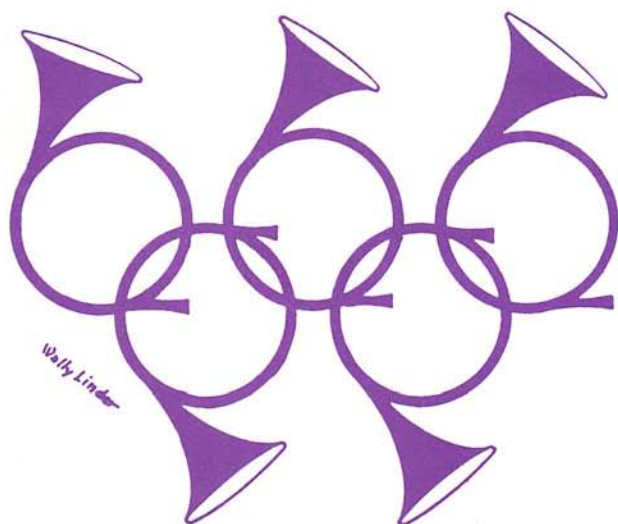


# ***The Horn Call*** ***Annual*** ***1989***



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# **The Horn Call**

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**No. 1, 1989**

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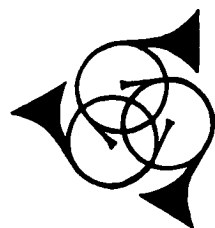
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The International Horn Society recommends that *Horn* be recognized as the correct name for our instrument in the English language. [From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.]



No. 1, 1989

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## Guidelines for Contributors

**The HORN CALL ANNUAL** solicits the submission of scholarly articles dealing with the horn. Possible subject areas may include, but are not limited to, such subjects as technical and acoustic research, musicological studies, historical matters, biographical materials, literature, analysis, and pedagogical theory. Articles submitted will be reviewed by a panel of referees before being accepted for publication.

Manuscripts must be submitted to the Editor in double-spaced typescript throughout with generous margins to allow for copy editing. Footnotes are to be numbered consecutively and placed at the end of the text. Music examples and illustrations must be in black ink on white paper. Photographic illustrations should be glossy black and white prints. **The HORN CALL ANNUAL** requires a consistent, scholarly format with Endnotes rather than Footnotes. (Refer to the Kate L. Turabian *A MANUAL FOR WRITERS OF TERM PAPERS, THESES, AND DISSERTATIONS*, fourth edition, for examples and specifics of writing style and for footnote and bibliography format.) The author's name, institutional affiliation (if any), and preferred mailing address should be listed on a separate title page. The deadline for submission of articles to the **ANNUAL** is January 15.

# **A History of the Early Sources of Mozart Horn Concertos K.412/514, K.417, K.447, and K.495**

*by Brian Ernest Thompson*

## **Introduction**

The many current editions of the Mozart horn concertos are, to varying degrees, contradictory. In determining the accuracy and stylistic authenticity of a given edition, the autograph is normally the primary source of reference. Because many of the autograph pages of the Mozart horn concertos remain missing, the autograph cannot be used in its entirety as a universal standard by which to judge the quality of a given edition. However, a study of the existing autographs and the other early sources can help us discern between authentic and editorial articulations, recognize the extent of fragmented and reconstructed passages and the identity of the composer(s) of the reconstructed passages, and know how many and in what order the concertos were written.

For the early sources to be useful, one must first know the extent of the reliability of these early sources. The available autograph pages, the original paper upon which Mozart wrote, are located in libraries in Europe and the United States: *Concertos K.412* and *K.417* are held in the Biblioteka Jagiellonska in Krakow; *concerto K.447* is in the British Library in London, and *concerto K.495* can be found in the Pierpont Morgan Library in New York. The available autograph pages can also be found in facsimile form in Hans Pizka's *Das Horn bei Mozart*. Pizka's study also includes autograph pages from the fragmented horn concertos and some Mozart chamber works in which the horn plays a prominent role.

Other early sources provide useful information not found in the autograph, especially in cases where the autograph is missing or fragmented. One of these early sources is the first edition of the Mozart horn concertos (1801-1802), edited and published by Johann André. André published three of the concertos, K.447, K.417, and K.495, in their orchestral versions, with all the individual orchestral parts. André indicated the following order, according to the original opus numbers of the concertos:

*Premier Concerto pour le Cor*, Op. 92, 1801 [K.447].

*Deuxième Concerto pour le Cor*, Op. 105, 1802 [K.417].

*Troisième Concerto pour le Cor*, Op. 106, 1802 [K.495].

Around 1879, two other editions were published. They were the Robert Forberg edition, edited by Carl Reinecke, and the Breitkopf & Härtel edi-

tion, edited by Henri Kling. The *Musikalien Verlags-Katalog* of Robert Forberg (1894) provides a list of works published by this company before 1894. Forberg published the same three concertos (as in the André edition) in both an orchestral version and a piano reduction. The orchestral version appears in the catalog as follows:

Verl-No. 1520. *Concert*. Es-dur. Für das Waldhorn mit Begleitung des Orchesters. Nach Köchel No. 447. Revidiert und mit einer Cadenz versehen von Ferdinand David.

Verl-No. 2697. Op. 105. *Concert*. Es-dur. Für Waldhorn mit Begleitung des Orchesters. Revidiert von Carl Reinecke K.417i.

Verl-No. 2532. Op. 106. *Concert*. Es-dur. Für Waldhorn mit Begleitung des Orchesters nach Köchel No. 495. Revidiert von Carl Reinecke.<sup>1</sup>

According to the *Catalogue of Printed Music in the British Library to 1980*, Forberg published *concerto K.447* in 1874 and *concerto K.495* in 1879.

*Concert (Es dur)* für Waldhorn mit Begleitung des Orchesters. Op. 106. Revidiert von Carl Reinecke. Robert Forberg: Leipzig, (1879) [K.495].

*Concert*, Es dur, für das Waldhorn mit Begleitung des Orchesters. Revidiert und mit einer Cadenz versehen von Ferdinand David, etc. Robert Forberg: Leipzig, (1874) [K.447].<sup>2</sup>

The *Catalogue of Printed Music in the British Library to 1980* also lists collected sets of the three concertos, in both the orchestral versions and in piano reductions, published by Forberg in 1880.<sup>3</sup>

Around 1879, Breitkopf & Härtel published editions of K.412/514, K.417, K.447, and K.495. (Breitkopf & Härtel released two considerably different editions of K.495. The first version was probably modeled after the André edition; the later version is the version appearing on today's market and its individual movements are each longer than those of the first version. Discussion of the Breitkopf & Härtel edition in this paper will refer to the later version.) The *Verzeichnis des Musikalischen-Verlags* (1891) of Breitkopf & Härtel lists many of their publications through 1891. The following entries appear in Volume 1.

*Konzerte für Horn mit Begleitung des Orchesters.  
Für Horn und Pianoforte von Henri Kling.<sup>4</sup>*

Pub. No.	Key	Work
15635	D dur	K.412
15126	Es dur	K.417
15127	Es dur	K.495
15225	Es dur	K.447

Although the catalog does not reveal the year of publication, it provides an estimate of the year through the publishing number. Works with a publishing number of 15000-16000 were published between 1879-1882; the

smaller the number, the closer the piece was published to 1879, the higher the number the closer to 1882. The publishing numbers of K.417, K.447, and K.495 are early in the series indicating that they were probably published in 1879 or 1880. The publishing number of K.412 (15635) is considerably higher than that of the other three concertos, indicating that it was published significantly later, possibly in 1881 or 1882.

The Hofmeister catalog, published in Leipzig, provides additional information towards an estimate of when the Breitkopf & Härtel editions were first released. The 1881 catalog lists works published between 1874 and 1879. The following Breitkopf & Härtel editions appear in the Hofmeister catalog of 1881.<sup>5</sup>

*Concerte No. 1* (Es), Breitkopf & Härtel [K.447].

*Concerte No. 2* (Es), Op. 106, Breitkopf & Härtel [K.495].

*Concerte No. 3* (Es), Breitkopf & Härtel [K.417].

The 1887 Hofmeister catalog lists works published between 1880-1885. On page 433 of the 1887 catalog appears the following Mozart horn concerto: *Concerte No. 1* (D), Breitkopf & Härtel [K.412 and K.514].<sup>6</sup> This listing along with the preceding listings from the Breitkopf & Härtel and Hofmeister catalogs suggests that Breitkopf & Härtel published K.417, K.447, and K.495 in 1879, and K.412 in 1881 or 1882.

The Mozart horn concertos also appear in Series 12 of *Wolfgang Amadeus Mozarts Werke*, referred to in this paper as the AMGA (Alte Mozart Gesamtausgabe), edited by Ernst Rudorff and published by Breitkopf & Härtel. Four Mozart horn concertos appear in Series 12, Nos. 16-19 of the AMGA.<sup>7</sup> All four concertos were published in 1881 (AMGA, Ser. 12) in the following order:

*Konzert K.412/514.*

*Konzert K.417.*

*Konzert K.447.*

*Konzert K.495.*

The AMGA order, prescribed by Rudorff in accordance with the Köchel numbers, has been the generally accepted order for present-day editions of the Mozart horn concertos.

Mozart possibly wrote as many as six horn concertos. In addition to the four concertos attributed to Mozart in the AMGA (K.412/514, K.417, K.447, and K.495), fragments exist from two other concertos, K.370b and K.494a. Only disjointed pages of the autograph of K.370b have been collected, which is the supposed first movement to the incomplete *Concert Rondo*, K.371.<sup>8</sup>

KV 370b (formerly KV Anhang 97, 98, and 98b) consists of five fragments in E-flat major which belong together and which are to be regarded as the first movement of the concerto which was not completed and to which the *Rondo* KV 371 could be considered a final movement.<sup>9</sup>

All of the autograph except the opening ritornello from K.494a also remains missing, providing little information for the solo horn part.

The E-major concerto [K.494a] . . . was left incomplete in a far different manner. We have a sixty-five bar opening tutti, nine bars longer than that

of the clarinet concerto . . . and roughly the same length as those found in the C-major piano concerto, K.467, of the A-major, K.488. Clearly this implies a movement on a grand scale; generally from 350 to 400 bars long.<sup>10</sup> Because the movements in both concertos are incomplete in their autograph form and have undergone major reconstruction in the published versions, the scope of this article includes only the “completed” concertos: K.412/514, K.417, K.447, and K.495.

### K.412/514

Two movements from separate concertos have been combined to form what is popularly known as Mozart’s *Concerto No. 1 for Horn*. The concerto consists of the first movement, *Allegro*, from K.412 and the last movement, *Rondo*, from K.514.

Neither concerto K.412 nor K.514 is an entire horn concerto. The autograph of K.412 consists of a completed first movement, *Allegro*, and a sketch of the 1st movement, *Rondo*. In the *Rondo* sketch, Mozart completed the entire solo horn part but wrote only the first 40 measures of the full orchestral accompaniment.<sup>11</sup> K.514 consists only of a completed last movement, *Rondo*. The rondo theme found in the solo horn part of the *Rondo* sketch from K.412 is identical to the theme of the completed *Rondo* from K.514. The identical rondo theme led historian Ludwig Ritter von Köchel to combine the first movement from K.412 with the completed *Rondo*, K.514, to form a single concerto.<sup>12</sup>

Even though K.514 and the *Rondo* sketch from K.412 are linked by the identical rondo theme, much of the remainder of the solo horn part of K.514 consists of entirely new material. Therefore, it has been difficult for historians to understand the relationship between the two movements completely. The apparent re-writing of the solo horn part of the *Rondo* (K.514) combined with the five-year gap between the presumed composition dates caused AMG editor Ernst Rudorff to be uncertain that Mozart wrote K.412 and K.514 as a single work. Despite the inconsistencies, Rudorff decided to combine the movements.

Whether or not Mozart wanted the piece to be seen in this form, as a complete piece with the later-completed *Rondo* following the old first movement appears to be highly questionable. It still seems acceptable to combine the two movements, because, at the very least, they were originally thought of as parts that belonged together.<sup>13</sup>

Differences in orchestration between K.412 and K.514 also led early historians to believe that the two movements might have been intended as separate works: K.514 is without the bassoon parts appearing in the *Allegro* of K.412. The editor of the *Neue Mozart Ausgabe* [NMA], Franz Giegling, offers a reasonable explanation for the difference in orchestration, based on normal performance practice.

The omission of bassoons in the rondo sketch, K.412, was due to a lack of room on the score. The method of the day was for one or two bassoons to play along with the bass voice if the score had at least two oboes. One

must look at the size of the orchestra and the size of the hall to decide how to incorporate the bassoons.<sup>14</sup>

Further, historians have struggled with the apparent careless manner in which the primary manuscript of K.514 was written. This manuscript [Leningrad manuscript] is currently held in the Leningrad Institute of Theatre, Music and Cinematography. Although the Leningrad manuscript was not available to Rudorff for the AMGA, he referred to manuscript copies of it that he borrowed from Köchel and Aloys Fuchs. Rudorff believed that both copies were inexact to a high degree, containing many compositional and notational errors that were uncharacteristic of Mozart. The list includes a string of parallel fifths between the oboe and first violin and several displeasing harmonies. Rudorff corrected what he considered to be obvious mistakes, but if he was unsure whether a figure was correct, he left it unchanged.

When it was possible, many obvious mistakes were removed, but still there remained many places in which the exact meaning of the composer could not be derived completely, and without a doubt.<sup>15</sup>

The compositional and notational errors in the Leningrad manuscript had in many cases been adjusted through altered notes and crossed-out measures, according to Dmitri Kolbin. Kolbin felt that the Leningrad manuscript is an original Mozart autograph, but the numerous corrections were in a hand other than Mozart's.<sup>16</sup>

The question of authenticity of the Leningrad manuscript as a Mozart autograph is addressed by Mozart Jahrbuch editor Wolfgang Plath. After examining a copy of the Leningrad manuscript Plath provided a list of characteristics that were not typical of Mozart's handwriting. He also felt that the numerous corrections did not indicate a reconstruction.<sup>17</sup> In a later article, Plath suggests that the Leningrad manuscript is instead a new composition, and that one of Mozart's pupils, Franz Xavier Süssmayr, is the actual composer of the Leningrad manuscript, K.514.

[The Leningrad manuscript] is not an autograph of Mozart, rather that of another composer. The actual observations from the correcting marks don't speak for Mozart, rather they speak for Süssmayr.<sup>18</sup>

Peter Damm, solo horn of the Dresden Symphony, also believed that the Leningrad manuscript is not a Mozart autograph, because of inconsistencies in typical Mozart handwriting traits.

The authenticity of the Leningrad manuscript is doubtful based on the form of the braces used by Mozart. Mozart's braces are repeatedly the same with only negligible differences, while the braces in the manuscript [Leningrad] have deviations that don't reflect Mozart's consistent braces. . . The two diagonal lines at the bottom of the braces were not characteristic of Mozart.<sup>19</sup>

Alan Tyson also attributes the handwriting to Franz Xavier Süssmayr. Tyson uses photocopied examples to compare specific handwriting tendencies in the Leningrad manuscript with those in other Süssmayr works.

Among the Süssmayr autographs in the British Library, there are, for in-

stance, two fragmentary drafts for the first movement of a clarinet concerto in D that provide a good basis for comparison. If one compares features such as the system-braces and other characteristics of these drafts [of his clarinet concerto in D] (and of other Süssmayr scores from around this time) with the same items in the Leningrad score, the similarities will be apparent.<sup>20</sup>

In a separate article, Tyson provides a detailed discussion along with adjoining photocopied examples to compare several handwriting traits found in Süssmayr works in 1791 and 1792 with the same features found in Mozart's late handwriting. The features include the system brace, the short diagonal lines appearing at the bottom of the brace, the terminal flourish at the end of a final staff, and the written version of words such as "Basso" and Fine.<sup>21</sup>

Still, it seems somewhat amazing that both the early and current historians would not immediately recognize that the Leningrad manuscript was not a Mozart autograph. Tyson speculates that in working with Mozart's autographs, Süssmayr may have assumed some of the characteristics of Mozart's handwriting, accounting for the mistaken identity of Mozart as the composer of the Leningrad manuscript.<sup>22</sup>

Wolfgang Plath is under the impression that the two pens are in fact quite different and should not be easily confused. Plath attributes the misconception that they are similar to Ignaz Edlem von Mosel. In 1838, Mosel led an investigation by the Royal Library in Vienna to determine the composer who completed the *Requiem*, K.626. Mozart's widow Constanza had insisted that certainly it was Mozart's writing and that Mozart himself completed the work, but there were several instances in which she contradicted herself. In an attempt to enable Constanza to save face and, at the same time, identify the composer who completed the *Requiem*, Mosel commented that there were some strong similarities between the handwriting of Mozart and Süssmayr. According to Plath, Mosel's statement was erroneously accepted as fact.<sup>23</sup>

Inconsistencies also surround the dating of K.412 and K.514. The composition date of K.412 is uncertain, because Mozart neither dated the autograph nor did he include the work in his catalog. Köchel placed K.412 (formerly K.386b) before the last certainly dated work from 1782, K.387, dated by Mozart as "31 Dezember, 1782." Although he was not certain of the exact date of composition of K.412, as seen by his notation "composed apparently at the end of 1782," Köchel concluded that it was composed in 1782, due to the '1782' date appearing in a different hand in the upper right hand corner of the autograph. Köchel noted the different penmanship in his catalog and attributed the writing to Johann André, editor of the André edition.<sup>24</sup>

The confusing date "6. April, 797 [sic]" appearing in the upper right hand corner of the Leningrad manuscript (K.514) has led historians to believe that the concerto was composed in 1787. This assumption is based on the correlation of the date, April 6th, with the "Lamentationes Jeremiae" chant appearing in measures 67-79 of the solo horn part mid-

way through the Leningrad manuscript. The same passage does not appear in the solo horn part in the facsimile of the autograph sketch.<sup>25</sup> The material is newly-composed by the writer of the Leningrad manuscript. Since the lamentation is used in the Catholic church during the Santo Venerdi feast every year on Good Friday, historians have thought that K.514 was written in April 6th, in the year when good Friday landed on April 6th. At first glance, '797' appears to be an incorrect notation that stands for 1797. But scholars have ruled out this year because in 1797, Good Friday did not fall on April 6th. Because Mozart was the assumed composer and because he died in 1791, the proper year was considered to be 1787, because 1787 was the only year during Mozart's lifetime that Good Friday landed on April 6th.<sup>26</sup>

In an attempt to date uncertainly dated works, Alan Tyson has classified the Mozart autographs by paper type. He inspected the paper quality, the staff ruling and the watermarks and then dated the work based on other certainly dated works having the same paper type. After studying the paper types found in K.412, Tyson explains that there are four types of paper used by Mozart and that three of these paper types are found only in works that are known to be composed in 1790 and 1791. He concludes that "the first movement was finished, and the rondo drafted but not completed, at some time in 1791, probably in the last ten months of 1791."<sup>27</sup> Tyson implies that K.412 was composed very near to Mozart's death, and that possibly illness or death interrupted the completion of K.412.

Until recently the explanation for interpreting the figure '797' as '1787' has been that it was either a mistake or a typical Mozart prank. However, after examining the handwriting in the Leningrad manuscript, Alan Tyson concludes that the date should truly read "6. April, 792."

Since the rondo draft has now been shown to have been written by Mozart in 1791, we can accordingly rule out "1797" as a slip or a joke for "1787." It so happens that the writer (in my view Süssmayr) made a small horizontal line to the bottom of the "7," making it look like a "2."<sup>28</sup>

Tyson concludes that Süssmayr completed or composed the *Rondo* from K.514 on Good Friday, April 6th, 1792, only four months after Mozart's death. According to Plath, Mosel had earlier suggested this date to be "6 April, 1792," but because Mosel had assumed Mozart to be the composer of K.514, this date was assumed to be incorrect.<sup>29</sup>

### K.417

Most of the autograph pages from K.417 have been discovered. The discovered autograph pages include measures 1-176 of the first movement and the entire last movement. Unfortunately, the autograph pages for the last fourteen measures of the first movement and all of the second movement remain lost.

Believing the André edition to be the only available early source for the

second movement, early editors had to rely on the André edition for Mozart's notations in the second movement.<sup>30</sup> However, several early historians questioned the accuracy of the André edition. Köchel noted that the complete autograph was not available for André during the printing of the first edition.<sup>31</sup> Even if André possessed an accurate source for the second movement of K.417, it would be risky to conclude that his articulations are necessarily authentic because of his custom of adding articulations, as seen in the other movements of this concerto (Example 1) and the other Mozart horn concertos. On the other hand, the articulations that appear in the same passage of the AMGA compare more favorably with an autograph facsimile (Example 1).

Rudorff also was not convinced that the André edition was a reliable source for the second movement, as seen through his removal of many of the articulations appearing in the André edition (Example 2). Rudorff may have concluded that since changes in articulations occurred in passages where the autograph was available, it was also likely that alterations occur in passages where the autograph was lost.

Peter Damm discussed an early manuscript of K.417, which he referred to as "ms 15 393," held in the Stiftung Preussischer Kulturbesitz in Berlin.<sup>32</sup> Damm compares the manuscript with both the André edition and the autograph. He notes that the Berlin manuscript is produced very carefully according to the autograph. On the other hand, "comparing the manuscript copy [ms 15 393] to the first edition, it is easy to recognize that the first edition contains, along with some errors, changes by the editor."<sup>33</sup> Damm concludes that a comparison of the autograph with "ms 15 393" and the André edition shows that the "ms 15 393" is a more reliable source than the first edition.<sup>34</sup>

As a source of K.417 in the NMA, Franz Giegling used a manuscript copy from the Clementinum (University Library) in Prag. Apparently, Giegling considers the Clementinum copy to be a more accurate source for articulations in the second movement than either the AMGA or the André edition. On the other hand, Giegling notes that the Clementinum copy is not entirely reliable; several articulations in the solo horn part in the first movement of the Clementinum copy differ from the autograph.<sup>35</sup>

## K.447

K.447 is the only concerto with a completely preserved autograph. However, it is unclear exactly when the concerto was written. Köchel himself was uncertain of the date as seen by the entry in his catalog, "Composed apparently in 1783."<sup>36</sup> 1783 was chosen as the composition date because Mozart did not include K.447 in his (Mozart's) own catalog. Since Mozart began the catalog on February 9, 1784 and continued it until just prior to his death, Köchel felt that if Mozart had written K.447 later than February 9, 1784, then Mozart would have included it in his catalog. This theory is uncertain based on the fact that "it [Mozart's catalog] con-

tains only 145 numbers and reveals many gaps.”<sup>37</sup>

There is also considerable doubt that Mozart completed all three movements during the same period. Appearing in the Köchel catalog is a comment by Carl August André, son of Johann André, who had deduced from Mozart’s page numbers that the last two movements were composed considerably later than 1783.

Mozart composed the other movements later. The page numbering of the middle movement (pages one and two) begins and leads into the Finale (pages three through six) and the first movement again is numbered with pages one through five.<sup>38</sup>

The French musicologist Georges de Saint-Foix also thought that the entire concerto could not have been composed as early as 1783. Saint-Foix describes the orchestration and compositional practices as that of Mozart’s later style.

The orchestration of the accompaniment of K.447 is different than in the other concertos. Two clarinets and two bassoons replace the two oboes and the usual two horns. This singular event suggests a later period, probably after 1787. The different orchestration gives a more powerful, assured, and romantic timbre than that of the preceding concertos.

But the finale offers something more important to our arguments. In the relative minor section there is a reference to the theme of the *Romance*. The return of thematic and tonal material [from the second movement], changed by the difference in rhythm, is a rare event in Mozart and appears only in very late works.<sup>39</sup>

Peter Damm noted that the penmanship in the second and third movements is very similar. According to Damm, the new numbering of the pages in the second movement combined with the similar penmanship of the first and second movements suggests that the second and third movements were composed close together.<sup>40</sup>

Tyson links the first and third movements based on a similar paper type.

Most surprisingly the eleven leaves [that make up the autograph of K.447] are on paper of eight different types, all being single leaves except for two bifolia in the first movement, fols 2-3 and 4-5. Since the concerto’s last leaf is the same paper-type as fols 2-3 of the first movement, and probably even from the same sheet of paper, it would seem that the first and last movements were written at about the same time.<sup>41</sup>

Tyson’s paper studies not only link the first and third movements but also indicate a much later date for the composition of the entire concerto.

[Pages 4-5 are] a paper type that Mozart seems not to have used before working on *Don Giovanni* in the middle of 1787. The only other place in which I have found this paper-type is in two leaves of the autograph of the string-trio score of the six German dances K.571. The full orchestral score of K.571 was apparently finished in February 1787; but since the string-trio versions of orchestral dances seem usually to have been written long before the final orchestral versions, it seems likely that this version of K.571 and K.447 were both written around the time that Mozart was working on *Don Giovanni* in 1787, or possibly very shortly after.<sup>42</sup>

Determining Mozart's notations in many passages in K.495 is very difficult because a majority of the autograph pages are missing; only six of the twenty-three pages are currently recovered. The missing sections include the entire first movement, the opening twenty-one measures of the second movement, and approximately the first two-thirds of the last movement.<sup>43</sup>

Rudorff reports that only fragments of the autograph were available during the printing of the AMGA. The discovered fragments of K.495 were, "in accordance with Mozart's page numbering, pages 13, 14, 21, and 22 (from the archives of Julian André), page 15 (from the collection of Aloys Fuchs), and page 23 (belonging to the Königsliche Bibliothek in Berlin).<sup>44</sup> The more recent Pizka edition is also missing part of the autograph.

In the absence of the missing autograph pages, editors have turned to other sources. Among these editions are two early editions that were published within a year of each other, shortly after 1800: The André edition (Offenbach, 1802) and the "Contore delle arti e d'industria" (Vienna, 1803).<sup>45</sup> Almost all succeeding editions are based on these two editions. The important difference between the two editions is in the length of the movements: The movements of the Contore edition are considerably longer than those of the André edition (See Table 1). Because of its fragmented state, one cannot refer to the autograph to determine which of the two editions is more authentic.

