

**HORNS AND HORN BLOWERS**

**THE FRENCH HORN IN THE MODERN ORCHESTRA—ANTIQUITY AND SANCTITY OF INSTRUMENTS OF THE TRUMPET KIND.**

Of the multitudinous voices of the modern orchestra there is none that calls up such refreshing and invigorating pictures in the fancy as a flourish on the French horn. It is a sadly named instrument in English, but in the musical nomenclatures of other peoples its name is characteristic and fitting. It is the "Waldhorn"—forest horn—of the Germans; and, verily, it speaks most eloquently of the deep green-wood and its antlered denizens, of the merry chase, and in its tender, dreamy moods of hamadryads and the dainty folk who hide in hollows and lurk in knotted boughs and under gnarled roots. The French have never been flattered by the tribute which we have paid them in assigning to them the most poetical instrument in all the harmonious company, though they have returned the compliment by calling an instrument which is neither a horn nor English "Cor anglais." To the French composer when he speaks the prosaic speech of the orchestral class it is simply "the horn," but when he thinks back to the instrument of which it is the latest evolution and remembers its characteristic language it is the "Cor de Chasse"—the hunting horn. So, too, the Italian, who, when he says "corno," thinks "corno di caccia." The orchestral instrument is, indeed, nothing more than the horn which once rang jocund through the woods and glades and over the hills of mediæval Europe.

Since music began the horn has been associated with the hunt. In its more recent form it has led the hunt for game, but as a bugle or trumpet it still leads the hunt for man as it did before it became the coiled brass tube with its gracefully flaring bill which it is now. In those earlier days its hoarse voice was emitted by conches, the bones of wild animals and wilder men, the horns of oxen, buffaloes, rams or antelopes, the tusks of the elephant. There are a multitude of horns of a multitude of varieties in the Crosby Brown collection of musical instruments in the Metropolitan Museum of Art—horns of conch shells, horns of horn, horns of bone, horns of ivory, horns of wood, horns of metal. It would be gratifying to one's love of study if he could believe that by looking at them in the order here set down he might observe so many progressive steps in musical culture. But this will not do. Nature provided a rude instrument all but ready made in the conch shell, which needed only the drilling of a mouth hole (an embouchure) near the apex to fit it for the production of sounds; but so she did in the horns of animals like the ram, ox, buffalo and antelope, and the dwellers on the coast and islands of our own Gulf of Mexico may dance to the music of violins, flutes, clarinets and all their fellows in New-Orleans, then go back to their plantations and be summoned to dinner by the hoarse howlings of a conch shell. A tribe of Indians dwelling on the banks of the Rio Haupés, in South America, may look with superstitious fear and awe at their wooden trumpet, which is so sacred that it must never be seen by the profane eye of a woman, but your Swiss herdsman will wake the Alpine echoes with his wooden trumpet, fashioned by himself, and regarded, perhaps, with affection, but never with veneration. Largely the distribution is a matter of geographical location. Coast peoples will use conches; inland peoples in a stage of savagery horn, bone and wood (by which we do not mean to set down the gentle Swiss as savages, however), and metal workers, metal. The degree of musical culture attained by each people will determine the degree of artistic perfection reached by its instruments. But here the observer must bear another highly important element in mind, namely, the conservative power of religious custom.

Already at the time of Moses the Jews had flutes, lyres, instruments of rhythm and trumpets of silver, but you may go into any orthodox synagogue, and many reformed temples, too, for that matter, on the feast of the New Year or the Day of Atonement, and hear the voice of a trumpet of unspeakable antiquity. It is the "Shofar," which is nothing else than a ram's horn with the apex cut off, so as to gain an opening, and possibly tipped with silver. The feast of the New Year has assimilated this feature from the "memorial of blowing of trumpets" instituted by Israel's great lawgiver, and Dr. Levin Saalschütz, who wrote a little book on the history of Hebrew music in the early part of the nineteenth century and a big book on the rhythmical and metrical forms of Hebrew poetry, was inclined to the belief that the three calls blown on the days in question are to-day identical with the calls prescribed by Moses in the book of Numbers, chapter x, verses 5-7: "When ye blow an alarm, then the camps that lie on the east parts shall go forward. When ye blow an alarm the second time, then the camps that lie on the south side shall take their journey. But when the congregation is to be gathered together ye shall blow, but ye shall not sound an alarm." Whether or not Dr. Saalschütz's belief is correct, and it may well be, there is no question that the calls as he has noted them, or the calls very like them noted in Naumann's "History of Music," have been used in the synagogues all over the world for centuries. The Rev. Mr. F. W. Galpin, an English collector of musical instruments, who has been very helpful to Mrs. John Crosby



**BLOWING THE SHOFAR.**

Part of the New Year and Day of Atonement observance in all orthodox synagogues. (Copyright, 1901, by Mandelkern.)

