale Prelude*
 Beethoven, L. Arr. Hoffman – *Marcia Funebre*
 Brahms, J. Arr Reynolds – *Festive and Memorial Music*
Di Lasso, O. Arr. Hyde – *Echo Song*
 Gabrieli, G. – *Sonata Pian'e Forte*
 Harris, Albert – *Medley of Carols*
 Theme and Variations
 Huffman, W.S. – *Octet for Horns*
Hyde, George – *Color Contrasts*
 Ode
 Ingalls, Albert – *Exercises for Eight Horns*
 Klein, Baruch – *Suite for Eight Horns*

Knight – *Sinfonia for Eight Horns*
 Korn, Peter – *Passacaglia and Fugue*
 Mayer, Rudolph – *Festmusik für Acht Horns*
 McGovern, Mark – *Octiphone*
 McKenzie, Mark – *Zeo* (Winner of International Horn Competition)
 Moser, Harriet – *Sereband*
 Palestrina, G. Arr. Burdick – *Stabat Mater*
 Rachmaninoff, arr. Walshe – *Prelude in G minor*
 Russell, Armand – *Nebulae*
 Scarmolin, A. Louis – *Prelude*
 Schumann, R. Arr. Reynolds – *Three songs*
 Smith, J. Shaffer – *Short Opus*
 Villa-Lobos, Heitor – *Bachianas Brasilieras #1*
 Wessel, Mark – *Lento and Andante*

EIGHT HORNS PLUS

Nelson, Paul – *Three Songs with Soprano*
 Shaffer, Lloyd – *Short Suite*

NINE HORNS PLUS

Heiden, Bernard – *Variations for Solo Tuba*
 Zador, Eugene – *Suite for Brass with two trumpets and tuba*

TEN HORNS

Garcia, Russell – *Variations on a Five Note Theme*
 Maxwell, Charles – *Suite for Two Solo Horns and Two Quartets*

TEN HORNS PLUS

Bach, J.S. – *Passacaglia in C minor* (including four tuben and bass tuba)
 Fischer, Clare – *Cornucopia* (including two tubas)

TWELVE HORNS

Anonymous – *March of the Jarls*
 Araguari, E. – *Variacoes para Trompa*
 Bach, J.S. – *Tocatta and Fugue in D minor*
 Del Castillo, Lloyd – *Prelude, Nocturne and Rhapsody*
 Hoffman, Phyllis – *Cornucopia*

MacKay, Harper – *Fanfare and Processional*

Mayer, Rudolph – *Capriccio*

Finale

Praeludium

Song

Raksin, David – *Morning Revisited*

Reynolds, Verne (arr) – *Three Sacred Songs*

Riggio, Don – *Intrada for French Horns*

Toldi, Julius – *Rondo di Marcia*

Wagner, R – *Introduction to Act 3 from Meistersinger*

Siegfried's Funeral Music

TWELVE HORNS PLUS

Bach, J.S. – *Passacaglia in C minor* (four Wagner tuben and bass tuba)

SIXTEEN HORNS PLUS

Buyanovsky, Vitaly – Glazinov Opus

Hake, Del – *Olympied* (tuba and percussion)

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