**Table 1**

**K.495 movement lengths**

	André	Contore	Breitkopf & Härtel
1st mov't:	175 mm.	281 mm.	218 mm.
2nd mov't:	83 mm.	89 mm.	89 mm.
3rd mov't:	205 mm.	217 mm.	213 mm.

Several factors indicate that the André edition is incomplete. The development section in the first movement of the André edition is shorter than in any of the other first movements of Mozart's horn concertos.<sup>46</sup> In addition, a comparison of the section lengths in the other horn concertos suggests that the solo exposition in the André edition of K.495 is shorter than the same section in the other concertos. In contrast, the solo exposition and the development in the Contore edition of K.495 are similar in length to those sections in the other concertos. It so happens that the "missing" passages in the André edition occur in the solo exposition and the solo development.

In the second movement, the André edition appears to end prematurely, since it lacks ten measures of the coda, which are included at the end of

most other editions. According to Rudorff, the coda does not appear in the André edition because the last page of the autograph of the second movement was not available to André at the time of publication.

“Of special interest is the finding of page 15 of the autograph, which contains the lost conclusion to the *Andante*. . . One could imagine that this page was missing for André.”<sup>47</sup>

In the NMA, Giegling notes that “Carl August André obtained from Aloys Fuchs page 15 of K.495, the conclusion of the *Andante*.”<sup>48</sup> Succeeding editors have included the twelve-measure coda, presumably agreeing that, at the very least, the last autograph page of the second movement was unavailable to André.

The second movement of the André edition also contains discrepancies in articulation and notation.<sup>49</sup> André’s omission of the ties in the recurring theme correspondingly changes the note lengths and alters the rhythm (Example 3). In contrast, the articulations in the Breitkopf & Härtel edition represent more closely the rhythm and articulations of the available autograph.

The phrase in measures 84-92 in the third movement of the Contore edition and the Breitkopf & Härtel edition is not found in the André edition, explaining the difference in length in the last movement.<sup>50</sup> (See Table 1.)

The version of K.495 appearing in most current editions is in the likeness of the revised Breitkopf and Härtel edition (c.1879). For the most part, the Contore edition agrees with the revised Breitkopf & Härtel edition, but there are several minor deviations in the second movement.<sup>51</sup> A four measure interlude (measures 32-35) appearing in both the autograph and the André edition, is absent from the Contore edition. The interlude, leading into a restatement of the opening solo horn melody, is found in most other editions, including the editions of Robert Forberg and Breitkopf & Härtel. In measures 46-49, a four measure phrase is repeated. These extra four measures are possibly a result of the repeat signs in the autograph. These repeat signs have been considered editorial, and most subsequent editions are without the extra four-measure phrase.<sup>52</sup>

Until recently the revised Breitkopf & Härtel edition was thought to be the original reconstruction of the André edition of K.495. Not until its appearance as a reprint in Pizka’s *Das Horn bei Mozart* (1980) has the Contore edition recently come to light as the probable original long version. Why it was not examined earlier is uncertain. Damm suggests that because it was released only six months after the André edition, the Contore edition was thought to be a pirated copy of the André edition. Since it was thought that Kling reconstructed the André edition, there was no reason to believe that the Contore edition might contain the added passages that were missing from the André edition.<sup>53</sup>

It is probable that the Contore edition became known sometime around 1879. Not only did Breitkopf & Härtel publish a longer version of K.495 (c.1879), but Robert Forberg also released a long version of the concerto (c.1879). In addition, at the time of the AMGA publication (1881), Ernst

Rudorff became aware that the first version of K.495 in the AMGA, which bore the André format, was not completely accurate. He included on the bottom of the first page of K.495 in the main part of Series 12, the following notation: "A revised edition of this concerto, appearing in 1886, is found in the appendix of this volume."<sup>54</sup> This second version contains the notes, length, and formal proportions of the revised Breitkopf & Härtel edition.

Giegling considered the Contore edition to be a reliable source, despite some occasional inconsistencies. In fact, he used it as the primary source for much of K.495.

"If one can overlook the often inexactly placed articulations, [the Contore edition] is a fairly reliable source. The overall agreement with the available autograph is so great that one can assume that the autograph served as the copy for the Contore."<sup>55</sup>

Giegling discusses a third version of K.495, based on a copy held in Prag. He is not certain of its origin, but estimates its appearance sometime after 1800. Whereas the movements in the André edition are shorter than those in the Contore edition, Giegling notes that the first and second movements in the Prag copy are slightly longer than those in the Contore edition. Based on compositional traits and printing accuracy, Giegling considers the Contore edition a more accurate source than the Prag copy.

In the first movement, an additional eight measures of orchestral tutti appear after measure 92; later, one extra measure occurs because of rhythmic extension, and another measure is actually duplicated. The result is that the first movement of the [Prag] copy is eleven measures longer than the first movement of the Contore edition. In the second movement, an additional five-measure passage occurs after measure 31, being found in neither the Contore edition nor the André edition. The additional passages in the [Prag] copy, which do not necessarily sound unMozartean, do not fit motivically. Further, the numerous copy mistakes in the [Prag] copy undermine its value as a reliable source.<sup>56</sup>

Of special interest in the available autograph of K.495 is the curious fashion Mozart used for notation. In both the solo horn and orchestral parts, he used four different colored inks: Red, green, blue, and black. This unusual practice has often been dismissed as another Mozart prank. In the NMA, Franz Giegling questions that Mozart used the different colors merely for the fun of it. Giegling pursues the theory that this manner was instead a refined color code to show dynamic nuances that could not have been indicated with the available dynamic signs of the time.

Red ink meant an important thematic voice, whether in piano or forte. The green ink was understood as *soto voce*, withholding the voice, usually piano, but still with a soloistic demeanor or sound. The blue was an echo effect, to be brought forth by the horn with a different concept of sound. Black ink was a neutral sound, a withdrawn dynamic in the solo horn.<sup>57</sup>

## Conclusions

The date of K.495 is accepted as June 26, 1786, because Mozart included this work in his catalog. Combined with the preceding review of the historical evidence and recent research a new order is suggested for the Mozart horn concertos (Table 2):

Table 2

### Order of Concertos

Traditional order and date	Suggested order and date
K.412/514 (1782/1787)	K.417 (1783)
K.417 (1783)	K.495 (1786)
K.447 (1783)	K.447 (c.1787-88)
K.495 (1786)	K.412/514 (1791/1792)

Since it is difficult to recover Mozart's notations in many passages, due to the missing autograph pages, some discrepancies cannot be resolved with certainty. Even a careful editor cannot supply all of Mozart's notations as long as fragments of the autograph remain missing. In order to help make interpretive decisions, I have assembled a line-by-line score of some of the early sources. I would suggest using as many of the above mentioned sources in compiling such a score. This comparison has helped me immensely in examining the notations, articulations, dynamics, and length of current editions to any or all of these early sources.

In planning for a performance of the Mozart horn concertos, the performer should consider the history of the early editions in order to make an informed choice of a modern edition. No matter which edition is selected, performers should be careful to recognize between editorial markings and the composer's original material. The performer who is informed about the history of these concertos and is guided by a thorough understanding of the style of Mozart's day will present a more convincing and musical interpretation of Mozart's music.

Example 1. Articulations in the development of K.417, 1st mov't.



a. K.417, 1st mov't, mm. 91-96, solo horn, Pizka.



b. K.417, 1st mov't, mm. 91-96, solo horn, André.



c. K.417, 1st mov't, mm. 91-96, solo horn, AMGA.

Example 2. Main theme articulations in the 2nd mov't of K.417.



a. K.417, 2nd mov't, mm. 1-14, solo horn, André.



b. K.417, 2nd mov't, mm. 1-14, solo horn, AMGA.

Example 3. Main theme articulations in the 2nd mov't of K.495.



a. K.495, 2nd mov't, mm. 68-72, solo horn, Pizka.



b. K.495, 2nd mov't, mm. 68-72, solo horn, André.



c. K.495, 2nd mov't, mm. 68-72, solo horn, Breitkopf & Härtel.

## Notes

1. Robert Forberg, *Musikalien Verlags-Katalog*, Leipzig: Robert Forberg, 1894, 172.
2. Laureen Baillie, ed., British Library, *The Catalog of Printed Music in the British Library to 1980*, London: K.G. Saur, 1985, 35-36.
3. *Ibid*, 35.
4. Breitkopf & Härtel, *Verzeichnis des Musikalischen-Verlags, Vol. 1*, Leipzig: Breitkopf & Härtel, 1891, 444.
5. Friedrich Hofmeister, *Verzeichnis des Musikalien-Verlags*, Leipzig: Friedrich Hofmeister, 1887, 443.
6. Friedrich Hofmeister, *Verzeichnis des Musikalien-Verlags*, Leipzig: Friedrich Hofmeister, 1887, 443.
7. Ernst Rudorff, *W.A. Mozarts Werke, Kritisch Durchgesehene Gesamtausgabe, Ser. 12, Nos. 16-19*, Leipzig: Breitkopf & Härtel, 1905, 135-206.
8. Alan Tyson, "Mozart's Horn Concertos: New Datings and the Identification of Handwriting," *Mozart Jahrbuch* 1987/88, 121. In 1980, while examining a volume of Süßmayr's autographs, Tyson "was astonished to find three leaves in Mozart's handwriting! Soon it became clear that [Tyson] had found the lost ending of the *Concert-Rondo*."
9. Peter Damm, "Did Mozart Really Compose Only Four Horn Concertos?," *Horn Call*, 10 no. 2 (1980): 24.
10. Jim Collorafi, "On Reconstructing Mozart's Unfinished Horn Concerti," *Horn Call* 12, no. 2 (1982): 14.
11. Pizka, *Das Horn bei Mozart*, Kirchheim: Hans Pizka Edition, 1980, 133-39. Mozart sketched isolated measures in the remainder of the *Rondo*.
12. Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis Sämtlicher Tonwerke W.A. Mozarts*, Wiesbaden: Breitkopf & Härtel, 1862, Rep. ed., Franz Giegling et al., Zürich: Breitkopf & Härtel, 1964, 428.
13. Ernst Rudorff, *W.A. Mozarts Werke, Kritisch Durchgesehene Gesamtausgabe, Revisionsbericht*, Leipzig: Breitkopf & Härtel, 1886, Ser. 12, 12.
14. Franz Giegling, ed., *Neue Mozart Ausgabe*, Ser. 5, No. 14, Kassel: Barenreiter, 1987, XVII-XII.
15. Rudorff, *Revisionsbericht*, 12.
16. Dmitri Kolbin, "Ein Wiedergefundenes Mozart Autograph," *Mozart Jahrbuch* 1967, 198. Apparently, the Leningrad manuscript had been lost for some time before its rediscovery by Kolbin in Leningrad.
17. Wolfgang Plath, "Zur Echtheitsfrage bei Mozart," *Mozart Jahrbuch* 1971, 26-27.
18. Wolfgang Plath, "Noch ein Requiem-Briefe," *Acta Mozartiana* 28, no. 4 (1981): 99.
19. Damm, "Gedanken zu den Hornkonzerten von W.A. Mozart," *Wiener Figaro* 46 (1979): 20.
20. Alan Tyson, *Mozart: Studies of the Autograph Scores*, London: Cambridge, 1987, 253.
21. Tyson, "Mozart's Horn Concertos," 124.

22. *Ibid*, 124.
23. Plath, "Noch ein Requiem-Breif," 96-99.
24. Köchel, *Verzeichnis*, 428.
25. Pizka, *Das Horn bei Mozart*, 117.
26. Tyson, "Mozart's Horn Concertos," 123. "In fact Good Friday fell on 6 April in only three years between 1708 and 1849: these were 1787, 1792, and 1798 (not 1797)."
27. Tyson, *Autograph Scores*, 251-52.
28. *Ibid*, 253.
29. Plath, "Noch ein Requiem-Brief," 99.
30. Rudorff, *Revisionsbericht*, 12.
31. Köchel, *Verzeichnis*, 446.
32. Damm, "Gedanken," 22.
33. *Ibid*, 22.
34. *Ibid*, 23.
35. Giegling, NMA, XII.
36. Köchel, *Verzeichnis*, 447.
39. Georges Saint-Foix, *W.A. Mozart: sa vie musicale*, Paris: Brower et cie, 1937, 243-44.
40. Damm, "Gedanken," 25.
41. Tyson, "Mozart's Horn Concertos," 122.
42. *Ibid*, 122.
43. Pizka, *Das Horn bei Mozart*, 81-92.
44. Rudorff, *Revisionsbericht*, 12.
45. Köchel, *Chronologisch-thematisches Verzeichnis*, Wiesbaden: Breitkopf & Härtel, 1862, Rep. ed., Alfred Einstein, Leipzig: Breitkopf & Härtel, 1937, 623. Although the 1964 edition of the Köchel catalog lists the Vienna edition as the "Contojo delle arti e d'industria [p. 550]," this edition will be referred to in this article as the Contore edition.
46. Damm, "Gedanken," 27.
47. Rudorff, *Revisionsbericht*, 13.
48. Giegling, NMA, XIII.
49. See Rudorff, *Revisionsbericht*, 13, for a list of some of the discrepancies.
50. Giegling, NMA, XIV. Giegling notes that parts of the large middle solo in the last movement were removed: Eight measures in one place and four measures in another for a total of twelve measures. Since the third movement of the André edition is 205 measures, we can only assume that the third movement of the Contore edition is 217 measures.
51. Pizka, *Das Horn bei Mozart*, 1980, 104-7.
52. Giegling, NMA, XIII.
53. Damm, personal communication, 1987.
54. Rudorff, *W.A. Mozarts Werke*, 187.
55. Giegling, NMA, XIV.
56. *Ibid*, XIV-XV.
57. *Ibid*, XIII.

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# **A Complete Discography of Recordings Made by Philip Farkas, James Chambers, and Mason Jones**

Compiled by Richard Decker

*In March of 1988, when I was still the IHS Newsletter Editor, I started compiling the recording information on Philip Farkas, James Chambers and Mason Jones as they were to be honored at the 20th International Horn Society Workshop in Potsdam, NY in June of 1988. The original intent to publish the materials in the June 1988 Newsletter had to be abandoned as the amount of materials quickly mushroomed into this lengthy listing detailing the recording activities of these three great hornists. Readers will find not only solo and chamber activities listed but also recordings as Principal Horn in the orchestras in which these three participated over the years. Although all attempts have been made to accurately list all of their recordings, no claims to total accuracy or completeness should be assumed. I hope that these listings assist you in not only locating but also listening to the artistry of these great horn players through their many productive years.*

*Many individuals have assisted in the completion of this discography. Philip Farkas, James Chambers, and Mason Jones all provided invaluable written and oral materials detailing their recording activities in addition to checking my resultant listings for accuracy. Norman Schweikert and Richard Oldberg from the Chicago Symphony assisted with Philip Farkas's listings. David Glassman from the Philadelphia Orchestra, Otis Moore from Robin Hood Dell, and Bernadette Moore from RAC Records assisted with Mason Jones's listings. Darrin Britting from the New York Philharmonic helped with the James Chambers listings. Joseph Dalton and Nathaniel Brewster from the CBS Record Archives were very helpful with both the Chambers and Jones records. Additionally Bob Fries and Nolan Miller, hornists with the Philadelphia Orchestra, checked listings also for accuracy. Curtiss Blake also provided invaluable information on their solo and chamber recordings as well. To all these helpful individuals who made this project possible I am very grateful.*

*For those interested in the research methodology or perhaps interested in pursuing further research on these discographies, a few words are perhaps in order. Philip Farkas's listings are the most complete and accurate of the three. With the exception of identifying some very early recordings, including some WGN Broadcast tapes, there probably aren't very many more commercial recordings of Philip's playing that aren't*

*listed. Carl Volker's checklist of CSO recordings encompassing 1954-65 provided many of the entries listed. Interested hornists could probably find some recent tapes from clinics, regional, and international workshops that are not listed.*

*The discography for James Chambers is probably the least complete of the three. Most notably, the 1967-69 period in the New York Philharmonic is not included. Information for the Chambers listings came principally from a comprehensive listing from Columbia records detailing recordings from 1946 until 1967. Mr. Chambers indicated he had played numerous recording sessions with independent free-lance orchestras in the New York City area in the 1950's (e.g. Stadium Orchestra recorded Don Juan and Til Eulenspiegel with Fritz Reiner; Columbia Orchestra with Stowkowski conducting) but he personally had no records to determine which recordings he actually played for sure. Readers will note the absence of many of the concertos recorded by the Philharmonic since Joseph Singer participated on most of those as Principal Horn. Also, Mr. Singer recorded much of the Kostelanetz material that was recorded. There are a few "Pops" recordings recorded by Mr. Chambers with Kostelanetz and the New York Philharmonic but these are not listed.*

*Mason Jones's listing were the most difficult to assemble as there were no archives that included all the included information on recording date, composition, conductor, and record numbers in one source. Hence, a great deal of cross checking between source listings was necessary to arrive at the enclosed listings. All attempts have been made to be as accurate as possible. Mason Jones's listings were compiled from extensive information that Mason supplied from his own files and various listings provided by Columbia Records, RCA Records, and EMI records, going well back into the 1930's in some cases.*

*Philip Farkas, James Chambers, and Mason Jones received their copies of the Discography at the Workshop in Potsdam in 1988. The following concluding remarks were made during that presentation: "So among tonight's honorees, over 1500 compositions were recorded; over 600 recordings released, scores of excerpt books, solos, and methods have been published; innumerable regional and international workshop appearances have been made, and legions of your horn students now occupy horn positions the world over. May this discography help to acknowledge your own immense contributions to the horn playing profession. We salute you for your longevity, your stamina, and your musicianship."*

*Richard Decker  
Syracuse Symphony*

## PHILIP FARKAS DISCOGRAPHY

### 1939-1941

#### Chicago Symphony with Frederick Stock, Conductor

All recorded on 78 RPM Discs

Brahms	Tragic Overture	Columbia Set X-214	4/26/41
Brahms	Serenade No. 1 (Minuet only)	Columbia C-12909D (in set X-214)	4/26/41
Brahms	Symphony No. 3	Columbia Set M-443/Entre RL-3103	11/23/40
Enesco	Rumanian Rhapsody #1	Columbia 11608-D/Set X-203/Entre RL3002	4/25/41
Glazounov	Carnaval Overture	Columbia C-11771D/Entre RL-3022	4/26/41
Glazounov	Two Waltzes Op.47/51 (D & F Major)	Columbia Set X-232/Entre RL-3022	4/26/41
GLiere	Symphony No. 3 (Scherzo only)	Columbia C-11697D/Entre RL-3022	4/25/41
Ippolitov-Ivanov	Procession of Sardar	Columbia 11738-D/Entre RL-3022	1/17/40
Mozart	Symphony No. 38 in D Prague	Columbia Set M-410/Entre RL-3026	3/11 & 4/10/40
Paganini	Moto Perpetuo (Arr. Stock)	Columbia 11738-D	4/26/41
Ponchielli	La Gioconda - Dance of the Hours	Columbia C-116221D/Entre RL-3022	4/26/41
Reznicek	Donna Diana Overture	Columbia 11607-D/Set X-203/Entre RL3002	4/25/41
Saint-Saens	Cello Cto. in a minor (Piatigorsky)	Columbia Set X-282	3/6/40
Saint-Saens	Danse Macabre	Columbia C-11251D/Entre RL-3022	1/12/40
Schubert	Symphony No. 9 in C Major	Columbia Set M-403/Entre RL-3008	1/24/40
Schumann	Symphony No. 4	Columbia Set M-475/Entre RL-3026	4/25/41
Sibelius	Swan of Tuonela	Columbia 11388-D/Entre RL-3002	4/10/40
Strauss	Also Sprach Zarathustra	Columbia Set M-421	1/17/40
Tchaikovsky	Violin Concerto (Milstein)	Columbia M-413/ML4053/Entre RL3032/6631	3/6/40
Tchaikovsky	Nutcracker Suite	Columbia Set M-395/Entre RL-3022	11/28/39
Toch	Pinocchio, A Merry Overture	Columbia C-11665D/RCA DPL 1-0490	4/26/41
Walton	Scapino Overture	Columbia 11945-D/RCA DPL 1-0245	4/26/41
Weber	Euryanthe Overture	Columbia 11179-D	1/17/40

### 1941-1942

#### Cleveland Orchestra with A. Rodzinski, Conductor

All recorded on 78 RPM Discs

Debussy	La Mer	Columbia Set M-531
Jarnefelt	Praeludium	Columbia Set M-514
Kern	Showboat Scenario	Columbia Set M-495
Mendelssohn	Midsummer Night's Dream	Columbia Set M-504
Ravel	Daphnis & Chloe, 2nd Suite	Columbia Set X-230
Shostakovich	Symphony No. 5	Columbia Set M-520
Sibelius	Symphony No. 5	Columbia Set M-514
Strauss	Salome's Dance	Columbia 11781-D
Weber	Der Freischutz Overture	Columbia 11817-D

## 1945-1946

### Boston Symphony with S. Koussevitzky, Conductor

All recorded on 78 RPM Discs

Copland	Appalachian Spring	RCA Victor ?
Copland	Lincoln Portrait	RCA Victor DM-1088
Prokofiev	Romeo & Juliet Suite #2	RCA Victor 11-9610-A
Prokofiev	Symphony No. 5	RCA Victor DM-1095

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## 1946-1947

### Cleveland Orchestra with G. Szell

Beethoven	Symphony No. 4 (C. 1946)
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## 1950

### WGN Orchestra

Humperdinck	Hansel & Gretel Excerpts	Silvertone Records (Sears & Roebuck)
Tchaikovsky	Symphony No. 2 (Broadcast)	
Respighi	Roman Festivals (Broadcast)	

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## 1947-1954

### Chicago Symphony

Khatchaturian	Gayne Ballet Suite No. 1	Rodzinski	RCA M-1212/Camden CFL-102	11/18/47
Mendelssohn	Symphony No. 3	Rodzinski	RCA M-1285/LM-1053	11/18/47
Strauss	Also Sprach Zarathustra	Rodzinski	RCA M-1285/LM-1060	11/17/47
Wagner	Tristan: Prelude to Act III	Rodzinski	RCA M-1258	11/17/47
Wagner	Tristan: Prelude & Love Death	Rodzinski	RCA M-1230/V-21/LM-1060	12/13/47
Brahms	Symphony No. 1	Kubelik	Mercury 18023/14023/50007	4/21/52
Dvorak	New World Symphony	Kubelik	Mercury MG 50002/18022/14022/MG3-4501	11/20-21/51
Hindemith	Symphonic Metamorphoses	Kubelik	Mercury Classics MG 50024/50027/MG3-4501	4/4/53
Mozart	Symphony No. 34 & No. 38	Kubelik	Mercury Classics MG 50015/14022/18022	#34:12/6/52 #38:4/3/53
Mussorgsky	Pictures At An Exhibition	Kubelik	Mercury 18028/14028/50000/MG3-4500	4/23-24/51
Schoenberg	Five Pieces, Op. 16	Kubelik	Mercury MG 50024/50026/75036	4/4/53
Smetana	Ma Vlast	Kubelik	Mercury Classics OL-2-100/18026/14026	12/4-6/52
Tchaikovsky	Symphony No. 4	Kubelik	Mercury MG 50003/14024/18024/MG3-4501	11/19-20/51
Tchaikovsky	Symphony No. 6	Kubelik	Mercury 18020/14020/50006/MG3-4500	4/22/52
Bartok	Miraculous Mandarin	Dorati	Mercury M-50038/50101	1/29-30/54
Kodaly	Peacock Variations	Dorati	Mercury M-50038	1/29-30/54
Schubert	Symphony No. 8	Dorati	Mercury 18018/14018/50037	1/29-30/54
Tchaikovsky	Romeo & Juliet Overture-Fantasy	Dorati	Mercury M-50037/14018/18018	1/29-30/54