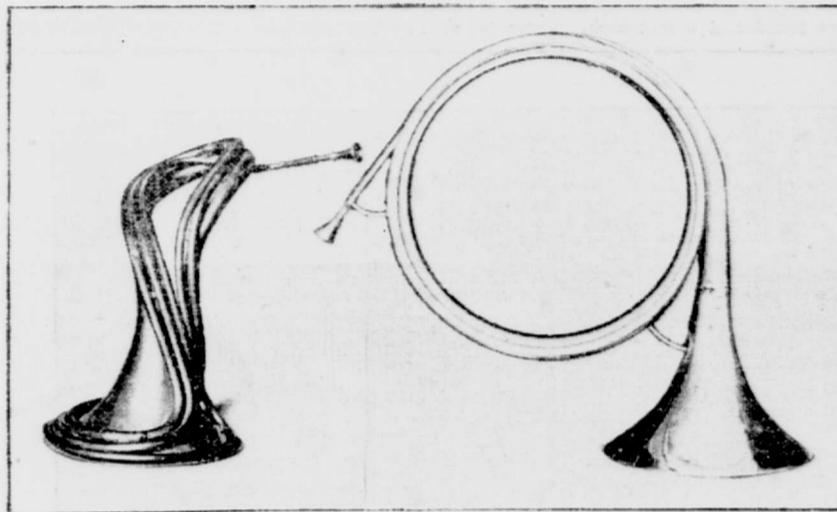
Brown in classifying and cataloguing the instruments at the Metropolitan Museum of Art in a lecture on "The Gentle Art of Horn Blowing," delivered at the International Loan Exhibition in London last year, says of the veneration felt for the Shofar: "Jewish tradition has attributed to the Ram's-horn Trumpet, or Shofar, the power of frightening away Satan, and so carefully are these horns preserved that if the possessor of one dies without a son it is expected among the strict Jews that the instrument should be buried with him."

But the reverence in which the Shofar is held by pious Jews is as nothing compared with the superstitious awe inspired by the sacred trumpet of the Indians who live on the banks of the Rio Haupés, a tributary of the Rio Negro, in South America. This instrument is called the "juruparis," and is kept hidden from profane eyes in the bed of a stream flowing through a dense forest. Its presence makes even the waters of the stream sacrosanct; it is taboo to drink them or bathe in them. Women may not look upon the instrument on pain of death, nor may youths until they have undergone initiatory fastings and scourgings. At feasts the "juruparis" is brought out at night and blown outside the houses of entertainment. Specimens are pre-

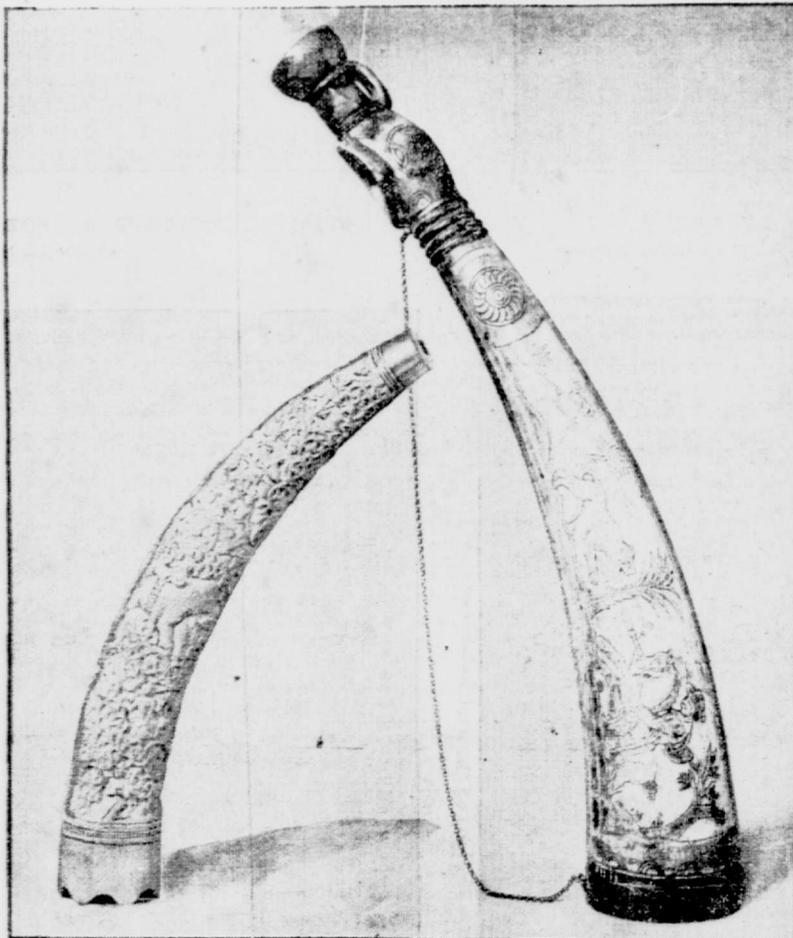
served in the museum at Kew Gardens and the British Museum. A trumpet with which similar rites are associated is possessed by the Indians of the Orinoco. The novices who seek initiation must be unmarried and morally fit. Women are excluded from seeing it or joining in the ceremonies at which it is blown. "Presents of fruit and intoxicating drink are placed beside the mysterious trumpet," says Mr. Galpin, "and the will of the Great Spirit is made known either by the Spirit himself sounding the trumpet or directing the attendant priest so to do." In India the conch trumpet is sounded at religious ceremonies, and in Polynesia it is blown when a procession walks to the temple, warriors march to battle, a king is inaugurated, the gods are worshipped in the temples or a taboo is imposed in their name. In China and Japan the conch is found chiefly in the hands of soldiers and watchmen.