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# 1954-1960

## Chicago Symphony with Fritz Reiner, Conductor

		Record Numbers	Recording Date
Albeniz	Iberia, Fete-Dieu & Triana/Navarra	LM-LSC-2230/CD RCD1-5404	4/26/58
Bartok	Concerto for Orchestra	LM-LSC-1934/CD 5604-2-RC	10/22/55
Bartok	Hungarian Sketches	LM-LSC-2374	12/29/58
Beethoven	Coriolanus Overture	LM-LSC-2343	5/4/59
Beethoven	Fidelio Overture, Op. 72	LM-LSC-1991	12/12/55
Beethoven	Symphony No. 3, - Eroica	LM-1899	12/4/54
Beethoven	Symphony No. 5, Op. 67	LM-LSC-2343/CD RCD1-5403	5/4/59
Beethoven	Symphony No. 7, Op. 92	LM-LSC-1991/CD 6376-2-RC	12/24/55
Borodin	Prince Igor March	LM-LSC-2423 (Del.)/VICS-1068	3/14/59
Brahms	Piano Concerto No. 1, (A. Rubenstein)	LM-1831/CD 5668-2-RC	4/17/54
Brahms	Piano Concerto No. 2 (Emil Gilels, Pno)	LM-LSC-2219 (DEL.)/VICS-1026/RCD1-5406	2/8 & 10/58
Brahms	Concerto for Violin & Orch. (Heifetz)	LM-LSC-1903/CD RCD1-5402	2/21-22/55
Brahms	Symphony No. 3, Op. 90	LM-LSC-2209	12/14/57
Brahms	Tragic Overture	LM-2209/LSC-2241	12/14/57
Debussy	Images: Iberia	LSC-2222(DEL.)/VICS-1025/CD RCD1-4934	3/4/57
Debussy	La Mer	LM-LSC-2462/CD RCD1-7018	2/27/60
Defalla	La Vida Breve & Three Cornered Hat	LM-LSC-2230/CD RCD1-5404	4/26/58
Dvorak	Carneval Overture, Op. 92	LM-1999/VICS-1424/CD 5606-2-RC	1/7/56
Dvorak	New World Symphony, Op. 95	LM-LSC-2214/CD 5606-2-RC	11/9/57
Glinka	Russian & Ludmilla Overture	LM-LSC-2423 (Del.)/VICS-1068M	3/14/59
Granados	Goyescas, Intermezzo	LM-LSC-2230	4/26/58
Haydn	Symphony No. 88 in G Major	LM-LSC-6087/VICS-1366	2/6/60
Hovhaness	Mysterious Mountain, Op. 132	LM-LSC-2251/CD 5733-2-RC	4/28/58
Kabalevsky	Colas Breugnon Overture, Op. 24	LM-LSC-2423 (Del.)/VICS-1068	3/14/59
Liebermann	Concerto for Jazz Band & Orchestra	LM-1888	12/6/54
Liszt	Mefisto Waltz	LM-1999 (DEL.)/VICS-1025	12/10/55
Liszt	Todtentanz (Byron Janis, Piano)	LM-LSC-2541	2/23/59
Mahler	Das Lied Von Der Erde (Forrester, Lewis)	LM-LSC-6087/VICS-1390/CD 5248-2-RC	11/7 & 9/59
Mahler	Symphony No. 4 (L. Della Casa, Sop.)	LM-LSC-2364/CD 5722-2-RC	12/6/58
Mendelssohn	Fingal's Cave Overture, Op. 26	LM-LSC-2241/VICS-1424	1/7/56
Mozart	Concerto for Piano & Orch #25 in C	LM-LSC-2287	2/15/58
Mozart	Divertimento No. 17 in D, KV 337	LM-1966/CD 6376-2-RC	4/26/55
Mozart	Don Giovanni Overture, KV 527	LM-LSC-2287	3/14/59
Mozart	Symphonies No. 36 & No. 41	LM-6035/LM-2114/VICS-1336	4/26/54
Mozart	Symphony No. 39, KV 543	LM-6035	4/23/55
Mozart	Symphony No. 40, KV 550	LM-6035/LM-2114	4/25/55
Mussorgsky	Night on Bare Mountain	LSC-2423 (DEL.)/VICS-1068/CD 5602-2-RC	3/14/59
Mussorgsky	Pictures At An Exhibition (Orch. Ravel)	LM-LSC-2201/CD RCD1-5407	12/7/57
Prokofiev	Alexander Nevsky Op. 78 (R. Elias)	LM-LSC-2395/CD 5605-2-RC	3/7 & 9/59
Prokofiev	Lt. Kije Suite, Op. 60	LM-LSC-2150/CD 5602-2-RC	3/2/57
Rachmaninoff	Piano Concerto No. 1 (B. Janis)	LM-2127 (DEL.)/VICS-1101	3/2/57
Rachmaninoff	Piano Concerto No. 2 (Rubenstein)	LM-LSC-2068/CD RCD1-4934	1/9/56
Rachmaninoff	Isle of the Dead, Op. 29	LM-LSC-2183	4/13/57
Rachmaninoff	Rhapsody on theme of Paganini, Op. 43	LM-LSC-2430/CD RCD1-4934	1/16/56

Ravel	Alborada Del Gracioso	LM-LSC-2222/VICS-1199/CD 5720-2-RC	4/13/57
Ravel	Pavanne For A Dead Princess	LM-LSC-2183/VICS-1199/CD 5720-2-RC	3/2/57
Ravel	Rhapsodie Espagnole	LM-LSC-2183/CD 5720-2-RC	11/3/56
Ravel	Valses Nobles Et Sentimentales	LM-LSC-2222/VICS-1199/CD 5720-2-RC	4/15/57
Respighi	Pines & Fountains of Rome	LM-LSC-2436/CD RCD1-5407	10/24/59
Rimsky-Korsakov	Scheherazade, Op. 25	LM-LSC-2446/CD RCD1-7018	2/8/60
Rossini	Overtures—Barber of Seville/Cenerentola		
	William Tell/La Scala Di Seta		
	Il Signor Bruschino	LM-LSC-2318	11/22/58
Schubert	Symphony No. 5 in B Flat	LML-LSC-2516	4/27/60
Schubert	Symphony No. 8 in b minor	LM-LSC-2516/CD RCD1-5403	3/26/60
Schumann	Piano Concerto in a minor (Van Cliburn)	LM-LSC-2455	4/16/60
Smetana	Bartered Bride Overture	LM-1999/VICS-1424	12/12/55
J. Strauss	Waltzes (Various)	LM-LSC-2500/CD RCD1-5405	4/25-26/60
J. Strauss	Village Swallows Waltzes, Op. 164	LM-LSC-2112/CD RCD1-5405	4/15/57
J. Strauss Jr	Waltzes (Blue Danube, Emperor, etc.)	LML-LSC-2112/CD RCD1-5405	4/15/57
Strauss	Also Sprach Zarathustra, Op. 30	LM-LSC-1806/VICS-1265/CD 5721-2-RC	3/8/54
Strauss	Le Bourgeois Gentilhomme, Op. 60	LM-6047/VICS-1199/CD 5721-2-RC	4/17-18/56
Strauss	Burleske for Piano & Orch. (B. Janis)	LM-2127 (DEL)/VICS-1101/CD 5734-2-RC	3/2/57
Strauss	Don Juan, Op. 20	LM-1888/VICS-1392/CD RCD1-5408	12/6/54
Strauss	Don Juan, Op. 20	LM-LSC-2462	2/6/60
Strauss	Don Quixote, Op. 35 (Janigro & Preves)	LD-LDS-2364/CD 5734-2-RC	4/11/59
Strauss	Ein Heldenleben, Op. 40	LM-1807 (DEL)/VICS-1042/CD RCD1-5408	3/6/54
Strauss	Elektra, Op. 58 (Selected Scenes)	LM-6047/CD 5603-2-RC	4/14-16/56
Strauss	Rosenkavalier Waltzes (Arr. Reiner)	LM-LSC-2112/CD 5721-2-RC	4/15/57
Strauss	Salome, Op. 54 (Dance of Seven Veils)	LM-1806/VICS-1424	3/6/54
Strauss	Salome, Final Scene (Inge Borkh, Sop.)	LM-6047/VICS-1392/CD 5603-2-RC	12/10/55
Strauss	Sinfonia Domestica, Op. 53	LM-2107/VICS-1104	11/5/56
Stravinsky	Fairy's Kiss, Divertimento	LM-LSC-2251/CD 5733-2-RC	4/28/58
Stravinsky	Song of the Nightingale	LM-LSC-2150/CD 5733-2-RC	11/3/56
Tchaikovsky	Marche Slave &		
	Marche Miniature (Op. 43)	LSC-2423 (DEL)/VICS-1068/CD 5602-2-RC	3/14/59
Tchaikovsky	Nutcracker Excerpts, Op. 71	LM-LSC-2328/CD 5642-2-RC	3/21/59
Tchaikovsky	Piano Concerto No. 1 (Emil Gilels)	LM-1969 (DEL)/VICS-1039	10/29/55
Tchaikovsky	Violin Concerto (Heifetz)	LM-LSC-2129	4/18/57
Tchaikovsky	1812 Overture, Op. 49	LM-1999 (DEL)/VICS-1025/CD 5642-2-RC	1/7/56
Tchaikovsky	Symphony No. 6, Op. 74 (Pathetique)	LM-LSC-2216/CD 5602-2-RC	4/16/57
Wagner	Die Meistersinger Excerpts	LM-LSC-2441/CD RCD1-4738	4/18/59
Wagner	Siegfried's Rhine Journe & Fun. Music	LM-LSC-2441/CD RCD1-4738	4/18/59
Weber	Invitation to the Dance, Op. 65	LM-LSC-2112	4/15/57
Weinberger	Schwanda Polka & Fugue	LM-1999/VICS-1424/CD 5606-2-RC	1/7/56

## Miscellaneous Recordings with Chicago Symphony

Beethoven	Piano Concerto No. 3 (Graffman)	Hendl	LM-LSC-2396/VICS-1059	5/5/59
Lalo	Symphonie Espagnole (Szeryng)	Hendl	LM-LSC-2456/VICS-1064	2/28/59
Sibelius	Violin Concerto (Heifetz)	Hendl	LM-LSC-2435/4010	1/10 & 12/59

## **Solo & Chamber Music**

### **American Woodwind Quintet — Contemporary American Music — Golden Crest Records CR 4075 C. 1970**

Benson, Warren: Marche  
Bright, Houston: Short Dances  
Hadad, Donald: Blues Au Vent  
Kaufmann, Walter: Partita  
White, Donald: Three for Five  
Zaninelli, Luigi: Dance Variations

### **American Woodwind Quintet — Coronet 1709**

Heiden, Bernhard: Intrada (WW + SAX)

### **Chicago Symphony Woodwind Quintet — Woodwind Quintets Audiophile Records AP—14, AP-15, AP-16, AP-17**

Chaminade, Cecil: Scarf Dance (#17)  
Danzl: Quintet, Op. 56, No. 2 (#16)  
Debussy: Golliwog's Cakewalk (17, SAGA 5361)  
Debussy: The Little Negro (#14)  
Delibes, Leo: La Source (#17)  
Dvorak: Humoresque, Op. 101/7 (#17)  
Gould, Morton: Pavane (#17)  
Guentzel, Gus: Scherzo, Op. 17 (#16)  
Guion, David: The Harmonica Player (#17)  
Hartley, Walter: Divertissement (#16)  
Haydn, F.: Capriccio (#17)  
Haydn, F.: Presto (#16)  
Hindemith: Kleinkammermusik Op. 24/2 (#15)  
Huffer, Fred: Sailor's Hornpipe (#17)  
Hunter, Eugene: Danse Humoresque (#17)  
Ibert: Three Short Pieces (#15)  
Klughardt, August: Quintet Op. 79 (#14)  
Leclair, Jean-Marie: Minuet & Hunting Scene (#14)  
Lefebvre, Charles: Suite Op. 57 (#16)  
Milhaud, D.: La Cheminee Du Roi Rene (#15)  
Mussorgsky: Ballet of Chicks in Shells (#17)  
Mozart, W.: Menuet (#17)  
Paganini, N.: La Chasse (#16)  
Pierne, G.: Entance of the Little Fauns (#17)  
Pierne, G.: March of the Tin Soldiers (#17, SAGA-5361)  
Pietsch: Lullaby & Humoresque (#17)  
Ravel, M.: Piece En Forme De Habanera (#16)  
Rimsky-Korsakov: Flight of the Bumblebee (#14)  
Shostakovitch, D.: Polka (#14)  
Somis, G.: Adagio & Allegro from Violin Sonata (#16)  
Stravinsky: Pastorale (#14)  
Tchaikovsky: Humoresque (#17)

## **Chicago Symphony Brass Ensemble — Audiophile AP-32**

Handy, W.C.: St. Louis Blues  
Lebow, Leonard: Brass Quintet (1954)  
Lebow, L.: Suite for Brass (1952)

## **Philip Farkas French Horn Solos (With Pianist Marion Hall) Coronet Recording Stereo #1293-S**

Bozza, Eugene: En Foret, Op. 40  
Francaix: Canon in Octave  
Gallay: Unmeasured Preludes  
Glazounov, A.: Reverie in Ob, Op. 24  
Gliere, R.: Intermezzo Op. 35  
Piantoni, L.: Air De Chasse  
Schumann, Robert: Adagio & Allegro, Op. 70 in Ab

## **Dick Schory Percussion (3 Albums)**

1) Wild Percussion and Horns A' Plenty     RCA Victor LSP2289 (With Ethel Merker/Frank Brouk)  
2) Runnin' Wild     RCA Victor LSA2306

## **Recording with Nat King Cole, Portrait of Jenny**

## **Jingles with Budweiser Beer & United Airlines**

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## **IHS Workshops**

### **1st Workshop — 1969**

1) General Session (6/17/69, 1:00-2:30 P.M.) Topic?

### **2nd Workshop — 1970**

1) Recital (Horn Quartet with M. Bloom, I. Lanzky-Otto & B. Tuckwell): Muller, Erinnerung An Tyrol & Klein Aber Neidlich.—Workshop Record

### **3rd Workshop — 1971**

1) General Session (6/14/71, 10:15-11:15 A.M.) Topic?  
2) Gallay, Jacques: Horn Quartet — Workshop Recording

### **4th Workshop — 1972**

1) Host for Workshop at Indiana University

### **5th Workshop — 1973**

1) General Session — Authentic Interpretation of Horn Passages as Taught to Me by 30 Authentic Conductors  
(6/20/73)

#### 6th Workshop – 1974

- 1) Session – All About the Inner Workings of That Mechanical Marvel – The Horn, Or What To Do Until the Plumber Comes. (6/10/74)

#### 7th Workshop – 1975

- 1) Public Lesson
- 2) Harris, Albert: Theme & Variations (8 Horns) – Workshop Record
- 3) McGovern, M.: Octiphony & Corno Pastico (8 Horns) – Workshop Record

#### 12th Workshop – 1980

- 1) Koper, Karl-Heinz: Coup De Cors (12 Horns) – Workshop Recording
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## JAMES CHAMBERS DISCOGRAPHY

Additional recording activity that is not listed in the materials below includes the 1967-79 time period as principal horn with the New York Philharmonic and numerous freelance recordings made in the 50's with independent orchestras in New York City, e.g., Stadium Orchestra (*Don Juan* and Till with Reiner), Columbia Orchestra (Stokowski conducting), et. al. Readers will note the absence of many of the concertos recorded by the Philharmonic since Joseph Singer participated on most of those as principal horn. Also, Mr. Singer recorded much of the Kostelanetz material that was recorded. There are a few recordings of pops material recorded by Mr. Chambers with Kostelanetz and the New York Philharmonic that have not been listed due to space restrictions and their lack of major interest to hornists.

### Solo

- 1) Award Artist Series 704 (Horn & Piano)  
Bakelelnikov, Vladimir: Cavatina  
Bradford, M.: March in Canon in A Flat  
Clerisse, Robert: Chant Sans Paroles  
Corelli, Arcangelo: Sonata in F  
Heiden, B.: Sonata  
Hermann, R.: Concerto  
Mozart, L.: Sinfonia Da Camara in D  
Pianatoni, Louis: Air De Chasse  
Poot, Marcell: Sarabande
- 2) Gold on Silk (Solos with Doc Severinsen, Will Bradley, Don Butterfield) Golden Crest ?

### Brass

- 1) New York Philharmonic Brass Ensemble – Golden Crest 4003  
Ewald, Victor: Quintet (Symphony) in Bb Op. 5  
Sanders, Robert: Quintet in Bb  
Starer, Robert: 5 Miniatures

# **James Chambers w/Philadelphia Orchestra (1944-46), E. Ormandy Conductor**

Composer	Composition	Record Number	Recording Date	Conductor
Beethoven	Symphony No. 7	ML4011/M557	11/19/44	
Beethoven	Symphony No. 9	ML4103	5/20-21/45	
Borodin	Polovetsian Dances	LP 8764	12/18/44	
Brahms	Piano Concerto No. 2 (Serkin)	ML 4014/M 584	3/15/45	
Brahms	Violin Concerto (Szigeti)	ML 4015/M 603	2/23/45	
Brahms	Symphony No. 4	ML4017/M567	11/19/44	
Debussy	Nocturnes	ML 4020	12/20/44	
Dvorak	Cello Concerto in b minor (Piatigorsky)	ML 4022	1/17/46	
Dvorak	New World Symphony	ML4023/M570	12/18/44	
Franck	Symphony in d minor	ML 4024	2/23/45	
Gershwin	Rhapsody in Blue (O. Levant)	ML4026/CS8641/CL700	5/20/45	
Glinka	Russian & Ludmilla Overture	ML2043	1/12/46	
Handel—Ormandy	Concerto in D	?	5/21/45	
Handel—Ormandy	Water Music	ML-2053	1/12/46	
Kodaly	Hary Janos	ML4306/MM921	1/24/46	
Lalo	Symphonie Espagnole (Milstein)	M564	11/19/44	
McDonald	My Country at War	LP 8764	12/20/44	
Prokofiev	Alexander Nevsky	M580/ML4247/XLP1629/1630	5/21/45	
Respighi	Pines of Rome	ML4020/M616	1/24/46	
Schumann	Piano Concerto in a minor (w/Serkin)	ML4041/MM734	1/21/46	
Strauss, R.	Death & Transfiguration	ML4044/M613	11/19/44	
Thomson	Suite for Orchestra	?	5/20/45	
Weber	Freischutz Overture	ML2043	1/12/46	
Weinberger	Polka & Fugue from Schwanda	LP8767	12/18/44	
Beethoven	Symphony No. 6	ML4010/32 16 0097/ 32 66 0001 (1967)	1/10/46	Walter

# **New York Philharmonic With Various Conductors 1946-1967**

Composer	Composition	Record Numbers	Recording Date	Conductor
Barber	Andromache's Farewell, Op.39 (Arroyo)	ML 5912/MS 6512	4/9/63	Schippers
Barber	Intermezzo from 'Vanessa', Act IV	ML 5347/MS 6040	3/16/58	Kostelanetz
Barber	Medea's Meditation & Dance of Vengeance	32 11 0005/06	3/16/65	Schippers
Barber	Overture to the School for Scandal	32 11 0005/06	1/26/65	Schippers

Barber	Second Essay for Orchestra, Op. 17	32 11 0005/06	2/2/65	Schippers
Bartok	Concerto for Orchestra	ML 5471/MS 6140	11/30/59	Bernstein
Bartok	Violin Concerto (Stern)	ML 5283/MS 6002	1/26/58	Bernstein
Beethoven	Piano Concerto No. 5, Op. 73 (Casadesus)	ML 5100	9/19/55	Mitropoulos
Beethoven	Piano Concerto No. 5, Op. 73 (Serkin)	ML 5766/MS 6366/MQ 489/D4L 340/D4S 740	5/1/62	Bernstein
Beethoven	Violin Concerto, Op. 61 (Szigeti)	M-MM-697/ML 4012	4/5/47	Walter
Beethoven	Violin Concerto, Op. 61 (Stern)	ML 5415/MS 6093/O3L 321/D3S 721	4/2/59	Bernstein
Beethoven	Egmont Overture	WZ-1/ML 5232/ML 5368	12/6/54	Walter
Beethoven	Leonore Overture No. 3, Op. 72A	ML 5623/MS 6223	10/24/60	Bernstein
Beethoven	Leonore Overture No. 3, Op. 72A	ML 5232/ML 5368	12/6/54	Walter
Beethoven	Symphony No. 1	MM-796/ML 2027/ML 4790/MR19/32 66 0001	11/29/47	Walter
Beethoven	Symphony No. 2	ML 4596/ 32 66 0001	3/17/52	Walter
Beethoven	Symphony No. 3	MM-858/ML 4228/A-1072/32 66 0001	3/21/49	Walter
Beethoven	Symphony No. 3	ML 6174/MS 6774/MQ 775/D2L 349/D2S 749	1/27/64	Bernstein
Beethoven	Symphony No. 4	ML 4596/ 32 66 0001	3/24/52	Walter
Beethoven	Symphony No. 5	MM912/ML4297/A1065/ML4790/MR19/CL918/ 32 66 0001	2/13/50	Walter
Beethoven	Symphony No. 5	ML 5868/MS 6468/MQ 808/18 11 0036	9/25/61	Bernstein
Beethoven	Symphony No. 6	ML 5057	12/5/55	Szeil
Beethoven	Symphony No. 6	ML 5949/MS 6549/MQ 715	5/13/63	Bernstein
Beethoven	Symphony No. 7	ML 4414/ 32 66 0001	3/12/51	Walter
Beethoven	Symphony No. 7	ML 5438/MS 6112	10/6/58	Bernstein
Beethoven	Symphony No. 9	MM-900/SL186/A-1067,ML5200/32 66 0001	4/16/49 & 5/14/49 & 3/7/53	Walter
Berg	Violin Concerto (Stern)	ML 5773/MS 6373	12/6/59	Bernstein
Berg	Wozzeck	SL 118	4/12/51	Mitropoulos
Berlioz	Benvenuto Cellini Overture, Op. 23	ML 5623/MS 6223	10/31/60	Bernstein
Berlioz	Harold in Italy, Op. 16 (Lincer)	ML 5758/MS 6358	10/23/61	Bernstein
Berlioz	Roman Carnival Overture	ML 5570/MS 6170	10/26/59	Bernstein
Berlioz	Romeo & Juliet: Symphony Op. 17	ML 4632/ K3L 233	10/27/52	Mitropoulos
Berlioz	Romeo & Juliet: Symphony Op. 17	ML 5570/ MS 6170	10/26/59	Bernstein
Berlioz	Symphonie Fantastique, Op. 14	OMB-6/ML 5188/ MS 6030	2/24/57	Mitropoulos
Berlioz	Symphonie Fantastique, Op. 14	ML 6007/MS 6607	5/27/63	Bernstein
Bernstein	Facsimile	ML 6192/MS 6792/MQ 789	6/18/63	Bernstein
Bernstein	Fancy Free Ballet	ML 6077/MS 6677/MQ 698/RMQ 698	6/11/63	Bernstein
Bernstein	Jeremiah Symphony (J. Tourel)	ML 5073/MS 6303	5/20/61	Bernstein
Bernstein	Three Dance Episodes from 'On the Town'	ML 6077/ MS 6677/MQ 698/RMQ 698	6/18/63	Bernstein
Bernstein	Overture to Candide	ML6077/MS6677/MQ698/ML6388/MS6988/ MQ907	9/28/60	Bernstein

Bernstein	Symphonic Suite 'On the Waterfront'	ML 5651/MS 6251/MQ 402	5/16/60	Bernstein
Bernstein	Symphonic Dances from 'West Side Story'	ML 5651/MS 6251/MQ 402	3/6/61	Bernstein
Bernstein	Symphony No. 2 for Piano & Orch.	MM-946/ML4325	2/27/50	Bernstein
Bernstein	Symphony No. 2 for Piano & Orch.	ML 6285/MS 6885/MQ 807	7/19/65	Bernstein
Bernstein	Symphony No. 3 'Kaddish'	KL 6005/KS 6605	4/15 & 17/64	Bernstein
Bloch	Schelomo (Hebraic Rhapsody) (L. Rose)	ML 4425	4/21/51	Mitropoulos
Borodin	On the Steppes of Central Asia	ML 4815/ CL 751/ MR-1	3/20/53	Mitropoulos
Borodin	Polovtsian Dances	A-1823/ML 4815/CL 751/ MR-1	12/1/52	Mitropoulos
Borodin	Polovtsian Dances	ML 6414/MS 7014/MQ 918	1/21/63	Bernstein
Borodin	Symphony No. 2	ML 4966	11/2/53	Mitropoulos
Brahms	Academic Festival Overture	AL-1/DSL 200/CB-5/ML 5126/ML 5232	3/12/51	Walter
Brahms	Academic Festival Overture	ML 6309/MS 6909	10/7/63	Bernstein
Brahms	Double Concerto Op. 102 (Stern & Rose)	ML 5076/K3L 233	11/29/54	Walter
Brahms	Violin Concerto, Op. 77 (Francescatti)	ML 5871/MS 6471	4/15/61	Bernstein
Brahms	Hungarian Dances, Nos. 1, 3, 10, 17	AL-1/DSL 200/ML 5126/ A-1577/WZ-1	2/12/51	Walter
Brahms	Hungarian Dance No. 6	ML 6271/MS 6871/MQ 801/18 11 0056	10/12/65	Bernstein
Brahms	Symphony No. 1 Op. 68	DSL 200/ML 5123/32 36 0007	12/20/53	Walter
Brahms	Symphony No. 1, Op. 68	ML 5602/MS 6202	4/21 & 25/60	Bernstein
Brahms	Symphony No. 2, Op. 73	M-MM-725/ML 4068	10/14/46	Rodzinski
Brahms	Symphony No. 2, Op. 73	OSL 200/ML 5125/32 36 0007	12/28/53	Walter
Brahms	Symphony No. 2, Op. 73	ML 5774/MS 6374/MQ 500	5/29/62	Bernstein
Brahms	Symphony No. 3, Op. 90	DSL 200/ML 5126/32 36 0007	12/21/53	Walter
Brahms	Symphony No. 3, Op. 90	ML 6309/MS 6909	4/17/64	Bernstein
Brahms	Symphony No. 4, Op. 98	ML4472/A-1090/DSL 200/ML5127/32 36 0007	2/12/51	Walter
Brahms	Symphony No. 4, Op. 98	ML 5879/MS 6479	10/9/62	Bernstein
Brahms	Tragic Overture, Op. 81	DSL 200/ML 5076/ML 5232	2/18/53	Walter
Brahms	Variations on a Theme by Haydn	DSL 200/CB-5/ML 5076	2/18/53	Walter
Bruckner	Te Deum	ML 4980	3/7/53	Walter
Chabrier	Espana	ML6186/MS6786/MQ761/H2M5/ML6388/MS6988/MQ907/18 11 0048	1/21/63	Bernstein
Chabrier	Espana	CL 981	4/29/56	Kostelanetz
Chavez	Sinfonia India	ML 5914/MS 6514	4/15/61	Bernstein
Chopin	Les Sylphides Ballet	MM874/ML4255/A874/A1768/RL6634/HL7065	10/4/49	Kurtz
Copland	Appalachian Spring	ML 5755/MS 6355/RMQ 15/MQ 559	10/9/61	Bernstein
Copland	Billy the Kid Suite	19011-D/ML 2167/A-1516	11/3/47	Stokowski
Copland	Billy the Kid Suite	ML 5575/MS 6175/MQ 397	10/20/59	Bernstein
Copland	Connotations for Orchestra	L2L 1007/L2S 1008	9/23/62	Bernstein
Copland	Danzon Cubano	ML5914/MS6514/MQ559/ML6271/MS6871/MQ801/18 11 0056	2/6/63	Bernstein

Copland	El Salon Mexico	ML5755/MS6355/RMQ15/ML5841/ MS6441/MQ559	5/20/61	Bernstein
Copland	A Lincoln Portrait (Carl Sandburg)	ML 5347/MS 6040	3/16/58	Kostelanetz
Copland	Music for the Theatre	ML 6098/MS 6698/ML 5755/MS 6355/MQ 559	12/15/58	Bernstein
Copland	Four Dance Episodes from 'Rodeo'	ML 5575/MS 6175/MQ 397	5/2/60	Bernstein
Copland	Symphony No. 3	ML 6354/MS 6954	2/16/66	Bernstein
Debussy	Afternoon of a Faun	ML5671/MS6271/MQ522/ML5841/MS6441/ ML6154/MS6754/MQ787	9/28/60	Bernstein
Debussy	Fetes	ML 5807/MS 6207/MQ 420	12/2/59	Kostelanetz
Debussy	Images for Orchestra	ML 4519/MS 6097	10/27/58	Bernstein
Debussy	Jeux	ML 5671/MS 6271	5/2/60	Bernstein
Debussy	Martyrdom of Saint Sebastian	M2L 353/M2S 753	10/22/62	Bernstein
Debussy	La Mer	ML4434	10/27/50	Mitropoulos
Debussy	La Mer	ML 6154/MS 6754/MQ 787	10/16/61	Bernstein
Debussy	Nocturnes	ML 5671/MS 6271	9/28/60	Bernstein
DeFalla	Interlude & Dance from 'La Vida Breve'	AL-44/ML5172	11/2/53	Mitropoulos
DeFalla	Interlude & Dance from 'La Vida Breve'	ML 6186/MS 6786/MQ 761/H2M 5	2/16/65	Bernstein
DeFalla	Three Dances from 'Three Cornered Hat'	AL-44/ML5172/A-1840	11/2/53	Mitropoulos
DeFalla	Three Dances from 'Three Cornered Hat'	ML 6186/MS 6786/MQ 761/H2M 5	11/6/61 & 11/23/64	Bernstein
DeFalla	Nights in the Gardens of Spain	ML5172	11/2/56	Mitropoulos
DeFalla	Ritual Fire Dance from 'El Amor Brujo'	ML6186/MS6786/MQ761/ML6388/MS6988/ MQ907/18 11 0048	2/16/65	Bernstein
D'Indy	Symphony on a French Mt. Air (Casadesus)	MM-911/ML 4298	12/20/48	Munch
Dukas	Sorcerer's Apprentice	ML 5198	11/2/56	Mitropoulos
Dukas	Sorcerer's Apprentice	ML 6343/MS 6943/MQ 878/18 11 0052	2/16/65	Bernstein
Dvorak	Carneval Overture, Op. 92	ML 6279/MS 6879/MQ 805/18 11 0032	2/1/65	Bernstein
Dvorak	Slavonic Dance No. 1, Op. 46	ML6271/MS6871/MQ801/ML6279/MS6879/ MQ805	10/7/63	Bernstein
Dvorak	Slavonic Dance No. 3, Op. 46	ML 6279/MS 6879/MQ 805/18 11 0032	10/7/63	Bernstein
Dvorak	Symphony No. 7 in D minor, Op. 70	ML 6228/MS 6828	1/28/63	Bernstein
Dvorak	Symphony No. 4 (##8) in G Major, Op. 88	M-MM-770/ML4119	11/28/47	Walter
Dvorak	Symphony No. 5 (##9) in E Minor, Op. 95	ML 5793/MS 6393/D3L 337/D3S 737	4/16/62	Bernstein
Enesco	Rumanian Rhapsody, Op. 11, No. 1	ML 4957/ CL 809	2/15/54	Kostelanetz
Fernandez	Batuque	ML5914/MS6514/ML6271/MS6871/ MQ801/18 11 0056	2/6/63	Bernstein
Foss	Phorion	ML 6452/MS 7052	5/2/67	Bernstein
Franck	Symphony in D Minor	ML 5391/MS 6072/D3L 337/D3S 737	2/2/59	Bernstein
Gershwin	American in Paris	ML 5413/MS 6091/MQ 322/RMQ 1/18 21 002	12/15/58	Bernstein
Gershwin	Prelude No. 2 in C-Sharp Minor	ML 5463/MS 6133	2/10/50	Kostelanetz

Giere	Russian Sailors' Dance from 'Red Poppy'	ML 6271/MS 6871/MQ 801/18 11 0056	11/23/64	Bernstein
Gould	Fall River Legend	ML 4616	3/31/52	Mitropoulos
Gould	Philharmonic Waltzes	13139-D/ML2167	1/23/50	Mitropoulos
Grieg	Piano Concerto in A Minor	M-MM-741/MV-MMV-741/ML4028/ML4883/CL740	12/13/47	Kurtz
Griffes	The White Peacock, Op. 7, No. 1	19012-D/3-117/ML2167/A-1516	11/17/47	Stokowski
Grofe	'On the Trail' from Grand Canyon Suite	ML5463/MS 6133	12/22/58	Kostelanetz
Grofe	Grand Canyon Suite	ML6018/MS6618/MQ639/H2M8/18 21 0002	5/20/63	Bernstein
Grofe	Mississippi Suite	ML 5463/MS 6133	12/22/58	Kostelanetz
Guarnieri	Brazilian Dance	ML5914/MS6514/ML6271/MS6871/MQ801/18 11 0056	2/6/63	Bernstein
Harris	Symphony No. 3	ML 5703/MS 6303	9/28/60	Bernstein
Haydn	Symphony No. 82 in C Major 'The Bear'	ML 5774/MS 6374/MQ 797	5/7/62	Bernstein
Haydn	Symphony No. 83 in G Minor 'The Hen'	ML 6009/MS 6609	4/9/62	Bernstein
Haydn (La Reine)	Symphony No. 84 & 85	ML 6348/MS 6948 20/66	5/14 &	Bernstein
Haydn	Symphony No. 96 'Miracle'	ML 5059	11/29/54	Walter
Haydn	Symphony No. 102	ML 5059	2/18/53	Walter
Haydn	Symphony No. 104 'London'	ML 5349/ MS 6050	1/27/58	Bernstein
Hindemith	Concert Music for Strings & Brass, Op. 50	ML 5979/MS 6579	3/13/61	Bernstein
Hindemith	When Lilacs Last in the Door-Yard...	ML 5973/MS 6573	4/23/63	Hindemith
Honegger	Pacific 231: Pastorale D'Ete: Rugby	ML 6059/MS 6659	10/31/62	Bernstein
Ippolitov-Ivanov	Caucasian Sketches, Op. 10	A-1824/ML 4815/CL 751/MR-1	3/20/53	Mitropoulos
Ippolitov-Ivanov	Caucasian Sketches, Op. 10	ML 6414/MS 7014/MQ 918	2/1/65	Bernstein
Ippolitov-Ivanov	In the Village from Caucasian Sketches	M-MM-729	11/3/47	Stokowski
Ives	The Fourth of July	ML 6289/MS 6889/MQ 857	11/23/64	Bernstein
Ives	Symphony No. 2	KL 5489/KS 6155/ML 6289/MS 6889/MQ 857	10/6/58	Bernstein
Ives	Symphony No. 3 'Camp Meeting'	ML 6243/MS 6843/MQ 797	12/15/65	Bernstein
Kabalevsky	The Comedians, Op. 26	X-MX-295/ML4083	2/15/47	Kurtz
Khatchaturian	Piano Concerto (D. Levant)	MM-905/ML4288	1/3/50	Mitropoulos
Khatchaturian	Gayne Ballet Suite No. 2	X-MX292/ML4030/A292/A1046/CL714/A1509	12/15/47	Kurtz
Khatchaturian	Masquerade Suite	M-MM-729/ML4071	11/3 & 17/47	Stokowski
Kodaly	Hary Janos Suite	ML 5101	2/27/56	Mitropoulos
Lecocq	Mlle. Angot Suite	MX305/ML4083/A1048	12/15/47	Kurtz
Liszt	A Faust Symphony	M2L 299/M2S 699	11/7/60	Bernstein
Liszt	Les Preludes	ML 5198	2/27/56	Mitropoulos
Liszt	Les Presludes	ML 5858/MS 6458/MQ 551/M2L 299/M2S 699	2/3/63	Bernstein
Mahler	Four Songs	ML 5597/MS 6197	2/8/60	Bernstein
Mahler	Kindertotenlieder (J. Tourel)	ML5597/MS 6197/M2L 298/M2S 698	2/16/60	Bernstein

Mahler	Das Lied Von Der Erde (Miller/Hafliger)	M2L255/M2S617/ML5816/MS6426/D3L344/ D3S744	4/18 & 25/60	Bernstein
Mahler	Symphony No. 1 'Titan'	ML 218/ ML 4958	1/25/54	Walter
Mahler	Symphony No. 1 'Titan'	GMS 765	10/4/66	Bernstein
Mahler	Symphony No. 2 'Resurrection'	M2L 256/ M2S 601	2/19/57 & 2/17,21/58	Walter
Mahler	Symphony No. 2 'Resurrection'	M2L 295/M2S 695/M2Q 604/GMS 765	9/29-30/63	Bernstein
Mahler	Symphony No. 3 (M. Lipton)	M2L 275/M2S 675/GMS 765	4/3/61	Bernstein
Mahler	Symphony No. 4 (R. Grist)	ML 5485/MS 6152/GMS 762	2/1/60	Bernstein
Mahler	Symphony No. 5	M-MM-718/SL171	2/10/47	Walter
Mahler	Symphony No. 5	M2L 298/M2S 698/GMS 765	1/7/63	Bernstein
Mahler	Symphony No. 6	GMS 765	5/2 & 6/67	Bernstein
Mahler	Symphony No. 7 (Revised Version)	M2L 339/M2S 739/M2Q 858/GMS 765	12/14-15/65	Bernstein
Mahler	Symphony No. 8 (Part I)	L2L 1007/L2S 1008	9/23/62	Bernstein
Mahler	Symphony No. 9	GMS 765	12/16/65	Bernstein
Mendelssohn	Violin Concerto, Op. 64 (Francescatti)	A-1109/ML 4965	11/17/54	Mitropoulos
Mendelssohn	Hebrides Overture (Fingels Cave)	A-1923/AL-52	11/2/53	Mitropoulos
Mendelssohn	Hebrides Overture (Fingals Cave)	ML 6376/MS 6976	2/17/66	Bernstein
Mendelssohn	Midsummer Night's Dream	ML4498	1/8/51	Szell
Mendelssohn	Ruy Blas Overture	AL-52	11/2/53	Mitropoulos
Mendelssohn	Ruy Blas Overture	ML 5623/MS 6223	10/24/60	Bernstein
Mendelssohn	Symphony No. 3 'Scotch'	ML 4864/ML 5277	11/2/53	Mitropoulos
Mendelssohn	Symphony No. 3 'Scotch'	ML 6376/MS 6976	1/13/64	Bernstein
Mendelssohn	Symphony No. 4 'Italian'	ML 5349/MS 6050/D3L 337/D3S 737	1/13/58	Bernstein
Mendelssohn	Symphony No. 5 'Reformation'	ML 4864/ ML 5227	11/2/53	Mitropoulos
Messieen	L'Ascension	ML4214/MM-893/ML5226/ML5228	11/17/47 & 2/21/49	Stokowski
Mozart	Piano Concerto No. 21, K.467 (Casadesus)	MM866/ML 2067/ML4791	10/20/48	Munch
Mozart	German Dance No. 8, K. 605	ML 6271/MS 6871/MQ 801/18 110056	10/12/65	Bernstein
Mozart	Symphony No. 35 'Haffner' K. 385	ML 4693	1/5/53	Walter
Mozart	Symphony No. 39, K. 543	ML 5014	3/5/56	Walter
Mozart	Symphony No. 39, K. 543	ML 6429/MS 7029/MQ 942	3/27/61	Bernstein
Mozart	Symphony No. 40	ML 4693/WZ-2	2/18/53	Walter
Mozart	Symphony No. 40, K. 550	ML 6429/MS 7029/MQ 942	5/20/63	Bernstein
Mozart	Symphony No. 41, K. 551 'Jupiter'	ML 5014	3/5/56	Walter
Mussorgsky	Introduction to Khovantchina	ML 6414/MS 7014/MQ 918	12/2/63	Bernstein
Mussorgsky	Night on Bald Mountain	ML 5335/MS 6044	11/11/57	Mitropoulos
Mussorgsky	Night on Bald Mountain	ML6343/MS6943/MQ878/18 11 0052/ L6414/MS7014/MQ918	2/16/65	Bernstein
Mussorgsky/Ravel	Pictures At An Exhibition	ML 5401/MS 6080/MQ 538/M2Q 578	10/14/58	Bernstein
Mussorgsky/Ravel	Pictures At An Exhibition	32 11 0011/12	1/11/65	Schippers
Nielson	Symphony No. 5, Op. 50	ML 5814/MS6414	4/8-9/62	Bernstein
Prokofiev	Alexander Nevsky, Op. 78	ML 5706/MS 6306/MQ 466	2/18/61	Schippers

Prokofiev	Lt. Kije Suite, Op. 60	ML 5101	1/9/56	Mitropoulos
Prokofiev	Peter and the Wolf, Op. 67 (Bernstein)	ML 5593/MS 6193/MQ 469/18 11 0030	2/16/60	Bernstein
Prokofiev	Romeo & Juliet Ballet, Op. 64 (Excerpt)	ML 5267/MS 6023/32 16 0037-38	11/11/57	Mitropoulos
Prokofiev	Symphony No. 5, Op. 100	M-MM-661/ML 4037	10/22/56	Rodzinski
Prokofiev	Symphony No. 5, Op. 100	ML 6405/MS 7005	2/7 & 2/15/66	Bernstein
Rabaud	La Procession Nocturne, Op. 6	ML 2170	1/23/50	Mitropoulos
Rachmaninoff	Piano Concerto No. 2, Op. 18 (Grafman)	ML 6034/MS 6634/MQ 657	5/26/64	Bernstein
Rachmaninoff	Rhapsody on Theme of Paganini (Grafman)	ML 6034/MS 6634/MQ657	5/2/64	Bernstein
Ravel	Alborada Del Gracioso	ML 6186/MS 6786/MQ 761/H2M 5	9/30/63	Bernstein
Ravel	Bolero	ML 5293/JMB-32/MS 6011/MQ 522/H2M 5	1/27/58	Bernstein
Ravel	Daphnis & Chloe (Complete)	ML 5660/MS 6260	3/13/61	Bernstein
Ravel	Daphnis & Chloe (Suite No. 2)	ML 6154/MS 6754/MQ 787	3/13/61	Bernstein
Ravel	Rapsodie Espagnole	ML 5293/MS 6011/MQ522/H2M 5	1/27/58	Bernstein
Ravel	La Valse	ML 5293/JMB-32/MS 6011/MQ522/H2M 5	1/6/58	Bernstein
Revueltas	Sensemaya	ML 5914/MS 6514	2/6/63	Bernstein
Rimsky-Korsakov	Capriccio Espagnol, Op. 34	ML 5401/MS 6080/MQ 538/M2Q 578	5/2/59	Bernstein
Rimsky-Korsakov	Scheherazade, Op. 35	ML 5387/MS 6069/MQ 388/RMQ 8/M2Q 578	4/20/59	Bernstein
Rossini	Barber of Seville Overture	ML 5993/MS 6533	3/27/63	Bernstein
Rossini	La Gazza Ladra Overture	ML 5933/MS 6533	2/8/60	Bernstein
Rossini	L'Italiana in Algeri Overture	ML 5933/MS 6533	4/10/60	Bernstein
Rossini	La Scala Di Seta Overture	ML 5933/MS 6533	1/15/63	Bernstein
Rossini	Semiramide Overture	ML 6523/MS 6223/ML 5933/MS 6533	9/28/60	Bernstein
Rossini	William Tell Overture	ML 6143/MS 6743/MQ 735/18 11 0052	12/2/63	Bernstein
Rubenstein	Piano Concerto No. 4 (O. Levant)	ML 4599	3/31/52	Mitropoulos
Saint-Saens	Danse Macabre, Op. 40	13150-D/ML 2170/AL-8/4-4788/ML 5154	11/27/50	Mitropoulos
Saint-Saens	La Jeunesse D'Hercule, Op. 50	ML 5154	1/8/56	Mitropoulos
Saint-Saens	Phaeton, Op. 39	ML 5154	1/9/56	Mitropoulos
Saint-Saens	Le Rouet D'Omphase, Op. 31	13151-D/ML 2170/AL-8/ML 5154	1/23/50	Mitropoulos
Saint-Saens	Symphony No. 3 in C Minor, Op. 78	M-MM-747/ML 4120	11/10/47	Munch
Schoenberg	Erwartung, Op. 17 (D. Dow, Soprano)	ML 4524	11/19/51	Mitropoulos
Schoenberg	Gurrelieder	ML 2140	11/28/49	Stokowski
Schubert	Symphony No. 8 'Unfinished'	M2L269/M2S618/ML5618/MS6218/MQ391/ML5906/MS6506	3/3/58	Walter
Schubert	Symphony No. 8 'Unfinished'	D3L 337/D3S 737	3/27/63	Bernstein
Schuman	New England Triptych	ML 5347/MS 6040	3/16/58	Bernstein
Schuman	Symphony No. 3	ML 5645/MS 6245	10/17/60	Bernstein
Schuman	Symphony No. 8	ML 5912/MS 6512	10/9/62	Bernstein
Schumann	Genoveva Overture, Op. 81	ML 5981/MS 6581	10/7/63	Bernstein
Schumann	Manfred Overture, Op. 115	ML 5656/MS 6256/D3L 325/D3S 725	1/6/58	Bernstein
Schumann	Symphony No. 1, Op. 38 'Spring'	ML 5981/MS 6581/D3L 325/D3S 725	10/31/60	Bernstein
Schumann	Symphony No. 2, Op. 61	ML 5848/MS 6448/D3L 325/D3S 725	10/10/60	Bernstein

Schumann	Symphony No. 3, Op. 97 'Rhenish'	ML 5694/MS 6294/MQ 475/D3L 325/D3S 725	10/17/60	Bernstein
Schumann	Symphony No. 4, Op. 120	ML 5656/MS 6256/D3L 325/D3S 725	10/10/60	Bernstein
Scriabin	Poem of Ecstasy, Op. 54 & Promothee Op. 60	ML 4731	3/20/53	Mitropoulos
Shostakovich	Symphony No. 5	ML 4739	12/1/52	Mitropoulos
Shostakovich	Symphony No. 5	ML 5445/MS 6115	10/20/59	Bernstein
Shostakovich	Symphony No. 7, Op. 60	M2L 322/M2S 722	10/22-23/62	Bernstein
Shostakovich	Symphony No. 9, Op. 70	M-MM-688/ML 4137	4/8/47	Kurtz
Shostakovich	Symphony No. 10, Op. 93	ML 4959/32 16 0123	10/18/54	Mitropoulos
Shostakovich	Waltz from Les Monts D'or Suite	12881-D/ML 4233	4/8/47	Kurtz
Sibelius	Pohjola's Daughter, Op. 49	ML 6149/MS 6749/MQ 765	5/1/64	Bernstein
Sibelius	Maiden with The Roses from Swanwhite	MM-806	11/17/47	Stokowski
Sibelius	Symphony No. 2, Op. 43	ML 5935/MS 6535	4/9/63	Schippers
Sibelius	Symphony No. 5, Op. 82	ML 6149/MS 6749/MQ 765	3/27/61	Bernstein
Sibelius	Symphony No. 7, Op. 105	?	3/28/60	Bernstein
Skalkottas	Greek Dances	ML 5335	1/9/56	Mitropoulos
Smetana	Bartered Bride Overture	ML 6279/MS 6879/MQ 805/1J8 11 0032	1/28/63	Bernstein
Smetana	The Moldau	A-1004/ML 2177/ML 4785	1/8/51	Szell
Smetana	The Moldau	ML 6279/MS 6879/MQ 805/18 11 0032	11/23/64	Bernstein
Smetana	Three Dances from 'Bartered Bride'	ML 6279/MS 6879/MQ 805/18 11 0032	2/1/65	Bernstein
Strauss, J. Jr.	Blue Danube Waltz	CL 981	4/29/56	Kostelanetz
Strauss, J. Jr.	Tales from Vienna Woods: Fledermaus Over.	B-7692/CL 769	3/7/55	Kostelanetz
Strauss, R.	Death & Transfiguration, Op. 24	ML 4650ML 5338	12/29/52	Walter
Strauss, R.	Don Juan	ML 4650/WZ-2/ML 5338	12/29/52	Walter
Strauss, R.	Festival Prelude, Op. 61 (Biggs)	ML 5798/MS 6398	10/2/62	Bernstein
Strauss, R.	Salome: Dance of the Seven Veils, Op. 54	ML 5198	11/3/56	Mitropoulos
Strauss, R.	Salome: Dance of the Seven Veils, Op. 54	ML 622/MS 6822/MQ 779	10/12/65	Bernstein
Strauss, R.	Don Juan, Op. 20	ML 6222/MS 6822	2/3/63	Bernstein
Strauss, R.	Rosenkavalier Waltzes	B-7693/CL 769	3/7/55	Kostelanetz
Strauss, R.	Till Eulenspiegel's Merry Pranks, Op. 28	ML5625/MS6225/ML5841/MS6441/ML6222/ MS6822/MQ779	4/20/59	Bernstein
Stravinsky	Firebird Suite	ML 5182/IMB-3/MS 6014	1/28/57	Bernstein
Stravinsky	Persephone	ML 5196	1/14/57	Stravinsky
Stravinsky	Petrushka	ML 4438	3/5/51	Mitropoulos
Stravinsky	Pulcinella Suite	ML 5729/MS 6329	3/28/60	Bernstein
Stravinsky	Le Sacre Du Printemps	ML 5277/MS 6010/LMB-24/D2L 349/D2S 749	1/20/58	Bernstein
Tchaikovsky	1812 Overture	ML 5877/MS 6477/MQ574/ML6227/MS 6827	10/2/62	Bernstein
Tchaikovsky	Capriccio Italien, Op. 45	ML 5335/ ML 6044	4/22/57	Mitropoulos
Tchaikovsky	Capriccio Italien, Op. 45	ML5658/MS6258/ML5877/MS6477/MQ574/ ML6227/MS6827	2/16/60	Bernstein
Tchaikovsky	Francesca Da Rimini, Op. 32	ML 54071/MM-806/ML 54381	11/3/47	Stokowski

Tchaikovsky	Francesca Oa Rimini, Op. 32	ML 5658/MS 6258	10/31/60	Bernstein
Tchaikovsky	Marche Slav, Op. 31	ML 5335/ MS 6044	11/11/57	Mitropoulos
Tchaikovsky	Marche Slav, Op. 31	ML 5877/MS 6477/ML 6277/MS6827	1/21/63	Bernstein
Tchaikovsky	Nutcracker Suite, Op. 71A	ML 5593/MS 6193/MQ 469/18 11 0030	5/2/60	Bernstein
Tchaikovsky	Romeo & Juliet Overture – Fantasy	MM 898/ML 54273/ML 54381	11/28/49	Stokowski
Tchaikovsky	Romeo & Juliet Overture – Fantasy	ML 5182/ MS 6014/IMB-38	1/28/57	Bernstein
Tchaikovsky	Suite No. 1, Op. 43	ML 4966	10/18 & 11/17/54	Mitropoulos
Tchaikovsky	Symphony No. 4, Op. 36	ML 5332/MS 6035/MQ 545	9/30/58	Bernstein
Tchaikovsky	Symphony No. 5, Op. 64	ML 5075	3/27/54	Mitropoulos
Tchaikovsky	Symphony No. 5, Op. 64	ML 5712/MS 6312/MQ 468/RMQ 468	5/16/60	Bernstein
Tchaikovsky	Symphony No. 6, Op. 74	ML 5235/LMB-19/MS 6006	11/11/57	Mitropoulos
Tchaikovsky	'Pathetique'			
Tchaikovsky	Symphony No. 6, Op. 74	ML 6089/MS 6689/MQ 708	2/11/64	Bernstein
Tchaikovsky	'Pathetique'			
Thomas	Mignon Overture	ML 6143/MS 6743/MQ 735/18 11 0026	1/21/63	Bernstein
Vaughan-Williams	Symphony No. 4 in F Minor	ML 5158	1/9/56	Mitropoulos
Vaughan-Williams	Symphony No. 6 in E Minor	MM-838/ML4214	2/21/49	Stokowski
Villa-Lobos	Uirapuru	ML 4255	10/4/49	Kurtz
Walton	Johannesburg Festival Overture	ML 5607/MS 6207/MQ 420	12/2/59	Kostelanetz
Wagner	Brunnhilde's Immolation Scene (Farrell)	ML 5753/MS 6353	9/30/61	Bernstein
Wagner	Flying Dutchman Overture	AL-55/ML 4918	1/4/54	Szell
Wagner	Prelude to Die Meistersinger	AL-54/ML 4918	1/4/54	Szell
Wagner	Rienzi Overture	ML 2153	4/4/49	Stokowski
Wagner	Rienzi Overture	ML 4918/AL-54	1/4/54	Szell
Wagner	Siegfried Idyll	CB-5/ML 5338	1/5/53	Walter
Wagner	Siegfried's Rhine Journey & Fun. Music	ML 4273	4/4/49	Stokowski
Wagner	Tannhauser Overture	A-1876/AL-55/ML 4918	1/4/54	Szell
Wagner	Wesendonck Songs (E. Farrell)	ML 5753/MS 6353	9/30/61	Bernstein
Wagner	Wotan's Farewell & Magic Fire Music	MX-301/ML 2153	11/17/47	Stokowski
Walton	Facade	CL 1135/CS 8008	2/11/57	Kostelanetz
Weber	Der Freischutz & Oberon Overtures	AAL-19	1/8/52	Szell
Weber	Invitation to the Dance, Op.65	A-1102/ML 4957/CL809	2/15/54	Kostelanetz
Weber	Oberon Overture	ML 5623/MS 6223	10/10/60	Bernstein
Weinberger	Polka & Fugue from Schwanda	ML 5198	11/3/56	Mitropoulos