Magical qualities are attributed to the "oliphant," which some African tribes make out of elephants' tusks and ornament with carvings. These horns have the mouth hole drilled in the side near the apex, and the sounds they utter are truly fearsome, as many of the visitors to the Dahomey village at the World's Fair of 1893 will remember. The oliphant came to be called "Roland's Horn" in Europe and many are the tales told of its immense tone and mystical power. Indeed, it seems to have been quite as potent as the horn which Oberon gave to Huon of Bordeaux, which enabled him to achieve his marvellous feats in the Orient, and which set the feet of his enemies in motion like the magic bells of Papageno in Mozart's "Zauberflöte."

There are copies of ancient Etruscan and Roman horns in the Metropolitan Museum. The Etruscan horn, almost semi-circular in shape, was of bronze, and the specimen reproduced for Mrs. Brown is about four feet long. The Roman "tuba" was a long, straight tube, with bell and mouthpiece; the "lituus," a short tube, sharply bent at the bell into a shape somewhat resembling a tobacco pipe. The "bucina" was the instrument of the Roman infantry, as the "lituus" was of the cavalry. It had so long a tube that to make it easily portable it was curved and carried over the shoulder. It is this length of tube



**HUNTING HORN WITH COILED TUBE. HUNTING HORN WITH SPIRAL TUBE.**  
(From the Crosby Brown Collection.)



**CARVED IVORY HORN.**  
(Burmah.)

**IVORY HORN WITH SILVER MOUNTING.**  
(Africa.)

(From the Crosby Brown Collection.)

and the necessity of convenience in handling that has brought about the spiral convolutions of the French horn. Few people looking at a trumpet, cornet or horn, would imagine how long they are. The trumpet, if straightened out, would be eight feet long, the tuba sixteen feet, and the horn seventeen feet. Two devices for bringing this unruly length within the easy control of the player are shown in the illustrations printed herewith. Both are hunting horns. In one the tube is bent on itself and pressed against the flaring part. In the other it is wound in spiral convolutions. This was done to enable a mounted hunter to carry it with ease. It was slung over his shoulder, and he could hold the mouthpiece to his mouth with his left hand and have his right free to control his horse.

The hunting horn has disappeared from the symphony orchestra, but not from modern music. The cavalry bands of Germany are composed of horns and kettledrums, and fanfares provide delightful interludes in the dance music of some of the amusement gardens of Paris. There is an indescribable charm in the tone of the hunting horn, a charm quite distinct from the more muffled tone of the French horn. There are devotees of the hunting horn in New-York as well, though the instrument is ignored, I believe, by that professional organization known as the Horn Club, which gives concerts at which it marshals forty instruments or more. The New-York devotees of the hunting horn are amateurs, chiefly professional men, who meet for practice in the studio of Mr. Bitter, the sculptor, on Hoboken Heights. Mr. Bitter is himself a skillful player, and Dr. Killiani, Bayard Taylor's son-in-law, is another. There are about thirty members of the club, which is called Hallali, and the novices are put through a course of sprouts at every meeting by a professional horn player.

H. E. K.

**EFFECTIVE.**

From The Chicago Post.

"Is there any cure for jealousy?"  
"Yes."  
"What?"  
"The faith cure."