## MASON JONES DISCOGRAPHY

### Solo

#### Music Minus One (Horn & Piano)

- Bakeleiniikov, V.: Cavatina (8041)
- Bartok, B.: Hungarian Folksong (8041)
- Beethoven, L.: Andromeda (8044)
- Beethoven, L.: Farewell Song (8041)
- Chopin, F.: Cavatina (8041)
- Corelli, Arcangelo: Sonata in F (8047)
- Frackenpohl, A.: Largo & Allegro (Allegro only) (8047)
- Francaix, J.: Canon in Octave (8044)
- Frescobaldi: Gagliarda (8041)
- Glazounov: Reverie in D Flat, Op. 24 (#6010)
- Grieg, E.: To Spring (8041)
- Handel, G.: I See a Huntsman (#6010 & #8047)
- LeFebvre, C.: Romance (6010)
- Mendelssohn, F.: Andante (6010)
- Mozart, W.: Horn Quintet in E Flat, K. 407 (#8044)
- Mozart, W.: Non Più Tutto Ascoltai (8041)
- Mozart, W.: Rondo (6010)
- Nyquist, Morine: Melody (8041)
- Purcell, H.: I Attempt from Love's Sickness to Fly (6010)
- Ravel, M.: Pavane (6010)
- Saint-Saens, C.: Romance Op. 36 (6010)
- Stradella, A.: Aria (6010)

#### Other

- Hindemith: Sonata for Alto Horn (W/Glenn Gould) (Columbia M2-33971)
- Hindemith: Sonata for Horn & Piano (W/G. Gould) (Columbia M2-33971)

### Solo with Orchestra

- Chabrier, E.: Larghetto (Columbia ML 4629 – Phil. Orch. W/Ormandy)
- Mozart, W.: Concerto No. 3, K. 447 (McIntosh MC-1016/WCFM LP 8 – National Gallery Orchestra W/Bales)
- Mozart, W.: Concertos (4) for Horn (Columbia MS 6785/CBS 61095/CBS Harmony 30075) – Phil. Orch. W/Ormandy
- Mozart, W.: Sinfonia Concertante in E Flat, L.297 (Columbia MS 6625/ML 5374/MS 6061 – Phil. Orch. W/Ormandy)
- Mozart, W.: Sinfonia Concertante in E Flat, K.297 (Camden CAL 213/Gramophone DB10118-21/RCA Victor 17732-5/  
RCA Set M760 – Phil. Orch. W/Stokowski)
- Saint-Saens, C.: Morceau De Concert, Op. 94 (Columbia MS 1391/CMS 6791 – Phil. Orch. W/Ormandy)
- Strauss, R.: Concerto No. 1 (Columbia M 32233 – Phil. Orch. W/Ormandy)
- Telemann, G.: Concerto in D (RCA LSC 3057 – Philadelphia Orch. W/Ormandy)

### Woodwind Ensembles

#### Philadelphia Woodwind Quintet

- Barber, S.: Summer Music, Op. 31 (Columbia CMS 6114/ CML 5441)

Beethoven, L.: Quintet in E Flat Op. 16 (Pno. — Serkin) (Columbia ML 4834)  
 Beethoven, L.: Sextet in E Flat, Op. 71 arr for Quintet (Columbia 5093)  
 Bozza, E.: Scherzo, Op. 48 (Columbia 5093)  
 Cambini, G.: Quintet #3 in F, Op. 4 (Columbia CMS 6799/ML6199)  
 Coleman, Ornette: Forms & Sounds (RCA LSC 2982)  
 Grainger, P.: Room Music Tid-Bits (Columbia MS 6584/ML 5984)  
 Haydn, F.: Divertimento #1 in B Flat (Columbia ML 5093)  
 Hindemith, P.: Kleine Kammermusik, Op. 24 (Columbia 5093)  
 Ibert: Three Short Pieces (Columbia ML 5093)  
 Janacek, L.: Concertino (Columbia 4995)  
 Janacek, L.: Mladi (Columbia 4995)  
 Milhaud, D.: La Cheminee Du Roi Rene (Columbia MS 6213/ML 5613)  
 Milhaud, D.: Sketches (Columbia ML 5984/MS 6584)  
 Mozart, W.: Divertimento No. 8, K. 213 (Columbia ML 5715/MS 6315)  
 Mozart, W.: Divertimento No. 14, K. 270 (ML 5715/MS 6315)  
 Mozart, W.: Quintet in Eb, K. 452 (Casadesus, Pno.) (Columbia M3-321335)  
 Mozart, W.: Quintet in Eb, K. 452 (Serkin, Pno.) (Columbia ML 4834)  
 Nielsen, C.: Quintet, Op. 43 (Columbia CMS 6114/ML 5441)  
 Persichetti, V.: Pastorale (Columbia ML 5984/MS 6584)  
 Pierne: Pastorale (Columbia ML 5984/MS 6584)  
 Poulenc, F.: Sextet (Poulenc, Pno.) (Columbia CMS 6213/ML 5613/ML 5913/MS 6518/ML 5093)  
 Reiche, A.: Quintet, Op. 88 No. 2 (Columbia ML 5715/MS 6315)  
 Rossini, G.: Sonata #4 (Columbia 6799)  
 Schoenberg, A.: Quintet, Op. 26 (Columbia ML 5217)  
 Schubert: Hirtenlied (Columbia ML 5984/MS 6584)  
 Toch, E.: Five Pieces Op. 83 (Columbia 5788)

## Brass Ensembles

### Philadelphia Brass Ensemble

Columbia ML6341/MS6941 — 'Glorious Sound of Brass'

Bonelli, A.: Toccata 'Athalanta'

Brade, W.: Two Pieces

Holborne, A.: Suite

Lassus, D.: Providebam Dominum

Pezel: Suite

Reiche, G.: Three Sonatas

Columbia MS 7033/ML 6433/CD MK 7033

'Festival of Carols in Brass'

Columbia MS 7209 (With Cleveland Orchestra & Chicago Symphony Brass Sections)

Numerous Gabrieli Canzonas and Sonata Pian E Forte

Columbia MG 33710 — 'Rock of Ages' with Mormon Tabernacle Choir

Columbia M 30054 — 'God of Our Fathers' with Mormon Tabernacle Choir

Columbia M 30077/CD MK 30077 — 'Joy to The World' with Mormon Tabernacle Choir

Columbia CS 8317 'Catch the Brass Ring' (Torchy-Jones Brass Quintet)

## Miscellaneous Chamber Music

Brahms, J.: Trio in E Flat, Op. 40 (Schneider, Vln./Horszowski, Piano) (Columbia ML 4892/Westminster 55146)  
 Heiden, B.: Quintet (Horn & Strings) (Philarte Quartet) (Gasparo GS 207)  
 Mozart, W.: Horn Quintet in E Flat, K.407 (Philarte Quartet) (Gasparo GS 207)  
 Strauss, R.: Serenade Op. 7 (Columbia ML 5129 – Phil. Orch. W/Ormandy)

## Miscellaneous Orchestral

Bach, J.S.: B Minor Mass (Quoniam) with Bach Choir of Bethlehem, Ifor Jones (Conductor). Recorded July 1961 for the Classics Record Library (Book of the Month Club)  
 'Heart of the Symphony' (Includes Tchaikovsky, Symphony No. 5 Horn Solo) with Victor Symphony Orchestra conducted by Charles O'Connell on RCA Victor G/15 (36329-36332) 78 RPM. Recorded 1939.

## Robin Hood Dell Orchestra of Philadelphia on RCA Records

Brahms	Double Concerto (Milstein/Piatigorsky)	AVMI 2020	6/29/51	Reiner
Brahms	Symphony No. 1	WBC 1004	7/16/52	Leinsdorf
Franck	Symphony in D Minor	WBC 1001	7/18/52	Leinsdorf
Grieg	Piano Concerto (Dorfman)	WBC 1043	7/7-8/53	Leinsdorf
Mendelssohn	Piano Concerto No. 1 (Dorfman)	WBC 1043	7/7-8/53	Leinsdorf
Mendelssohn	Midsummer Night's Dream	LM 1724/WDM 1633	6/30/51	Reiner
Rachmaninoff	Paganini Variations (Kappell)	LM 126	6/27/51	Reiner
Rachmaninoff	Piano Concerto No. 2 (Kappell)	LM-X-1097	7/7/50	Steinberg
Strauss, R.	Rosenkavalier Suite	LM-X-48/WDM 1475/ECRC 1256	7/8/50	Dorati
V. Williams	Concerto for Two Pianos	LM 135	7/29/50	Golschmann
Weinawski	Violin Concerto (Elman)	LM 53	6/23/50	Hilsberg

## Mason Jones with Philadelphia Orchestra under various conductors (Columbia Records) 1946-1969

Albeniz	Triana	?	4/8/56	Ormandy
Alfven	Swedish Rhapsody, Op. 19	ML 5181/AAL-35/A-1645	2/15/53	Ormandy
Alfven	Swedish Rhapsody	MS 6196	12/21/59	Ormandy
Alfven	Swedish Rhapsody	MS 7674	3/11/68	Ormandy
Bach, C.P.E.	Concerto	ML 5742	3/17/57	Ormandy
Bach	Chorale Prelude: Ich Ruf Su Dir	M-530/M-963	11/27/39	Stokowski
Bach	Concerto for Three Pianos in D Minor	ML 5895/MS 6495	12/9/62	Ormandy
Bach-Caillet	Jesu, Joy of Man's Desiring	ML 2058/M-846	1/22/47	Ormandy
Bach-Elgar	Fantasy & Fugue	ML 5065?	4/15/54	Ormandy
Bach-Smith	Fantasia & Fugue in G Minor	ML 5065	10/23/55	Ormandy
Bach	Mass in B Minor	ML 5815-7/M3L 280/M3S 680	4/25-26/62	Ormandy
Bach-Ormandy	Passacaglia	ML 2058/M-846	10/13/46	Ormandy
Bach	Passacaglia & Fugue in C Minor	MS 6180	4/10/60	Ormandy

Bach-Ormandy	Chorale-Prelude 'Wachet Auf' ?		12/4/47	Ormandy
Bach	Toccata: Adagio & Fugue in C Major	MS 6180	1/31/60?	Ormandy
Bach	Toccata & Fugue in D Minor	ML 2058/M-846	10/31/47	Ormandy
Bach	Toccata & Fugue in D Minor	ML 5580/MS 6180/MGP 7	1/31/60?	Ormandy
Balakirev	Islamey	ML 6275/MS 6875	2/26/61	Ormandy
Barati	?	ML 5779/MS 6379	?	Ormandy?
Barber	Essay for Orchestra, Op. 12	18062	10/20/40	Ormandy
Barber	Toccata Festiva (Biggs)	ML 5798/MS 6398	10/7/62	Ormandy
Bartok	Bluebeard's Castle (Elias,Hines)	ML 5825/MS 6425	11/20/60	Ormandy
Bartok	Concerto for Orchestra	?	2/14/54	Ormandy
Bartok	Concerto for Orchestra	ML 6026/MS 6626	10/13/63	Ormandy
Bartok	Piano Concerto No. 3 (Sandor)	ML 4239/M-674	4/19/46	Ormandy
Bartok	Violin Concerto No. 1 (Stern)	ML 5677/MS 6277	3/26/61	Ormandy
Bartok	Deux Images	ML 6189/MS 6789	1/28/62 & 3/31/63	Ormandy
Bartok	Miraculous Mandarin Suite	ML 6189/MS 6789	11/15/62	Ormandy
Beethoven	Choral Fantasie (Serkin)	?	3/30/58	Ormandy
Beethoven	Christ on the Mount of Olives	ML 6421/MS 6841	4/17/63	Ormandy
Beethoven	Piano Concerto No. 1 (Serkin)	ML 4914	2/14/54	Ormandy
Beethoven	Piano Concerto No. 1 (Serkin)	ML 6238/MS 6838/D4L 340/D4S 740/MQ 791	1/14/65	Ormandy
Beethoven	Piano Concerto No. 2 (Serkin)	ML 4914	2/14/54 & 4/24/55	Ormandy
Beethoven	Piano Concerto No. 2 (Serkin)	ML 6239/MS 6839/D4L 340/D4S 740/MQ 792	1/13/65	Ormandy
Beethoven	Piano Concerto No. 3 (Serkin)	ML 4738	3/22/53	Ormandy
Beethoven	Piano Concerto No. 3 (C. Arrau)	ML 4096/MM-785	12/24/47	Ormandy
Beethoven	Piano Concerto No. 4 (Casadesus)	ML 4074/MM-744	12/28/47	Ormandy
Beethoven	Piano Concerto No. 4 (Serkin) ?		2/11/51	Ormandy
Beethoven	Piano Concerto No. 4 (Serkin) ?		11/28/54 3/10/55?	Ormandy
Beethoven	Piano Concerto No. 4 (Serkin)	ML 6145/MS 6745/D4L 340/D4S 740/MQ 737	1/28/62	Ormandy
Beethoven	Piano Concerto No. 4 (Istomin)	MS 7199	12/15/66	Ormandy
Beethoven	Piano Concerto No. 5 (Serkin)	MM-989/ML 54373	11/19/50	Ormandy
Beethoven	Piano Concerto No. 5 (Istomin) ?		1/26/58	Ormandy
Beethoven	Triple Concerto (Stern, Rose, Istomin)	D2L 320/D2S 720	4/16/64 & 12/31/64	Ormandy
Beethoven	Violin Concerto, Op. 61 (Francescatti)	MM-985/ML 54371	11/5/50	Ormandy
Beethoven	Violin Concerto, Op. 61 (Francescatti)	?	12/19/57	Ormandy
Beethoven	Egmont & Coriolanus Overture	AAL-15	12/23/51	Ormandy
Beethoven	Missa Solemnis	?	3/29 & 30/67	Ormandy
Beethoven	Symphony No. 1	D7L 345/D7S 745	2/8 & 3/24/65	Ormandy
Beethoven	Symphony No. 2	D7L 345/D7S 745	1/17/62	Ormandy
Beethoven	Symphony No. 3	ML 5666/MS 6266/D7L 345/D7S 745/MQ 454	4/9/61	Ormandy
Beethoven	Symphony No. 4	D7L 345/D7S 745	9/20/65	Ormandy

Beethoven	Symphony No. 5	ML 5098	10/23/55	Ormandy
Beethoven	Symphony No. 5	D7L 345/D7S 745	2/14/66	Ormandy
Beethoven	Symphony No. 6	D7L 345/D7S 745	1/26/66	Ormandy
Beethoven	Symphony No. 7	D7L 345/D7S 745	4/27/64	Ormandy
Beethoven	Symphony No. 8	M2L 338/M2S 738/D7L 345/D7S 745	3/3 & 12/3/61	Ormandy
Beethoven	Symphony No. 9	ML 6416/MS 7016/D7L 345/D7S 745	9/5 & 9/29/64	Ormandy
Berg	Lulu Suite	ML 6441/MS 7041	3/27 & 4/4/67	Ormandy
Berg	Fragments from 'Wozzeck' (Ribla, Sop.)	ML 2140/MX-347	11/1/47	Ormandy
Berlioz	Damnation of Faust Excerpts	ML 5923/MS 6523	3/14/63	Munch
Berlioz	Harold in Italy (Depasquale)	M 30116	1/21/65	Ormandy
Berlioz	Queen Mab Scherzo from Romeo & Juliet	LP CRM5-1900	2/9/42	Toscanini
Berlioz	Symphonie Fantastique, Op. 14	ML 446?	10/30/50	Ormandy
Berlioz	Symphonie Fantastique	ML 5648/MS 6248/MQ 496	12/14/60	Ormandy
Berners	'Triumph of Neptune' Ballet Suite	ML 4593	2/7/52	Beecham
Bizet	L'Arlesienne Suites Nos. 1 & 2?		5/14/55	Ormandy
Bizet	L'Arlesienne Suites Nos. 1 & 2	M 5946/MS 6546/MQ 614/18 21 0004 TC8	1/22/63	Ormandy
Bizet	Carmen Suite Nos. 1 & 2	MS 6051/ML 5356/MQ 550	1/26/58	Ormandy
Bizet	Symphony in C	ML 5289	12/4/55	Ormandy
Bloch	Schelomo (Feuermann)	M-698/CAL 253/LCT 0014/DMM4-0341	4/9/39	Stokowski
Bloch	Schelomo (Piatigorsky)	Released?	12/28/47	Ormandy
Bloch	Schelomo (Rose)	MQ 422/ML 5653/MS 6253	1/29/61	Ormandy
Borodin	Nocturne	MS 6224	?	Ormandy
Borodin	Polovtsian Dances	MS 6073/MG 30947	3/14/59?	Ormandy
Brahms	Alto Rhapsody, Op. 53 (Anderson)	LP RCA SP-33-55/M-555	1/8/39	Ormandy
Brahms	Double Concerto (Heifetz, Feuermann)	M-815/RCA LCT 1016/WCT 0021/DB 6120	12/21/39	Ormandy
Brahms	Double Concerto (Stern, Rose)	MS 7251/D2L 320/D2S 720	4/14/64	Ormandy
Brahms	Piano Concerto No. 1 (Serkin)	ML 5704/MS 6304/D3L 341/D3S 741	3/3-4/9- 12/10/61	Ormandy
Brahms	Piano Concerto No. 2 (Serkin) ?		3/11/56	Ormandy
Brahms	Piano Concerto No. 2 (Serkin)	D3L 341/D3S 741/MS 6156/ML 5491/MQ 357	4/4/60	Ormandy
Brahms	Piano Concerto No. 2 (Istomini)	ML 6115/MS 6715	2/8 & 2/13/65	Ormandy
Brahms	Violin Concerto (Francescatti)	ML 5114	2/19 or 23/56	Ormandy
Brahms	Violin Concerto (Stern)	ML 5653/MS 6153/O3L 321/D3S 721/ML 5486	11/1/59	Ormandy
Brahms	German Requiem	M2L 286/M2S 686	5/20/62	Ormandy
Brahms	Hungarian Dances #1 & #2	M-588	5/20/45	Ormandy
Brahms	Symphony No. 1	ML 4477	11/5/50	Ormandy
Brahms	Symphony No. 1	MS 6067/ML 5385?	2/8/59	Ormandy
Brahms	Symphony No. 1	MS 6067/ML 5385?	3/13/67 & 5/19/68	Ormandy

Brahms	Symphony No. 2	M-694	12/21/39 or 3/27/40	Ormandy
Brahms	Symphony No. 2	?	10/14/46	Ormandy
Brahms	Symphony No. 2	ML 4827	2/15/53	Ormandy
Brahms	Symphony No. 2	?	4/6/66	Ormandy
Brahms	Symphony No. 3	M-642	4/19/46	Ormandy
Brahms	Symphony No. 3	?	1/31 & 3/13/67	Ormandy
Brahms	Symphony No. 4	?	10/25 & 12/20/67	Ormandy
Brahms	Variations on a Theme by Handel	ML 6698/MS 7298/M2L 286/M2S 686	11/20/60	Ormandy
Brahms	Variations on Theme of Haydn Op. 56A	ML 2066/MX-322	4/19/46	Ormandy
Brahms	Variations on Theme of Haydn	MS 7298	4/28/63?	Ormandy
Brahms	Women's Chorus, Op. 17	?	10/8/59	Ormandy
Brand	The Wonderful One-Hoss Shay	MX-348/ML 2141	3/19/50	Ormandy
Britten	Young Person's Guide to the Orchestra	ML 5183/M2X 786	2/3/57	Ormandy
Britten	Young Person's Guide to the Orchestra	MS 6027	?	Ormandy
Bruch	Violin Concerto No. 1 (Stern)	?	1/10/56	Ormandy
Bruch	Violin Concerto No. 1 (Stern)	ML 6403/MS 7003	3/22/65 & 2/22/66	Ormandy
Bruch	Kol Nidrei (Piatigorsky)	Released?	12/28/47	Ormandy
Bruckner	Symphony No. 4	?	10/9/67	Ormandy
Bruckner	Symphony No. 5	M2L 368/M2S 768	4/13/65	Ormandy
Bruckner	Te Deum	M2L 368/M2S 768	4/13/66	Ormandy
Casella	Paganiniana	ML 5605/MS 6205	4/4/60	Ormandy
Castel-Tedesco	Guitar Concerto in D Major (Williams)	ML 6234/MS 6834/MQ 784	12/14/65	Ormandy
Chabrier	Espana	?	11/28/54	Ormandy
Chabrier	Espana	ML 5878/MS 6478	2/24/63	Ormandy
Chausson	Poeme for Vln. & Orch. (Francescatti)	ML 2194	11/5/50	Ormandy
Chausson	Poeme for Vln. & Orch. (Francescatti)	ML 5253	11/10/57	Ormandy
Chopin	Piano Concerto No. 1 (Santor)	ML 4651	11/23/52	Ormandy
Chopin	Piano Concerto No. 1 (Brailowsky)	ML 5652/MS 6252	2/12/61	Ormandy
Chopin	Piano Concerto No. 1 (Gilels)	ML 6112/MS 6712/ML 6087/MS 6687	12/31/64	Ormandy
Chopin	Piano Concerto (F Minor) (Istomin)	?	11/1/59	Ormandy
Chopin	Les Sylphides	ML 5908/MS 6508/ML 6087/MS 6687/MQ 595	3/31/63	Ormandy
Copland	Appalachian Spring	ML 5157	11/28/54	Ormandy
Copland	Billy the Kid Suite	ML 5157	12/18/55	Ormandy
Copland	Fanfare for the Common Man	MG 31190/ML 6084/MS 6684	11/13/63	Ormandy
Copland	Lincoln Portrait (Stevenson)	ML 6084/MS 6684	11/15/62	Ormandy
Debussy	Apres Midi D'Un Faun	1770P	12/8/40	Stokowski
Debussy	Apres Midi D'Un Faun	ML 2156	12/3/47	Ormandy

Debussy	Après Midi D'Un Faun	?	12/18/55	Ormandy
Debussy	Après Midi D'Un Faun	MS 6077/M2L 338/M2S 738/ML 5397	3/14/59	Ormandy
Debussy	La Damselle Elue	MM-761	3/14/47	Ormandy
Debussy	Danse	ML 6097/MS 6697/ML 6021/MS 6621/	3/14/59	Ormandy
			MG30950	
Debussy	Estampes: La Soirée On's Grenade	OMM4-0341	1940	Stokowski
Debussy	Images: Iberia	LP RCA CRM5-1900	11/18/41	Toscanini
Debussy	Images: Iberia	CL921/ML 4434/M2L-237/ML 5017-18	3/11/51	Ormandy
Debussy	La Mer	LP RCA CRM5-1900	2/8-9/42	Toscanini
Debussy	La Mer	ML 4434	?	Mitropoulis
Debussy	La Mer	MS 6077/MG 30950/ML 5397/MQ 473	11/16/58 &	Ormandy
			1/25/59	
Debussy	Martyrdom of St. Sebastian	M2S 609/M2L 266	2/2/58	Ormandy
Debussy	Nocturnes	M-630/OB 3596/RCA CAL 140	4/9/39	Stokowski
Debussy	Nocturnes	?	12/18/55	Ormandy
Debussy	Nocturnes	ML 6097/MS 6697/MG 30950	3/14/64	Ormandy
Debussy	Reverie	ML 5975/MS 6757/MG 30950	2/12/64	Ormandy
DeFalla	El Amor Brujo	ML 5479/MS 6147	2/25/60	Stokowski
DeFalla	Nights in Gardens of Spain (Entremont)	(ML 6029/MS 6629	11/2/61	Ormandy
DeFalla	Three Dances: Three Cornered Hat	MS 7673	3/11/68	Ormandy
Delibes	Coppelia Ballet Suite	ML 6087/MS 6687/ML 59008/MS 6508/ MQ 595	3/31/63	Ormandy
Delibes	Sylvia Ballet Suite	ML 5908/MS 6508/MQ 595	3/31/63	Ormandy
Delius	Brigg Fair	ML 5776/MS 6376	4/8/62	Ormandy
Delius	Dance Rhapsody No. 2	ML 5776/MS 6376	11/2/61	Ormandy
Delius	In a Summer Garden	ML 5776/MS 6376	11/20/60	Ormandy
Delius	On Hearing the First Cuckoo in Spring	ML 5776/MS 6376	3/11/62	Ormandy
Dello Joio	Variations, Chaconne & Finale	?	3/14/57	Ormandy
D'Indy	Symphony on a French Mt. Air (Casadesus)	MS 6070/ML 5388	11/16/58	Ormandy
Dukas	Sorcerer's Apprentice	ML 2156	1/22/47	Ormandy
Dukas	Sorcerer's Apprentice	ML 6024/MS 6624	10/2/63	Ormandy
Dvorak	Carnaval Overture	?	12/19/57	Ormandy
Dvorak	Cello Concerto (Rose)	ML 6114/MS 6714	11/24/63	Ormandy
Dvorak	Violin Concerto (Stern)	ML 6276/MS 6876	3/22/65	Ormandy
Dvorak	Romance (Stern)	ML 6276/MS 6876	2/22/66	Ormandy
Dvorak	New World Symphony	?	4/8/56	Ormandy
Elgar	Cockaigne Overture	M 31074	1/20/63	Ormandy
Elgar	Enigma Variations	M 31074	4/8/62	Ormandy
Enesco	Rumanian Rhapsody No. 1	M-830/DB 6130	8/1/41	Ormandy
Enesco	Rumanian Rhapsodies Nos. 1 & 2	MS 6018/ML 5299/MQ 540/M2Q 575	11/10/57	Ormandy
Faure	Elegie (Rose)	M 30113	3/27/67	Ormandy
Faure	Pelleas & Melisande	ML 5923/MS 6523	3/14/63	Munch
Franck	Symphony in D Minor	A-1092/ML 4939	12/30/53	Ormandy
Franck	Symphony in D Minor	ML 5697/MS 6297/MQ 430	2/5/61	Ormandy

Gershwin	American in Paris	MS 7258	1/5/67	Ormandy
Gershwin	Piano Concerto (Entremont)	ML 6413/MS 7013	1/4/67	Ormandy
Gershwin	Porgy & Bess: Symphonic Picture	MS 7258/MS 7289	1/5/67	Ormandy
Gershwin	Rhapsody in Blue (Entremont)	ML 6413/MS 7013	1/4/67	Ormandy
Gesensway	Four Squares of Philadelphia	ML 5108	3/10/55	Ormandy
Gesensway	Ode to Peace	?	4/24/60	Ormandy
Gliere	Sailor's Dance	M-588	5/20/45	Ormandy
Gliere	Russian Sailor's Dance	MG 30947	10/6/57	Ormandy
Gliere	Symphony No. 3 'Ilya Mourometz'	M-841/LCT 1106/WCT 1106	3/27/40	Stokowski
Gliere	Symphony No. 3	ML 5189	11/25/56	Ormandy
Gottschalk/Kay	Cakewalk: Concert Suite from Ballet	ML 4616	2/17/52	Ormandy
Grieg	Piano Concerto (Rubenstein)	M-900/DB 6234	10/30 or 12/8/42	Ormandy
Grieg	Piano Concerto (Entremont)	MS 6016/D3S 715/D3L 315/MS 7505/ML 5282	2/1/58	Ormandy
Grieg	Peer Gynt Suite, No. 1	MX-291/ML 5257/XLP 42683	11/22/47	Ormandy
Grieg	Peer Gynt Suite, No. 1	MS 6196	12/21/59	Ormandy
Grofe	Grand Canyon Suite	MS 6003/ML 5286/MQ 550	12/23/57	Ormandy
Grofe	Grand Canyon Suite	MS 7289	12/12 & 20/67	Ormandy
Handel	Messiah	M2L 263/M2S 607/M2Q 510	11/2/58	Ormandy
Handel	Royal Fireworks Suite	MS 6095/ML 5417	4/19/59	Ormandy
Handel	Water Music Suite	MS 6095/ML 5417	4/1/59	Ormandy
Harris	Symphony No. 7	ML 5095	10/23/55	Ormandy
Haydn, F.	Symphony No. 7 ('Le Midi')	ML 4673	4/2/50	Ormandy
Haydn, F.	Symphony No. 45	ML 4673	12/16/51	Ormandy
Haydn, F.	Symphony No. 88	ML 4109/M-803	12/28/47	Ormandy
Haydn, F.	Symphony No. 96	ML 6212/MS 6812/MS 6512?	3/3 & 12/3/61	Ormandy
Haydn, F.	Symphony No. 99	?	4/15/54	Ormandy
Haydn, F.	Symphony No. 100	?	11/15/53	Ormandy
Haydn, F.	Symphony No. 101 ('Clock')	MM-894/ML 4268	5/10/49	Ormandy
Haydn, F.	Symphony No. 101 ('Clock')	ML 6212/MS 6812	1/28/62	Ormandy
Herbert	Pan Americana/American Fantasy/Etc.	ML 1537?	5/13/52	Ormandy
Hindemith	Konzertmusik for Strings & Brass	?	11/1/53	Ormandy
Hindemith	Mathis Der Maler	M-854	10/20/40	Ormandy
Hindemith	Mathis Der Maler	ML 4816	11/23/52	Ormandy
Hindemith	Mathis Der Maler	ML 5962/MS 6562	1/17/62	Ormandy
Hindemith	Noblissima Visione	ML 4177/M-841	3/20/47	Ormandy
Hindemith	Symphonic Metamorphoses	ML 5962/MS 6562	12/28/61	Ormandy
Honegger	Jeanne D'Arc Au Bucher	SL 178	11/16/52	Ormandy
Humperdinck	Dream Pantomine from Hansel & Gretel	ML 6283/MS 6823	3/24/65	Ormandy
Ibert	Divertissement	ML 5859/MS 6449	1/20 & 22/63	Ormandy
Ibert	Escales	ML 4983	2/28/54	Ormandy

Ibert	Escalas	ML 5878/MS 6478	11/20/60	Ormandy
Ives	Symphony No. 1	MS 7111/D3S 783	3/13/67 & 3/5/68	Ormandy
Jarnafelt	Praeludium	MS 7674?	2/24/68	Ormandy
Khatchaturian	Gayne Suite	?	4/8/56	Ormandy
Kirchner	Piano Concerto	ML 5185	?	Ormandy
Kodaly	Dances of Galanta	ML 6434/MS 7034	12/9/62	Ormandy
Kodaly	Dances of Marosszek	ML 6434/MS 7034	12/9/62	Ormandy
Kodaly	Hary Janos Suite	ML 6146/MS 6746/MQ 738	12/28/61	Ormandy
Lalo	Cello Concerto	M 30113	3/27/67	Ormandy
Lalo	Symphonie Espagnole (Stern)	?	1/10/56	Ormandy
Lalo	Symphonie Espagnole (Francescatti)	MS 6201	?	Ormandy
Lalo	Symphonie Espagnole (Stern)	ML 6403/MS 7003	2/13/67	Ormandy
Liszt	Piano Concerto No. 1 (Arrau)	ML4665?	2/17/52	Ormandy
Liszt	Piano Concerto No. 1 (Entremont)	MS 6071/ML 5389	2/8/59	Ormandy
Liszt	Piano Concerto No. 2 (Entremont)	MS 6071/ML 5389	1/25/59	Ormandy
Liszt	Hungarian Fantasy in E Minor (Arrau)	ML 4665?	2/17/52	Ormandy
Liszt	Hungarian Fantasy in E Minor (Davis)	M 30306	5/1/63	Ormandy
Liszt	Hungarian Rhapsody #1	ML 4132	3/20/47	Ormandy
Liszt	Hungarian Rhapsody #2	12437-D	4/18/46	Ormandy
Liszt	Hungarian Rhapsodies Nos. 1 & 2	MS 6018/ML 5299/MQ 540	2/1-2/58	Ormandy
Liszt	Mephisto Waltz	?	12/19/57	Ormandy
Liszt	Les Preludes	ML 2066/MX-321	10/13/46	Ormandy
Liszt	Totentanz (Brailowsky)	ML 5652/MS 6252	2/12/61	Ormandy
Mahler	Das Lied Von Der Erde	ML 6346/MS 6946/D3S 774	2/9/66	Ormandy
Mahler	Symphony No. 10	M2L 335/M2S 735/D3S 774	11/17/65	Ormandy
McDonald	Children's Symphony	MX-348/ML 2141/ML 2220	3/19/50	Ormandy
McDonald	Legend of the Arkansas Traveler	18069	3/27/40	Stokowski
McDonald	Symphony No. 1	M-754	10/20/40	Ormandy
Mendelssohn	Capriccio Brillante (Serkin)	MS 7183/MS 7423?/D3L 341	4/4/67?	Ormandy
Mendelssohn	Piano Concerto No. 1 (Serkin)	MS 6128/MS 7185/D3S 741/ML 5456/MQ 308	12/19/57	Ormandy
Mendelssohn	Piano Concerto No. 2 (Serkin)	MS 6128/ML 5456/MQ 308	10/8/59	Ormandy
Mendelssohn	Double Piano Concerto in A-Flat	ML 6081/MS 6681	1/22/63	Ormandy
Mendelssohn	Violin Concerto (Stern)	MM-973/ML 4363	10/30/50	Ormandy
Mendelssohn	Violin Concerto (Oistrakh)	ML 5085	12/24/55	Ormandy
Mendelssohn	Violin Concerto (Stern)	MS 6062/D3S 721/ML 5379	2/23-24/58	Ormandy
Mendelssohn	Midsummer Night's Dream	RCA CRM 5-1900	1/11 & 12/42	Toscanini
Mendelssohn	Midsummer Night's Dream	ML 5221/MS 7267	2/3/57	Ormandy
Mendelssohn	Midsummer Night's Dream	M 30307	4/13/57	Ormandy
Mendelssohn	Midsummer Night's Dream	ML 6026/MS 6628	11/24/63	Ormandy
Mendelssohn	Symphony No. 4	ML 6028/MS 6628	10/2/63	Ormandy

Miaskovsky	Symphony No. 21 in F# Minor	ML 4239	11/22/47	Ormandy
Mozart	Concert Rondo for Piano & Orch., K. 382	?	2/3/66	Ormandy
Mozart	Bassoon Concerto (Garfield)	ML 5851/MS 6451	1/29/61	Ormandy
Mozart	Clarinet Concerto (Gigliotti)	ML 5852/MS 6452	4/9 & 16/61	Ormandy
Mozart	Flute Concerto No. 1 (Kincaid)	ML 5851/MS 6451	4/24/60	Ormandy
Mozart	Horn Concerto No. 1 (Jones)	ML 6185/MS 6785/MQ 796	2/5 & 26/61	Ormandy
Mozart	Horn Concerto No. 2 (Jones)	ML 6185/MS 6785/MQ 796	3/3 & 12/3/61	Ormandy
Mozart	Horn Concerto No. 3 (Jones)	ML 6185/MS 6785/MQ 796	2/5/61	Ormandy
Mozart	Horn Concerto No. 4 (Jones)	ML 6185/MS 6785/MQ 796	2/26 & 3/11/62	Ormandy
Mozart	Oboe Concerto (Oe Lancie)	ML 5852/MS 6452	12/3/61	Ormandy
Mozart	Piano Concerto No. 20 K.466 (Serkin)	ML 4424	2/11/51	Ormandy
Mozart	Piano Concerto K. 482 (Entremont)	ML 5678/MS 6278	2/5/61	Ormandy
Mozart	Piano Concerto No. 23, K.488 (Serkin)	?	4/10/68	Ormandy
Mozart	Piano Concerto No. 27, K.595 (Serkin)	ML 6239/MS 6839/MQ 792	1/28/62	Ormandy
Mozart	Double Piano Concerto in E-Flat K.365	ML 5674/MS 6274	12/15/60	Ormandy
Mozart	Triple Piano Concerto in F Major	ML 5895/MS 6495	12/9/62	Ormandy
Mozart	Violin Concerto No. 4 (Oistrakh)	ML 5085	12/24/55	Ormandy
Mozart	Serenade (Notturmo) for Four Orch.	?	12/20/53	Ormandy
Mozart	Sinfonia Concertante, K. 297B	M-760/OB10118-10121/RCA CAL 123/CAL0213	12/22/40	Stokowski
Mozart	Sinfonia Concertante in E-Flat (Wind?)	MS 6061/ML 5374	12/23/57	Ormandy
Mozart	Symphony No. 30	ML 6122/MS 6722	4/8/62	Ormandy
Mozart	Symphony No. 31 'Paris'	ML 6122/MS 6722	1/29/61	Ormandy
Mozart	Symphony No. 39	ML 4109	?	Szell
Mozart	Symphony No. 40	ML 5098	1/10/56	Ormandy
Mussorgsky	Night on Bald Mountain	OB 5900/49 0722/RCA CAL 118/VCM 7101	12/8/40	Stokowski
Mussorgsky	Night on Bald Mountain	MG 30947/MS 6073/MS 7148	4/19/59	Ormandy
Mussorgsky	Night on Bald Mountain	ML 5392	4/12/59	Ormandy
Mussorgsky/Ravel	Pictures At An Exhibition	M-706/HMV-UK DB 5827-5830	11/27/39	Stokowski
Mussorgsky/Ravel	Pictures At An Exhibition	ML 4700	2/15/53	Ormandy
Mussorgsky/Ravel	Pictures At An Exhibition	M 30448/MS 7148/MG 817	4/21 & 6/18/66	Ormandy
Nielsen	Helios Overture	ML 6404/MS 7004/MQ 912	1/31/67	Ormandy
Nielsen	Overture to Masquerade	ML 6282/MS 6882/MQ 859	2/3/66	Ormandy
Nielsen	Pan and Syrinx	ML 6404/MS 7004/MQ 912	1/31/67	Ormandy
Nielsen	Prelude to Act II, Masquerade	ML 6282/MS 6882/MQ 859	2/3/66	Ormandy
Nielsen	Rhapsodic Overture	ML 6404/MS 7004/MQ 912	2/8/67	Ormandy

Nielsen	Symphony No. 1	ML 6404/MS 7004/MQ 912	2/8/67	Ormandy
Nielsen	Symphony No. 6	ML 6282/MS 6882/MQ 859	1/10/66 & 4/21/66	Ormandy
Novacek	Perpetuum Mobile, Op. 5, No. 4	RCA CAL 123/18069	12/8/40	Stokowski
Offenbach	Gaite Parisienne	ML 5206	5/9/54	Ormandy
Offenbach	Gaite Parisienne (arr. Rosenthal)	ML 5846/MS 6546/MQ 614	1/30/63	Ormandy
Orff	Carmina Burana	ML 5498/MS 6163/MQ 347	4/24/60	Ormandy
Orff	Catulli Carmina	ML 6417/MS 7017	4/20/67	Ormandy
Paganini	Violin Concerto No. 1 (Francescatti)	ML 4315/MM-936/MS 6268/XSM 55984-5	1/15/50	Ormandy
Persichetti	Symphony No. 4	ML 5108	12/19/54	Ormandy
Piston	Symphony No. 4	ML 4992	4/15/54	Ormandy
Prokofiev	Classical Symphony	ML 2035/MX-287	10/13/46	Ormandy
Prokofiev	Classical Symphony	ML 5289	12/18/55	Ormandy
Prokofiev	Classical Symphony	ML 5945/MS 6545/MGP 7/MQ 615	3/26/61	Ormandy
Prokofiev	Piano Concerto No. 4 (Serkin)	ML 5805/MS 6405	3/30/58	Ormandy
Prokofiev	Violin Concerto No. 1 (Stern)	ML 6035/MS 6635	1/20/63	Ormandy
Prokofiev	Violin Concerto No. 2 (Stern)	ML 6035/MS 6635	1/30/63	Ormandy
Prokofiev	Love for Three Oranges Suite	ML 5945/MS 6545/ML 5874/MS 6474/MQ 615	2/4/63	Ormandy
Prokofiev	Lt. Kije Suite	ML 5945/MS 6545/MQ 615	12/9/62	Ormandy
Prokofiev	Peter and the Wolf (Ritchard)	MS 6027/ML 5183	3/17/57	Ormandy
Prokofiev	Symphony No. 4	ML 5488/MS 6154	10/6/57	Ormandy
Prokofiev	Symphony No. 5	ML 5260/MS 6004	3/14/57	Ormandy
Prokofiev	Symphony No. 6	ML 4328/MM-950	1/15/50	Ormandy
Prokofiev	Symphony No. 6	ML 5889/MS 6489	11/2/61	Ormandy
Prokofiev	Symphony No. 7	ML 4683	4/26/53	Ormandy
Prokofiev	Scythian Suite	ML 4142/M-827	11/22/47	Ormandy
Rachmaninoff	Bells	ML 5043	2/28/54	Ormandy
Rachmaninoff	Piano Concerto No. 1 (Rachmaninoff)	M-865/D-17081/LM 6123/LM 2051/ARM3-0296	12/4/39 or 2/24/40	Ormandy
Rachmaninoff	Piano Concerto No. 1 (Entremont)	ML 5917/MS 6517	2/24/63	Ormandy
Rachmaninoff	Piano Concerto No. 2 (Istomin) ?		4/8/56	Ormandy
Rachmaninoff	Piano Concerto No. 2 (Davis) ?		4/28 & 5/1/63	Ormandy
Rachmaninoff	Piano Concerto No. 2 (Brailowsky)	?	2/11/62	Ormandy
Rachmaninoff	Piano Concerto No. 3 (Rachmaninoff)	M-710/DB 5709/DB 6033/LM 6123/ ARM-0296/LM6143	12/4/39	Ormandy
Rachmaninoff	Piano Concerto No. 4 (Rachmaninoff)	M-972/LM6123/LCT 1019/WCT 00240	12/20/41	Ormandy
Rachmaninoff	Piano Concerto No. 4 (Entremont)	ML 5917/MS 6517	11/2/61	Ormandy
Rachmaninoff	Isle of the Dead	ML 5043	11/7/54	Ormandy
Rachmaninoff	Three Preludes	ML 2158	4/2/50	Ormandy
Rachmaninoff	Rhapsody on Theme of Paganini (Entremont)	MS 6016/D3S 715/D3L 315/MS 7508/ ML 5282	2/1/58	Ormandy
Rachmaninoff	Symphonic Dances	ML 5605/MS 6205/MGP 17?	3/19/60	Ormandy

Rachmaninoff	Symphony No. 1	ML 6386/MS 6986/D3S 813/MQ 906	2/28/66	Ormandy
Rachmaninoff	Symphony No. 2	ML 4433	2/11/51	Ormandy
Rachmaninoff	Symphony No. 2	MS 6110/D3S 813/ML 5436	4/19/59	Ormandy
Rachmaninoff	Symphony No. 3	ML 4961	11/7/54	Ormandy
Rachmaninoff	Symphony No. 3	MS 7081/D3S 813	12/20/67	Ormandy
Ravel	Alborado Del Gracioso	ML 5569/MS 6169/MG 31190	1/5/58	Ormandy
Ravel	Bolero	ML 4983/AL-51/ML 5257	3/22/53	Ormandy
Ravel	Bolero	ML 5878/MS 6478/MS 6169/MGP 7/ML 5569	3/19/60	Ormandy
Ravel	Bolero	MS 7613	2/24/68	Ormandy
Ravel	Concerto for Left Hand (Casadesus)	ML 2156?	1/22/47	Ormandy
Ravel	Concerto for Left Hand (Casadesus)	ML 5674/MS 6274	12/14/60	Ormandy
Ravel	Piano Concerto in G	ML 6029/MS 6629	5/12/64	Ormandy
Ravel	Daphnis & Chloe Suite No. 1	MM-940/ML 4316	4/2/50	Ormandy
Ravel	Daphnis & Chloe Suite No. 2	MM-940/ML 4316	5/10/49	Ormandy
Ravel	Daphnis & Chloe Suite No. 2	MS 6077/ML 5397/MQ 473	12/18/55?	Ormandy
			4/19/59	
Ravel	Pavane	?	12/19/54	Ormandy
Ravel	Pavane	ML 5878/MS 6478	2/3/63	Ormandy
Ravel	Rapsodie Espagnole	MX-342/ML 4306	3/19/50	Ormandy
Ravel	Rapsodie Espagnole	ML 6097/MS 6697/MQ 786	2/24/63	Ormandy
Ravel	Le Tombeau De Couperin (De Lancie)	MS 6169/ML 5569	11/16/58	Ormandy
Ravel	Tzigane (Stern)	?	4/13/57	Ormandy
Ravel	La Valse	ML 4983	3/22/53	Ormandy
Ravel	La Valse	ML 5878/MS 6478/M2L 338/M2S 7 38	1/30/63	Ormandy
Ravel	Valses Nobles Et Sentimales	ML 5923/MS 6523	3/14/63	Munch
Reger	Piano Concerto (Serkin)	ML 5635/MS 6235	3/30/59	Ormandy
Respighi	The Birds	MS 7242	1/26/66	Ormandy
Respighi	La Boutique Fantasque	ML 6239/MS 6839/ML 6223/MS 6823/M2X786	1/13 & 2/8/65	Ormandy
Respighi	La Boutique Fantasque	M 30463	4/6/66	Ormandy
Respighi	Church Windows	MS 7242	2/17/64	Ormandy
Respighi	Fountains of Rome	ML 5279	4/14/57	Ormandy
Respighi	Fountains of Rome	ML 5987/MS 6587	2/27/68?	Ormandy
Respighi	Pines of Rome	ML 5987/MS 6587/MGP 7/ML 5279?	3/23/58	Ormandy
Respighi	Pines of Rome	M3?72?	3/6/68	Ormandy
Respighi	Roman Festivals	LP CRM5-1900	11/19/41	Toscanini
Respighi	Feste Romane	MM-707	4/18/46	Ormandy
Respighi	Roman Festivals	ML 5987/MS 6587	11/13 & 20/60	Ormandy
Respighi	Roman Festivals	ML 5675/MS 6275	1/29/61	Ormandy
Rimsky-Korsakov	Capriccio Espagnol	MS 7509	11/1/53	Ormandy
Rimsky-Korsakov	Capriccio Espagnol	MS 6917/ML 6317/MQ 856	2/17/65	Ormandy
Rimsky-Korsakov	Christmas Eve	M-915	12/20/41	Ormandy
Rimsky-Korsakov	Le Coq D'Or--Bridal Procession	MS 6917/ML 6315/MQ 856	?	Ormandy
Rimsky-Korsakov	Le Coq D'Or Suite	MS 6092/ML 5414	3/1/59	Ormandy
Rimsky-Korsakov	Maid of Psow or Ivan the Terrible	M-717/DB 6039	4/9/39	Stokowski

Rimsky-Korsakov	Russian Easter Overture	ML 2035/X-276	10/13/46	Ormandy
Rimsky-Korsakov	Russian Easter Overture	MS 6092/ML 5414	4/1/59	Ormandy
Rimsky-Korsakov	Russian Easter Overture	MS 6875	1967	Ormandy
Rimsky-Korsakov	Scheherazade	ML 4089/MM-772	10/31 & 11/1/47	Ormandy
Rimsky-Korsakov	Scheherazade	ML 4888/A-1103	12/30/53	Ormandy
Rimsky-Korsakov	Scheherazade	ML 5765/MS 6365	2/11/62	Ormandy
Rodrigo	Concierto De Aranjuez for Guitar & Orch.	ML 6234/MS 6834/MQ 784	12/14/65	Ormandy
Rossini	Semiramide Overture	AAL-27	2/7/52	Beecham
Rossini	William Tell Overture	ML 5206	5/9/54	Ormandy
Rossini	William Tell Overture	?	2/27/68	Ormandy
Rossini	William Tell Ballet Music	ML 6223/MS 6823	12/7/64	Ormandy
Roussel	Bacchus Et Ariane	ML 5667/MS 6267	5/1/60	Ormandy
Saint-Saens	Cello Concerto (Piatigorsky)	Released?	4/10/49	Hilsberg
Saint-Saens	Cello Concerto (Rose)	M 30113	3/27/67	Ormandy
Saint-Saens	Piano Concerto No. 2 (Entremont)	ML 6178/MS 6778/MQ 788	5/12/64	Ormandy
Saint-Saens	Piano Concerto No. 4 (Entremont)	ML 6178/MS 6778/MQ 788	2/5/61	Ormandy
Saint-Saens	Violin Concerto No. 3 (Francescatti)	MS 6268	2/12/64	Ormandy
Saint-Saens	Intro. & Rondo Capricc. (Francescatti)	ML 5253/XLP42677	11/5/50	Ormandy
Saint-Saens	Intro. & Rondo Capriccioso (Stern)	?	4/13/57	Ormandy
Saint-Saens	Morceau Du Concert (Jones)	?	12/4/61	Ormandy
Saint-Saens	Symphony No. 3 (Biggs)	ML 5212	10/17/56	Ormandy
Saint-Saens	Symphony No. 3 (Biggs)	ML 5869/MS 6469/MQ 573	10/7/62	Ormandy
Sarasate	Violin Concerto (Francescatti)	ML 5253	?	Ormandy
Schubert	Symphony No. 4	?	4/8/62	Ormandy
Schubert	Symphony No. 6	?	1/17/62	Ormandy
Schubert	Symphony No. 8 'Unfinished'	ML 2010/M-699	3/2/47	Walter
Schubert	Symphony No. 8 'Unfinished'	ML 5221	11/25/56	Ormandy
Schubert	Symphony No. 9 in C Major	LP LD 2662/CRM5-1900	11/16/41	Toscanini
Schubert	Symphony No. 9 in C Major	MS 7272	12/28/66	Ormandy
Schuman	Credendum	ML 5185	3/11/56	Ormandy
Schuman	Symphony No. 3	ML 4413	3/11/51	Ormandy
Schuman	Symphony No. 6	ML 4992	11/15/53	Ormandy
Schumann	Piano Concerto in A Minor (Serkin)	ML 5168	3/11/56	Ormandy
Schumann	Intro & Allegro Appassionata (Serkin)	ML 6083/MS 6688	3/17/64	Ormandy
Schumann	Introduction & Concert Allegro (Serkin)	MS 7183/MS 7423	4/10/68	Ormandy
Schumann	Konzertstück in G (Serkin)	D3L 341/D3S 741/MS 6688/ML 6088/MQ 707	3/17/64	Ormandy
Shostakovich	Cello Concerto (Rostropovich)	MS 6124/ML 5452	11/8/59	Ormandy
Shostakovich	Symphony No. 1	MS 6124/ML 5452	11/8/59	Ormandy
Shostakovich	Symphony No. 4	ML 5849/MS 6459	2/17/63	Ormandy
Shostakovich	Symphony No. 5	ML 6679/MS 7279	4/8/65	Ormandy

Shostakovich	Symphony No. 6	M-867	12/8/40	Stokowski
Sibelius	Violin Concerto (Oistrakh)	MS 6157/ML 5492	12/21 & 24/59	Ormandy
Sibelius	Violin Concerto (Stern)	?	2/2/69	Ormandy
Sibelius	Finlandia	M-750	3/27 or 10/20/40	Ormandy
Sibelius	Finlandia	ML 5181/LP 2839/XLP 39849/ML 2158	4/2/50	Ormandy
Sibelius	Finlandia	MS 6196/MS 6732/ML 6132	11/1/59	Ormandy
Sibelius	Finlandia	MS 7674	2/24/68	Ormandy
Sibelius	Karelia Suite	MS 7674	2/24/68	Ormandy
Sibelius	Return of Lemminkainen, Op. 22	M-750	10/20/40	Ormandy
Sibelius	Lemminkainen Suite, Op. 22	ML 4672	12/16/51	Ormandy
Sibelius	Oceanides	?	12/24/55	Ormandy
Sibelius	Pohjola's Daughter	?	3/10/55	Ormandy
Sibelius	En Saga	?	3/10/55	Ormandy
Sibelius	En Saga	ML 6132/MS 6732	1/20/63	Ormandy
Sibelius	Swan of Tuonela, Op. 22	M-750	3/27 or 10/20/40	Ormandy
Sibelius	Swan of Tuonela, Op. 22 #3	ML 5181/LP 2838/XLP 39849/ML 2158	4/2/50	Ormandy
Sibelius	Swan of Tuonela (Rosenblatt)	MS 6157/MS 6732/ML 6132	1/31/60?	Ormandy
Sibelius	Symphony No. 1	M-881	10/25/41	Ormandy
Sibelius	Symphony No. 1	MI 5795/MS 6395	3/11/62	Ormandy
Sibelius	Symphony No. 2	ML 4131/M-759	11/1/47	Ormandy
Sibelius	Symphony No. 2	MS 6024/ML 5207/MQ 520	10/17/56 & 3/17/57	Ormandy
Sibelius	Symphony No. 4	ML 5045	11/28/54	Ormandy
Sibelius	Symphony No. 5	ML 5045	12/19/54	Ormandy
Sibelius	Symphony No. 7	ML 5675/MS 6275	5/1/60	Ormandy
Sibelius	Tapiola	?	12/24/55	Ormandy
Sibelius	Valse Triste	MS 6196/MS 6732/ML 6132	1/25/59	Ormandy
Smetana	Bartered Bride: Overture & Dances	ML 5206	6/26/53	Ormandy
Smetana	Dance of the Comedians	M-588	5/20/45	Ormandy
Smetana	Dance of the Comedians	ML 6223/MS 6823/M2X 786	3/24/65	Ormandy
Smetana	Moldau	?	1/10/56	Ormandy
Strauss, J.	Blue Danube & Tales from Vienna Woods	ML 2041/MX-315	12/4/47	Ormandy
Strauss, J.	Blue Danube	?	12/23/57	Ormandy
Strauss, J.	Gypsy Baron & Fledermaus Overtures	?	11/22/47	Ormandy
Strauss, J.	Kaiser & Emperor Waltzes	18820	3/15 & 8/1/41	Ormandy
Strauss, J.	Wiener Blut	HMV-UK DB 5963	3/15/41	Ormandy
Strauss, J.	Wine, Women and Song	M-588	5/20/45	Ormandy
Strauss (Var.)	Waltzes & Polkas	ML 4589	12/21 & 23/51	Ormandy
Strauss, R.	Also Sprach Zarathustra	ML 5947/MS 6547	2/3/63	Ormandy
Strauss, R.	Bourgeois Gentleman	?	2/17/65	Ormandy
Strauss, R.	Burleske in D Minor (Serkin)	ML 5168	3/10/55	Ormandy

Strauss, R.	Burleske in D Minor (Serkin)	MS 7183	2/3/66	Ormandy
Strauss, R.	Horn Concerto No. 1 (Jones)	?	6/18/66	Ormandy
Strauss, R.	Oboe Concerto (De Lanciel)	ML 6377/MS 6977	4/21/66	Ormandy
Strauss, R.	Death & Transfiguration, Op. 24	RCA LP CRM5-1900	1/11/42	Toscanini
Strauss, R.	Death & Transfiguration, Op. 24	ML 5724/MS 6324	11/8 & 12/21/59	Ormandy
Strauss, R.	Don Juan	ML 5177	10/23/55	Ormandy
Strauss, R.	Don Juan	ML 5724/MS 6324	1/31/60	Ormandy
Strauss, R.	Don Quixote (Feuermann, Lifschey)	M-720/CAL 202	2/24/40	Ormandy
Strauss, R.	Don Quixote (Munroe, Zaratzian)	ML 5292	12/4/55	Ormandy
Strauss, R.	Don Quixote (Munroe, Cooley)	ML 5915/MS 6515	2/26/61	Ormandy
Strauss, R.	Ein Heldenleben	ML 4887	3/14/54	Ormandy
Strauss, R.	Ein Heldenleben	ML 5649/MS 6249	12/15/60	Ormandy
Strauss, R.	Love Scene from 'Feuersnot'	AL-46/ML 5177	4/6/52	Ormandy
Strauss, R.	Frau Ohne Schatten	?	4/14/57	Ormandy
Strauss, R.	Rosenkavalier Waltzes	18390	10/25/41	Ormandy
Strauss, R.	Rosenkavalier Suite	ML 4044/MM-742	11/1/47	Ormandy
Strauss, R.	Rosenkavalier Waltzes	ML 5177/XLP39633-34/AL-46	4/6/52	Ormandy
Strauss, R.	Rosenkavalier	?	1/5/58	Ormandy
Strauss, R.	Rosenkavalier Suite	ML 6078/MS 6678/MQ 699	2/12/64	Ormandy
Strauss, R.	Salome: Dance of the Seven Veils	?	3/20/47	Ormandy
Strauss, R.	Salome: Dance of the Seven Veils	ML 6078/MS 6678/MQ 699	11/15/62	Ormandy
Strauss, R.	Serenade, Op. 7	ML 5129	3/28/55	Ormandy
Strauss, R.	Till Eulenspiegels Lustige Streiche	XLP39634/ML 5177/AL-46	11/23/52	Ormandy
Strauss, R.	Till Eulenspiegels Lustige Streiche	ML 6078/MS 6678/MQ 699	11/13/63	Ormandy
Stravinsky	Firebird Suite	ML 4700	3/1/53	Ormandy
Stravinsky	Firebird Suite	MG 31190	10/18/67	Ormandy
Stravinsky	Petrouchka Suite	ML 5030	11/7/54	Ormandy
Stravinsky	Petrouchka Suite	ML 6146/MS 6746/MQ 738	3/23/64	Ormandy
Stravinsky	Rite of Spring	ML 5030	4/24/55 & 5/14/55	Ormandy
Suppe	Galathea	ML 5206	5/9/54	Ormandy
Suppe	Poet & Peasant Overture	13155-O	4/2/50	Ormandy
Tchaikovsky	Capriccio Italien	?	11/1/53	Ormandy
Tchaikovsky	Capriccio Italien	ML 6317/MS 6917/MGP 7/IMG30947/IMG31190	2/22/66	Ormandy
Tchaikovsky	Piano Concerto No. 1 (O. Levant)	ML 4096/MM-785	12/8 or 12/47	Ormandy
Tchaikovsky	Piano Concerto No. 1 (Istomini)?		4/19 & 12/24/59	Ormandy
Tchaikovsky	Piano Concerto No. 2 (Graffman)	MS 6755/ML 6155	2/17/65	Ormandy
Tchaikovsky	Piano Concerto No. 3 (Graffman)	MS 6755/ML 6155	2/17/65	Ormandy

Tchaikovsky	Violin Concerto, Op. 35 (Stern)	MM-863/ML 4232	4/10/49	Hilsberg
Tchaikovsky	Violin Concerto, (Oistrakh)	ML 5698/MS 6298/MQ 441	12/24/59	Ormandy
Tchaikovsky	Violin Concerto (Stern)	MS 6062/D3S 721/D3L 321/ML 5379	2/23/58	Ormandy
Tchaikovsky	Eugene Onegin - Waltz & Polonaise	MS 6917/ML 6223/MS 6823/ML 6317	1/14/65	Ormandy
Tchaikovsky	Francesca Da Rimini	?	1/9/55	Ormandy
Tchaikovsky	Marche Slav, Op. 31	AAL-24	12/16/51	Ormandy
Tchaikovsky	Marche Slav	ML 6275/MS 6875/MG 30947	4/27/64	Ormandy
Tchaikovsky	1812 Overture, Op. 49	AAL-24	12/16/51	Ormandy
Tchaikovsky	1812 Overture	MS 6073/ML 5392	4/12 & 4/19/59	Ormandy
Tchaikovsky	Nutcracker Suite	DM-915/M 1020/LM X 008	12/20/41	Ormandy
Tchaikovsky	Nutcracker Suite	ML 5257/ML 4729/ XLP42682	12/20/52	Ormandy
Tchaikovsky	Nutcracker Ballet Excerpts	M3L306/M3S706/ML 6021/MS 6621	12/16/63	Ormandy
Tchaikovsky	Nutcracker Ballet Suite	MS 6807/ML 6207	?	Ormandy
Tchaikovsky	Rococo Variations (Rose)	ML 6114/MS 6714	11/15/62	Ormandy
Tchaikovsky	Romeo & Juliet Overture - Fantasy	ML 4997	12/30/53	Ormandy
Tchaikovsky	Romeo & Juliet Overture - Fantasy	ML 6392/MS 6942/M2L338/M2S738/MG30947	4/14/64	Ormandy
Tchaikovsky	Sleeping Beauty Suite	ML 5257/ML 4729/ XLP42682	12/20/52	Ormandy
Tchaikovsky	Sleeping Beauty Ballet Excerpts	MQ421/ML 5679/M3L306/M3S706	2/12/61	Ormandy
Tchaikovsky	Sleeping Beauty Ballet Suite	MS 6942/ML 6342	?	Ormandy
Tchaikovsky	Swan Lake	ML 5201	10/17/56	Ormandy
Tchaikovsky	Swan Lake Ballet Excerpts	ML 5837/MS 6437/M3L 306/M3S 706	2/19/61	Ormandy
Tchaikovsky	Swan Lake Ballet Suite	MS 6087	?	Ormandy
Tchaikovsky	Symphony No. 4	ML 4050/M-736	12/3/47	Ormandy
Tchaikovsky	Symphony No. 4	ML 5074	12/30/53	Ormandy
Tchaikovsky	Symphony No. 4	ML 6156/MS 6756/D3L 327/D3S 727	11/13/63? 9/20/65?	Ormandy
Tchaikovsky	Symphony No. 5	M-828	3/15/41	Ormandy
Tchaikovsky	Symphony No. 5	ML 4400	11/19/50	Ormandy
Tchaikovsky	Symphony No. 5	ML 5435/MS 6109/D3L 327/D3S 727	1/25/59	Ormandy
Tchaikovsky	Symphony No. 6	RCA CRM5-1900	2/8/42	Toscanini
Tchaikovsky	Symphony No. 6	ML 4544	4/6/52	Ormandy
Tchaikovsky	Symphony No. 6	ML 5495/MS 7169/D3L 327/D3S 727/MS 6160	4/10/60	Ormandy
Tchaikovsky	Symphony No. 7	ML 5749/MS 6349/MQ 472	3/11/62	Ormandy
Thomas	Mignon: Overture & Gavotte	ML 5206	6/26/53	Ormandy
Thomson	Five Songs from William Blake	ML491?	11/23/52	Ormandy
Thomson	Louisiana Story	MX-329/ML 2087	5/10/49	Ormandy
Thomson	Three Impressions	?	2/14/54	Ormandy
Vieuxtemps	Violin Concerto No. 4 (Francescatti)	?	4/14/57	Ormandy
Vincent	Symphonic Poem After Descartes	ML 5579?	4/1/59	Ormandy
Vincent	Symphony in D	ML 5579	4/14/57	Ormandy
Viotti	Violin Concerto No. 22 (Stern)	ML 5677/MS 6277	3/26/61	Ormandy
Wagner	Gotterdammerung Excerpts	ML 4742	11/23/52	Ormandy
Wagner	Prelude to Act III of Lohengrin	M-731/HMV-UK DB 5853/DB 6041	3/27/40	Stokowski

Wagner	Lohengrin: Prelude to Act III	MS 6442/ML 5842/ML 6101/MS 7511	11/1/59	Ormandy
Wagner	Prelude Lohengrin, Meistersinger, Etc.	ML 4865?/AL-43	3/1/53	Ormandy
Wagner	Magic Fire Music	ML 6024/MS 6624	10/13/63	Ormandy
Wagner	Die Meistersinger: Dance & Entrance	MGP 7	12/30/59	Ormandy
Wagner	Die Meistersinger: Prelude & Dance	MS 6442/ML 5842	5/19/68?	Ormandy
Wagner	Prelude to Act III, Parsifal	?	4/24 & 10/23/55	Ormandy
Wagner	Ride of Valkyries	ML 6024/MS 6624	10/13/63	Ormandy
Wagner	Siegfried Idyll	?	12/30/59	Ormandy
Wagner	Siegfried: Waldweben	MS 6442/ML 5842	12/30/59	Ormandy
Wagner	Tannhauser: Overture & Venusberg Music	MS 6442/ML 5842	12/27/59	Ormandy
Wagner	Tristan Und Isolde: Love Music	MS 6147/ML 5479/ML 6101/MS 7511	2/25/60	Stokowski
Wagner	Tristan Und Isolde, Prelude	ML 4673	2/17/52	Ormandy
Wagner	Tristan Und Isolde, Prelude/ Love Death	M2S 738/M2L 338	12/30/59	Ormandy
Wagner	Wesendonck Lieder (Traubel)	M-872/DMM4-0341	12/22/40	Stokowski
Walton	Belshazzar's Feast	ML 5667/MS 6267	4/16/61	Ormandy
Walton	Violin Concerto (Francescatti)	MS 6201/ML 5601	3/1 & 14/59	Ormandy
Walton	Facade	ML 5241	?	?
Walton	Facade	ML 5849/MS 6449	2/19/61	Ormandy
Weber	Euryanthe Overture	MG 31190	3/10/61	Ormandy
Weber	Invitation to the Dance	ML 2043	12/4/47	Ormandy
Weber	Invitation to the Dance	ML 5641	12/23/57	Ormandy
Webern	Im Sommerwind	ML 6641/MS 7041	2/17/63	Ormandy
Webern	Three Pieces for Orchestra	ML 6441/MS 7041	4/20/67	Ormandy
Weinberger	Schwanda: Polka & Fugue	ML 5289	12/24/55	Ormandy
Weinberger	Schwanda	ML 6223/MS 6823/MG 31190	1/17/62	Ormandy
Wieniawski	Violin Concerto No. 2 (Stern)	?	3/14/57	Ormandy
Yardumian	Armenian Suite	ML 5629	3/14/54	Ormandy
Yardumian	Cantus Animae	ML 5629	4/19/59	Ormandy
Yardumian	Chorale Prelude	MS 6859/ML 6259	4/12/59	Ormandy
Yardumian	Piano Concerto No. 1 (Pennink)	?	12/30/59	Ormandy
Yardumian	Violin Concerto	ML 5629	4/15/54	Ormandy
Yardumian	Violin Concerto (Brusilow)	ML 5862	11/21/60	Ormandy
Yardumian	Desolate City	ML 5629	4/15/54	Ormandy
Yardumian	Psalms #130	ML 5629	4/15/54	Ormandy
Yardumian	Symphony No. 1	MS 6859/ML 5862/ML 6259	3/3 & 12/3/61	Ormandy
Yardumian	Symphony No. 2	ML 6259/MS 6859	12/7/64	Ormandy
Zador	Rhapsodie	?	4/28/63	Ormandy

### Philadelphia Orchestra on RCA Records 1968-78

Beethoven	Piano Concerto No. 3 (Van Cliburn)	LSC 3238/1216	3/8-10/71	Ormandy
Beethoven	Egmont Overture	?	2/4/70	Ormandy

Beethoven	Wellington's Victory	LSC 3204/1180	11/16/70	Ormandy
Bizet	L'Arlesienne Suites	ARL1-3343/ARL1-3640	1/7/76	Ormandy
Bizet	Carmen Suites	ARL1-3343	1/7/76	Ormandy
Bizet	Symphony No. 1 in C	ARL1-3640	3/27-28/74	Ormandy
Brahms	Hungarian Dance No. 5	?	9/28/71	Ormandy
Brahms	Hungarian Dance No. 5	?	11/2/77	Ormandy
Brahms	Hungarian Dances # 4 & 6	?	3/4/78	Ormandy
Brahms	Variations on a Theme of Haydn	ARL1-3001	5/22/69	Ormandy
Bruckner	Symphony No. 7	LSC 3059/1124	10/3/68	Ormandy
Chopin	Piano Concerto No. 2 (Rubenstein)	LSC 3055/TR3 1002/1110	10/1/68	Ormandy
DeFalla	Nights in Garden of Spain (Rubenstein)	LSC 3165/1165/AGL1-5205	1/2/69	Ormandy
Dukas	Sorcerer's Apprentice	ARD1-0002	9/28/71	Ormandy
Dvorak	Scherzo Capriccioso, Op. 66	LSC 3085/TR3-1004/1123	1/8/69	Ormandy
Dvorak	Symphony No. 7	ARL1-3555	10/19/76	Ormandy
Dvorak	Symphony No. 8 in G, Op. 88	ARL1-4264	2/28/77	Ormandy
Dvorak	New World Symphony	ARL1-2949	5/12/76	Ormandy
Gliere	Symphony No. 3 'Ilya Murometz'	LSC 3246	10/6/71	Ormandy
Grieg	Piano Concerto (Van Cliburn)	LSC 3349/LSC 3065/1113/LSC 3306/1286	8/12/68	Ormandy
Handel	Water Music	?	2/5/70	Ormandy
Holst	Planets	ARL1-1797/AGL1-3885/AGL1-5207	12/18/75	Ormandy
Ibert	Escales	?	2/4/70	Ormandy
Ives	Holidays Symphony	ARD(L)1-1249	10/7/74	Ormandy
Ives	Symphony No. 2	ARD(L)1-0663	2/7/73	Ormandy
Ives	Three Places in New England	ARL1-1682	12/11/74	Ormandy
Kodaly	Hary Janos Suite	ARL1-1325	10/29/75	Ormandy
Mahler	Symphony No. 1	LSC 3107/1133/TR3-1007	5/21/69	Ormandy
Mahler	Symphony No. 2 'Resurrection'	LSC 7066	3/18-19/70	Ormandy
Mahler	Symphony No. 5	?	1/17-18/77	Ormandy
Mendelssohn	Elijah	LSC 6190	4/8-9/69	Ormandy
Mendelssohn	Midsummer Night's Dream	ARL1-2084	4/20 & 5/6/76	Ormandy
Mendelssohn	Symphony No. 3	?	11/2/77	Ormandy
Mendelssohn	Walpurgisnacht	?	5/8/78	Ormandy
Mozart	Symphony No. 41 'Jupiter'	LSC 3056/R8S-1111/TR3-1003	5/28/68	Ormandy
Mozart	Trio 'Soave Sia Il Venti' from Così	?	10/20/71	Ormandy
Mussorgsky	Night on Bald Mountain	ARD1-0002	4/21/71? 9/30/71	Ormandy
Offenbach	Orpheus	?	4/11/73	Ormandy
Persichetti	Symphony No. 9	LSC 3212	3/16/71	Ormandy
Prokofiev	Symphony No. 5	ARL 1-1869	9/30/75	Ormandy
Rachmaninoff	The Bells	ARD1-0193/AGL 1-4296	3/24/73	Ormandy
Rachmaninoff	Piano Concerto No. 2 (Rubenstein)	ARD1-0031	11/23-24/71	Ormandy
Rachmaninoff	Piano Concerto No. 3 (Ashkenazy)	ARL 1-132/6524-2-RG	2/12/75	Ormandy

Rachmaninoff	Paganini Variations (Van Cliburn)	LSC 3306/1286	5/7/70	Ormandy
Rachmaninoff	Symphony No. 2	ARL 1-1150	12/18-19/73	Ormandy
Ravel	Bolero	ARL1-0451/AGL1-5209	5/16 & 17/73	Ormandy
Ravel	Pavane for a Dead Princess	LSC 3824	9/28/71	Ormandy
Respighi	Roman Festivals	ARL1-1407	4/24/74	Ormandy
Rimsky-Korsakov	Scheherazade	ARD1-0028	2/21 & 29/72	Ormandy
Rossini	William Tell Overture	ARD(L)1-0453	5/16/73	Ormandy
Saint-Saens	Symphony No. 3 (Fox)	ARL1-0484/AGL1-3711	12/5/73	Ormandy
Schumann	Symphony No. 2	?	1/10/77	Levine
Schumann	Symphony No. 3	?	4/3/78	Levine
Scriabin	Poem of Ecstasy, Op. 54	LSC 3214/1193	3/3/71	Ormandy
Scriabin	Prometheus, Poem of Fire, Op. 60	LSC 3214/1193	4/21/71	Ormandy
Shostakovich	Symphony No. 5	ARO(L)1-1149/AGL1-3886/AGL1-5214	2/5/75	Ormandy
Sibelius	Karelia Overture	ARL1-2613	11/2/77	Ormandy
Sibelius	Symphony No. 2	ARD1-0018/AGL1-3785	4/26/72	Ormandy
Sibelius	Symphony No. 4	ARL1-3978	3/4/78	Ormandy
Sibelius	Symphony No. 5	ARL1-2906	11/18/75	Ormandy
Sibelius	Symphony No. 7	?	5/6/76	Ormandy
Smetana	Dance of the Comedians	ARD1-0017	4/25/72	Ormandy
Smetana	Moldau	?	2/5/70	Ormandy
Strauss, J.	Wiener Blut & Tales from Vienna Woods	LSC 3250	9/28/71 & 1/13/69	Ormandy
Strauss, R.	Also Sprach Zarathustra	ARO(L)1-1220	2/26/75	Ormandy
Strauss, R.	Don Quixote (Mayes/De Pasquale)	ARL1-2287	1/19/72	Ormandy
Strauss, R.	Ein Heldenleben	ARL1-3581	2/15/78	Ormandy
Strauss, R.	Till Eulenspiegel	ARL1-1408/AGL1-4291	3/28/74	Ormandy
Stravinsky	Firebird Suite?	?	5/16 & 12/18/73	Ormandy
Tchaikovsky	Capriccio Italien	LSC 3301/AGL1-5219	2/16/72	Ormandy
Tchaikovsky	Nutcracker Suite	ARD1-0027	9/25-26/72	Ormandy
Tchaikovsky	Romeo & Juliet	ARO(L)1-0453	1/24/73	Ormandy
Tchaikovsky	Sleeping Beauty	ARD(L)1-0169	1/15-16/73	Ormandy
Tchaikovsky	Symphony No. 1	ARL1-3063	10/11/76	Ormandy
Tchaikovsky	Symphony No. 2	ARL1-3352	1/7/76	Ormandy
Tchaikovsky	Symphony No. 3	ARL1-4121	10/28-29/74	Ormandy
Tchaikovsky	Symphony No. 4	ARO(L)1-0065/CRL3-1838	5/9/73	Ormandy
Tchaikovsky	Symphony No. 5	ARD(L)1-0064/CRL3-1838	3/21/74	Ormandy
Tchaikovsky	Symphony No. 6	LSC 3058/R8S-1112/TR3-5040/CRL3-1838	5/27-28/68	Ormandy
Telemann	Horn Concerto in D (Jones)	LSC 3057/1126/TR3-5039	6/11/68	Ormandy
Wagner	Flying Dutchman Overture?	?	2/4/70	Ormandy
Wagner	Lohengrin Act III Prelude?	?	4/25/72	Ormandy
Wagner	Meistersinger Act III?	ARL1-1868	4/25/72	Ormandy
Wagner	Parsifal	?	5/6/70	Ormandy
Wagner	Ring Cycle Excerpts	LSC 3264/AGL1-5271	1/8/69	Ormandy
Wagner	Tannhauser Overture	ARL1-1868	4/11/73	Ormandy
Wagner	Tristan & Isolde: Love-Death	LSC 3210	1/4/71	Ormandy
Wagner	Tristan	?	2/16/72	Ormandy

Weinberger	Schwanda	?	1/24/73	Ormandy
?	Yellow River Concerto (Epstein)	ARL1-0415	10/10/73	Ormandy

Dazzling Dance Spectacle (Smetana, Bartered Bride; Khatchaturian, Sabre Dance; Kabalevsky, Comedians' Galop; Gliere, Sailor's Dance; Dvorak, Slavonic Dance No. 8, Op. 46): ARD1-0017. Recorded 1971-72. Ormandy

Ride of the Valkyries (Wagner, excerpts from Die Walkure, Siegfried, Rheingold, & Gotterdammerung): LSC 3264. Recorded 3/15 & 16/71 & 10/1/69. Ormandy.

Mancini #1 6/9/69 – Mancini #2 6/10/69

Spectacular Marches (American Salute, Radetzky, March Militaire, Love for Three Oranges, Aida): ARL1-0450/AGL1-3657. Recorded 6/15/72. Ormandy.

Bach's Greatest Fugues (Fuge in D, St. Anne's Fugue in E-Flat, Fugue in A Minor, Fugue in C): ARD1-0026. Recorded 10/20/71. Ormandy.

## Philadelphia Orchestra on EMI (Angel) Records 1977-78

Hindemith	Symphonic Metamorphoses	37536	10/10/77 & 2/25/78	Ormandy
Sibelius	Lemminkaenen Suite	37537	2/20/78	Ormandy
Strauss, R.	Also Sprach Zarathustra	37744	11/24/79	Ormandy
Stravinsky	Firebird Suite	37539	3/15/78	Muti

## Philadelphia Orchestra 'Pops' Albums recorded with Eugene Ormandy

America	MS 7289	1963-67
Anvil Chorus	MS 7061	1967
Bach?	MS 7405	
Bach's Greatest Hits	MS 7501	
Beloved Choruses	MS 6058	5/21/62
Beloved Choruses, Vol. II	ML 6079/MS 6679	5/22/62
Bless This House	MS 6835	
The Blue Danube	MS 6217/D3S 789	
Carnival in Vienna	ML 5752/MS 6352	12/28/61
A Christmas Festival	ML 6039/MS 6639	8/13 & 24/64
Chopin's Greatest Hits	MS 7506	
Clair De Lune	ML 6283/MS 6883	2/28/63 & 3/24/65
Dances for Orchestra	MS 6457	
Favorite Romantic Waltzes	ML 6087/MS 6687	3/31/63
Festival of Marches	ML 5874/MS 6474	1963
Fireworks	ML 6024/MS 6624	3/23/64
First Chair Encores, Vol. I	MS 6791	4/5/62
First Chair Encores, Vol. II	MS 6977	
Gershwin's Greatest Hits	MS 7518	
Glorious Sound of Christmas	MS 6369	3/29/62
God Bless America	MS 6721	
Greatest Christmas Hits	MS 7161	
Greatest Hits	MS 6934	

Greatest Hits, Vol. III	MS 7072	
Greatest Hits, Vol. IV	MS 7267	1966
Greensleeves	MS 7103	1966-68
Grieg's Greatest Hits	MS 7505	
Hallelujah Chorus	MS 7292	6/9/67
Happy Birthday Ludwig	MS 7406	
Holiday for Orchestra	ML 6157/MS 6757	1965
Hora Staccato	MS 7146	1967
Invitation to the Dance	MS 6241	
Lord's Prayer Vol. I & II	MS 6068	
Magic Fire Music (Wagner)	ML 6101/MS 6701	
Magnificent Marches	MS 6979	
March Slav	MS 6875	
Mendelssohn's Greatest Hits	MS 7516	
More Greatest Hits	MS 6993	
Mormon Tabernacle Choir's Greatest Hits	MS 6951	
Mormon Tabernacle Choir's Greatest Hits, Vol. II	MS 7086	
Mormon Tabernacle Choir's Greatest Hits, Vol. III	MS 7399	
Mozart's Greatest Hits	MS 7507	
Ports of Call	ML 5878/MS 6478	1963
Rachmaninoff's Greatest Hits	MS 7508	
Reverie	ML 5975/MS 6575	1964
Rimsky-Korsakov's Greatest Hits	MS 7509	
Ritual Fire Dance	ML 6223/MS 6823	1965
Sabre Dance	ML 6358/MS 6958	1966
Spectaculars	MS 6739	1964
J. Strauss' Greatest Hits	MS 7502	
Tchaikovsky's Greatest Hits, Vol. I	MS 7503	
Tchaikovsky's Greatest Hits, Vol. II	MS 7513	
That Philadelphia Sound	M2X 786	1966
This Is My Country	MS 6419	
This Land Is Your Land	MS 6747	1964
Waltz of the Flowers	MS 7133	
Wine, Women and Song	MS 7032	1967

# Some Observations on Bach's Use of the Horn<sup>1</sup>

by Bertil van Boer

The horn experienced a swift rise in popularity during the first years of the eighteenth century. It was introduced into the German domains by Bohemian Count Anton Sporck around 1682 and was used mainly for the hunt. Sporck sent two of his servants, Wenzel Sweda and Peter Röllig, to Versailles to be trained in the art of horn playing. Upon their return to Germany, these two men became the first generation of professional instructors of this instrument. The horn was also introduced to accomplished trumpet players who, using techniques and mouthpieces derived from the clarino practice, expanded the possibilities of this relative newcomer, both in sound and range. By 1705, the horn had found its way into the conventional orchestras of the opera houses, appearing first in Reinhard Keiser's *Octavia*. In 1716, the date of Johann Sebastian Bach's earliest known piece using the horn (the "Hunting" Cantata BWV 208), Johann Mattheson was able to report that this instrument was adaptable for all types of music, both sacred and secular.<sup>2</sup>

The horn was designated by Baroque composers in numerous ways, causing some terminological confusion. This is clearly seen in Bach's works, where it appears as *corno*, *corne du chasse*, *clarino* (in BWV 24), *lituus*, *corno parforce*, *cornettino*, *corno da tirarsi*, and *corno da caccia*. Despite this confusing nomenclature, there appears to have been only two basic types of horns available to the Baroque composer.<sup>3</sup> The first was the *Jagdhorn*, or hunting horn. This was a single or multiple wound horn of fixed pitch with a non-detachable mouthpiece. As an orchestral instrument, it suffered from two main disadvantages. First, since each horn was limited to a single key, a composer either had to restrict himself to keys playable on the instruments at hand, or the *Kapelle* had to contain numerous horns in its instrumentation. Given the small space of the normal choir loft in many Baroque churches, compositions containing horns in several keys would have presented sizable logistical problems. Second, the fixed mouthpiece meant that the horn could not be tuned. For example, two horns built by different makers to different specifications could both be said to be in a single key, yet sound so dissimilar as to render duo playing impossible.<sup>4</sup>

The second type of horn was the terminally-crooked *Waldhorn*, developed by Viennese horn maker Michael Leichnamtschneider around 1705.<sup>5</sup> This instrument consisted of a wound tube to which could be added any number of crooks and tuning bits to alter the basic pitch. The main advantage of this development was the ability of a single horn to play in several different keys and to be tuned to the prevailing pitch of the ensemble.<sup>6</sup> Mattheson, writing in the *Neueröffnete Orchestre* of 1713, described this

## Instrument:

The lovely, noble *Waldhorn* has come into vogue at this time, being used both in sacred and chamber music . . . The most useful are pitched in F and C. the latter in the same range as the trumpets . . . and may be tuned further by the insertion of various crooks and bits to match the key of the piece.<sup>7</sup>

Unfortunately, though a number of *Waldhörner* from the first decades of the eighteenth century have survived, none of the various crooks have yet come to light. But Ernst Ludwig Gerber stated that the addition of crooks to the F horn gave the keys of [E], E-flat, and D.<sup>8</sup> By analogy, crooks added to the C *alto* horn would similarly give the keys of [B *alto*], B-flat *alto*, and A. Moreover, a proficient horn maker would have been able to produce standard horns in several other keys, expanding the range and scope immensely. Measurements taken from surviving instruments confirm both Mattheson's pitch standards and Gerber's list of separate crooks.<sup>9</sup>

It is not known who made the instruments which were available to Bach during his years in Weimar and Cöthen. From 1721 on, Leipzig could boast of a fine horn and trumpet maker, Johann Georg Eichentopf. Although only two of his horns survive, both *Jagdhorns*, the quality of their manufacture shows that Eichentopf was an outstanding craftsman.<sup>10</sup> This fact allows the assumption that Eichentopf actively participated in supplying both the instruments and their crooks that would have been used by Bach's hornists during his time as *Kapellmeister* in Leipzig and possibly earlier.

The players for whom Bach wrote must be deduced from the circumstantial evidence surrounding the performances of specific works. Bach's earliest use of the horn is in the Cantata BWV 208, performed in 1716 in Weimar for the birthday of Duke Christian of Weißenfels-Saxe. It is known that Duke Christian had in his employ two horn players, Johann Zedelmayer and Anton Fischer, both of whom were hired to perform the necessary signals for the hunting parties that the Duke gave. Since the cantata makes only modest demands on the virtuosity of the performers and since it is replete with various hunting calls, it is only logical to assume that these two "field" musicians were used. At Cöthen, no horn players were in residence.<sup>11</sup> For special occasions, however, horns could be imported from the court of Barby, some sixteen miles distant. Indeed, the financial records of the court at Cöthen attest to the presence of Barby horn players Hans Leopold and Franz Seydler on at least three occasions during the years 1721-1724.<sup>12</sup> The fair copy of the first Brandenburg Concerto is dated 24 March 1721, and Fitzpatrick has suggested that 6 September 1721 may have been the date of the first performance of the work.<sup>13</sup>

Prior to Bach's arrival in Leipzig in 1723, his horn parts were characterized by their distinctive hunting flavor. They abound with fanfares and hunting motives, and they make only modest demands upon the abilities of the players. Beginning with his first work for horn in Leipzig (Cantata BWV 24), in which the horn, in E-flat, is entitled *clarino*, Bach's parts

underwent a period of drastic change and experimentation. Virtuosity increased, with more use being made of the *clarino* register, and the hunting ancestry of the horn was emphasized less. The horn took on two additional functions in Leipzig, first as an obligato instrument and second as critical reinforcement of the vocal lines. The great pains that Bach took to exploit the extreme range and refined sound of the instrument during the Leipzig years point to the availability of competent performers. Chief among these was Gottfried Reiche, a trumpet player charged with blowing the town watch signal, or *Abblasen*, as the famous portrait of him by Elias Hausmann suggests.<sup>14</sup> That Reiche and the other *Stadtpfeifer* were horn players as well as trumpeters can be seen both by the adjudication report on *Stadtpfeifer* apprentice Carl Friedrich Pfaffe dated 24 July, 1745, and by the inclusion of a *Waldhorn* among Reiche's personal effects after his death in 1734.<sup>15</sup> Though it is entirely possible that Bach occasionally had at his disposal a traveling horn virtuoso, the particular musical and circumstantial evidence surrounding his Leipzig horn parts points heavily in the direction of Reiche and his colleagues as Bach's hornists.

All of Bach's subsequent works for the horn were written for Leipzig, with one possible exception. This is the solo part for D horn in the "Quoniam tu solus sanctus" of the *Mass in B minor* BWV 232, which may have been first conceived for the coronation of August the Strong of Poland in 1733.<sup>16</sup> August the Strong did have two exceptionally fine horn players in his court *Kapelle* in Dresden, the brothers Andreas and Johann Schindler. That they were virtuosos *non pareil* can be seen in the extremely high and intricate parts written for them by Dresden composers Johann Dismas Zelenka and Johann Adolph Hasse.<sup>17</sup> Bach regarded the Dresden *Kapelle* highly, holding it up as a model of a well-balanced orchestra to the Leipzig town council in his quest to reorganize the *Kapelle* at the St. Thomas Church.<sup>18</sup>

An examination of the "Quoniam" in relation to the other movements of the *B minor Mass* (and the *Gloria* section in particular) presents some contextual difficulties. It has been convincingly suggested that the first two sections of the *Mass*, the *Kyrie* and *Gloria*, were composed in 1733 as a traditional Lutheran Mass and later "filled out" to comprise the rest of the Ordinary for Catholic Dresden.<sup>19</sup> It is indeed odd that Bach employed the horn in only one movement, especially considering that in his other *Mass* (BWV 233) using these instruments, he retains them throughout. Moreover, his choice of key is unusual. Although Bach used horns in D in a few Leipzig works, only in the Cantata BWV 205 are they elevated to a solo role, and there they often simply double the trumpets, whereas in the *Mass in B minor*, the single instrument appears but briefly as a *primus inter pares* with the solo Bass voice. Finally, if this work was originally meant to be performed by "switch" players like Reiche, the distance between the final note of the horn and the first entrance of the D trumpets in the following "Cum sancto" movement is too short to allow a change of instruments.

These difficulties have engendered a number of comments and at least one possible solution; that the horn was pitched in D *alto*, thus allowing the maintenance of the same register for both horn and trumpet.<sup>20</sup> Such problems have several fairly clear-cut solutions. First, there is little or no proof that the work was intended for anywhere else but Dresden; thus, Bach did not need to consider anything but the conventions and capabilities of the performers of that city, most notably the Schindler brothers on the horn. A look at music written for these players by local composers such as Zelenka and Hasse further demonstrates a fairly frequent use of the key of D, generally with virtuosic displays that far exceed the “Quoniam” in difficulty. For example, in Zelenka’s *Capriccio* No. 1 and in arias from Hasse’s operas *La clemenza di Tito* and *Cleofide*, the D horn is required to ascend to written *g*’’.<sup>21</sup> This indicates that the Schindlers would have been able to negotiate Bach’s part with relative ease. It is therefore fairly safe to say that the “Quoniam” was either originally intended or reorchestrated for the extant Dresden horn-players.<sup>22</sup>

Including the “Quoniam” of the *B-minor Mass*, Bach’s horn parts can be classified under three separate categories: 1) hunting or hunting-style lines; 2) simple doubling or reinforcement of a cantus firmus or vocal line; and 3) obligato parts written in the *clarino* style.

Although Bach used hunting motives in a great many works for horn, very few appear to have actually copied the hunting calls and signals of the day. Of those that do, two are of particular interest. The first is the famous triplet figuration in the first movement of *Brandenburg Concerto No. 1* in which the horns state a greeting call (Example 1). Bach takes the essentially 6/8 call and, by using triplets, juxtaposes it onto a concerto grosso in 4/4 time. The second is the solo horn from the *Peasant Cantata* (BWV 212) in which Bach quotes the melody of a Brandeis hunting song with only a few minor changes. The Brandeis song itself, however, is based upon the St. Hubertus fanfare, a call originating with Sporck’s hunting club, the Society of St. Hubertus (Example 2).<sup>23</sup> The motives of the so-called “Hunting” Cantata (BWV 208) also seem to be based upon actual hunting calls, and this type of primitive usage of the horn appears in Bach’s works sporadically throughout his life, including late works such as the “Quoniam” and the solo horn aria in Cantata BWV 14 (Example 3). Further instances of hunting music, usually limited to only a measure or two, can be found elsewhere, though a complete compilation is beyond the scope of this article.<sup>24</sup>

The use of simple doubling or reinforcement begins with Bach’s appointment as *Kapellmeister* at the St. Thomas Church in Leipzig in 1723. These parts, however, have created a number of performance practical problems regarding the correct transposition and usage. In the two earlier works written prior to his arrival there, Bach had written his horn parts in transposing notation; i.e. the parts themselves were in the key of C, the horn being crooked in whatever key the actual piece requires (or, in the case of the *Jagdhorn*, a separate horn in the appropriate tonality). The

range of these transposing parts is generally up to the eighteenth partial ( $d'''$ ) and include a number of factitious notes such as  $a'$  and  $b'$  obtainable by either lipping the normal partials of the harmonic series down or through a means of primitive hand-stopping (Example 4).<sup>25</sup> These conventional transposing parts occur in all places where more than one horn is required, and in most instances where the horn is cast in an obligato role. Though these parts are, in many cases, high and difficult, there can be little doubt about Bach's intentions with respect to pitch and the designation of the instrument.

Doubts do arise, however, with the many non-transposing parts, particularly those which are used to support a cantus firmus or vocal line. These are notated in what Charles Terry and Kurt Janetzky misleadingly call "C alto," i.e. at sounding pitch.<sup>26</sup> This unfortunate designation has given rise to the belief that most of these parts, with their apparently enormous amount of chromaticism normally unplayable on the natural horn, were destined to be performed by the slide-trumpet (*Zugtrompete* or *Tromba da tirarsi*) or cornetto (*Zink*).<sup>27</sup> This is despite the fact that Bach himself calls the instruments in question "Corne" or even "Corno da caccia" in the surviving autograph and authentic parts.<sup>28</sup>

In order to attempt a resolution to this conflict between Bach's designations and the parts in question, a thorough examination of all of Bach's horn parts was undertaken to determine if, indeed, the parts in question could be played on natural horns using the harmonic series and those factitious notes already noted in Example four. Account was also taken of the ranges of the horn parts of Bach's contemporaries, particularly those in Dresden. The results are listed in Table 1.

Several items with respect to performance practice were revealed by this study. First, Bach's autographs that list the horn doubling the voices do not generally have a separate staff for the instrument. Rather, it is appended onto the vocal line itself. Apparently, the copyists who wrote out the parts from the score simply transferred the line *in situ*, relying on the performer to make the necessary transpositional adjustments. With only one exception, none of these parts reflects true obligato horn writing.<sup>29</sup> Second, of the fifty-six individual non-transposing movements, only six could *not* have been played on a natural horn of the period with the available crooks and using Baroque performance techniques. Of these six, three are for the mysterious *corno da tirarsi*, about which more will be said presently. Two of the remaining problematic parts, in Cantatas BWV 95 and BWV 105, are possible on the natural horn with a simple change of crooks. The first requires a change from F to G, and the latter (marked *ed oboe*) needs those in D and G. While such changes in midstream are not documented during this period, there is nothing that would rule out such a change. Moreover, if two horn-players were used, each with a horn in the appropriate key, such a change could have been accomplished without interrupting the flow of the movement. This is, of course, only a speculative solution at present, but the fact that such a

simple change facilitates the use of natural instruments makes it an extremely practical one. The remaining movement is the opening chorale in Cantata *BWV 68*, composed in 1725. In the autograph parts of this work, the fifth movement requires a cornetto or *Zink*. Since both movements are identical in terms of range and chromaticism, it may be suggested that here the "Corne" at the beginning is a cornetto, not a horn.<sup>30</sup>

Of the remaining fifty non-transposing parts, one is in B-flat *alto*, four in A, six in G, ten in F, nine in E, eight in E-flat, ten in D, and two in C *basso*.<sup>31</sup> Third, in several instances non-transposing and transposing parts appear within the same work. This, above all else, would seem to indicate that Bach had the natural horn in mind all along, and that modern Bach scholarship, with its insistence on ascribing these parts to other instruments such as the *tromba da tirarsi* or cornetto, has ignored the simplest and most obvious solution to Bach's performance practices.<sup>32</sup>

During the examination of these parts, it became clear that Bach's performers, especially Gottfried Reiche, had unusual abilities. Many of the parts are extraordinarily difficult and seem to dwell upon the highest tessitura of the horn, indicating that Reiche and his colleagues were men of great accomplishments on their chosen instruments. Indeed, Reiche, a master of the *clarino* register, might have preferred the comparative ease with which the lower pitched horns could have been played using a tight trumpet embouchure, and the higher harmonics of, say, horns in E-flat would have provided a greater variety of notes than those available on the trumpet. Moreover, Reiche would have been aided through the use of a shallow-cupped trumpet-type mouthpiece, making the embouchure adjustments minimal.<sup>33</sup>

Of special interest among these difficult non-transposing works is Cantata *BWV 109*, composed in 1723; possibly one of the first works using the horn written (or adapted) for Leipzig. The autograph part of the instrument is clearly labelled by Bach "Corne du chasse," so there can be no doubt concerning the instrument that the composer intended.<sup>34</sup> The horn is non-transposing in the keys of D minor/F major with an incredible range of sounding *c'* to *c'''* and incorporating a large amount of chromaticism. Though Janetzky states that the part is in "C alto," the pitch of the instrument is clearly associated with the key of F. In fact, the range required of the horn in F (from transposing *g'* to *g'''*) is not altogether impossible considering the demands made upon other horn players by Bach's contemporaries and successors.<sup>35</sup> Unfortunately, in m. 53-54, the horn has an octave jump of sounding *d'* to *d'''* (= transposing [F horn] *a'* to *a'''*), the first note of which is not normally a part of the harmonic series of the F horn. This difficult passage (Example 5c-d) can be explained by either a primitive hand-stopping of the imperfect seventh partial, by factitiously obtaining the desired note through liping down the b-flat, or by selecting a lower pitched horn in C *basso*. In the last case, the entire piece lies within the harmonic series. The major problem with the last solution is the extreme range of the instrument (up to the 32nd partial), which would make it the

highest note ever written for horn in any transposed part ( $c'''$ ).<sup>36</sup> Further, the work would then begin with an abnormally high partial ( $h_{21} = c'''$ ). It is all but impossible to do more than speculate on the performance of this work at present, yet the most likely solution is that Reiche developed an imperfect method of sounding notes not normally part of the harmonic series for a brief period through either one of the methods noted above. This solution is, however, most speculative, and it would be a grave mistake to cite this work as evidence of pre-Hampel hand-stopping.<sup>37</sup>

The alto-basso controversy has some relevance to Bach's use of the horn, particularly in the keys of C major and B-flat. Briefly stated, in the music of the eighteenth century, horns pitched in these keys could either be high (alto) or low (basso); since composers rarely indicated the intended pitch of the horns, it has been a matter of conjecture and that nebulous subjective feeling of "taste" which has dictated the performance practice.

With respect to B-flat, the problem is relatively minor in Bach's music. Among his transposing parts, horns in this key can be found in only five works: obligato parts in arias in cantatas *BWV 46* (1723) and *BWV 14* (1735), paired in the motet *BWV 118* (designated as *Litu*<sup>38</sup>) and Sanctus *BWV Anh. 28*, and as a trio accompanied by timpani in the Cantata *BWV 143* (1735). All of these parts have until recently assumed to have been played *alto*, the difficult portions in works like *BWV 14*, with their range up to written  $d''$ , being considered perfectly within the limits of such clarinists as Reiche. Recent scholarship, however, has postulated that B-flat *basso* horns may have been the norm.<sup>39</sup> The solution to this question is, fortunately, relatively easy. Simply put, there is no evidence whatsoever for any horn in B-flat *basso* prior to Hampel's inclusion of a crook and coupler arrangement used for his Inventionshorn of 1753; moreover, B-flat *basso* remained a suspect instrument until the early part of the nineteenth century due to its muddy tone color, and composers writing for horns in B-flat automatically meant *alto* unless otherwise specified.<sup>40</sup>

With respect to horns in C, the situation is somewhat more complex. Bach uses instruments pitched in this key in only three works; Cantata *BWV 65* (transposing, obligato parts), Cantata *BWV 109* No. 6, and Cantata *BWV 16* (as both transposing and non-transposing instruments). There is divided opinion over whether these ought to be performed *alto* or *basso*. According to both Mattheson and Eisel, C alto horns were one of the standard pitches for the *Waldhorn*, the use of which continued up through the nineteenth century.<sup>41</sup> There are, however, several fine examples of both alto and basso *Jagdhörner* in this key that date from Bach's lifetime, and further, there is some evidence that the C basso horn had begun to replace the higher pitched instrument due to it being easier to play.<sup>42</sup>

The controversy in Bach surrounds two works, *BWV 65* (1724) and *BWV 16* (1726), both of which have extensive obligato parts. Various arguments based upon both the available instruments, the *Affekt*, and stylistic con-

siderations have been put forward in favor of the C basso horn. Concerning the *Affekt* of BWV 65, for instance, Arnold Schering writes:

To the Leipzig master ... appeared the vision of an endless caravan of splendid figures, surging even closer with its host of camels, to the accompaniment of the ceremonial sounds of royal musicians. And so he based the first movement of his Epiphany Cantata on the image of a march scene . . . for it is plain that the main theme is conceived with the rocking and swaying of the camel train in mind, and the choice of horns made with the intent to lend the whole a tinge of the exotic.<sup>43</sup>

This subjective, albeit poetic description caused Fitzpatrick to add: The writer is firmly convinced that Cantata 65 is intended for horns in C *basso* . . . The pastoral quality of the piece calls for the softer timbre of the traditional C Waldhorn; the absence of drum parts further indicates that the martial brilliance of the C alto horn is not desired; and the spacing of the string parts is decidedly sympathetic to the lower horns.<sup>44</sup>

MacCracken contends that the use of C alto horns would cause awkward second inversion wind chords in m. 37 and 62-64 leading to a “Klangfarbenunterschied,” and further, in m. 5 and 49, the sequential entrances of the other winds (recorder and oboe da caccia) beginning on ascending fourths “speaks elegantly and symmetrically” for C basso horns.<sup>45</sup> Finally, the last movement of BWV 109, a chorale in non-transposing notation, appears to have been playable only on a C basso instrument, implying that Bach did indeed have them at his disposal.

A convincing argument could, however, be made for C alto horns. First, according to Mattheson in 1713, the “traditional” *Waldhorn* was pitched in C alto “the same [register] as the trumpets,” not in C basso as Fitzpatrick contends.<sup>46</sup> Moreover, far from being an exotic instrument, the C alto horn was the standard pitch for a horn without crooks up through the early part of the following century.<sup>47</sup>

With respect to the *Affekt*, the complete text of the first chorus is as follows:

*Sie werden alle aus Saba kommen  
Gold und Weihrauch bringen  
Und des Herren Lob verkündigen.*

They shall all come from Sheba,  
bringing gold and incense, and  
proclaiming the praise of the Lord.

In this context, the *Affekt* appears to me to be more one of praise and jubilation than camel trains (which are nowhere mentioned in the text) and exotic, marching caravans. The use of C alto horns would certainly give the proper *Affekt* to the words “Und des Herren Lob verkündigen,” and the brilliance of the horns could indicate the sparkle of the gold. In the second aria (No. 6), the words “Nimm mich dir zu eigen hin [Take me to thine own]” are a reflection of a mortal soul requesting that the glories of heaven be revealed to him; again, the C alto instruments would provide a suitable *Affekt*. In BWV 16, the text runs:

*Laßt uns jauchzen, laßt uns freuen,*

Let us shout! Let us rejoice!

*Krönt und Segenet, Gottes Gut und  
Treu bleibt alle Morgen neu.*

Crowned and blessed, God's goodness  
and Faith remains forever new.

The *Affekt* here is obviously one of jubilation, a fact indicated by the clarino-like figuration of the solo horn. As Peter Damm notes: "Diese zeigt deutlich ihre charakteristische Trompetenmelodik: eine Ausführung in C basso kommt hier nicht in Frage, [denn] diese Stimme muß alto ausgeführt werden [This clearly shows its characteristic trumpet melody line: a performance in C basso is out of the question here, for this voice must be performed in C alto]."<sup>48</sup>

There are several other musical and stylistic reasons for the use of C alto horns. First, the highest note in *BWV 65* is only transposing a" in the first movement, *b-flat*" in the sixth, lower than most clarino parts written by Bach during this period. The range of the C alto horn is usually given as transposing *c'* to *a"*, and if "switch" players like Reiche were available, it is safe to assume that a half-step higher would not have presented any grave difficulties. Even so, the highest notes are played only in passing, and the performer is not required to dwell in the uppermost registers for any length of time. Given the range and scope of other Bach horn parts, such as that in *BWV 109* composed only a few months earlier, it would be more reasonable to assume that if a C basso horn had been meant, Bach would certainly have used more of the highest partials, giving the work a greater variety of notes and modulations. In *BWV 109*, No. 6, for instance, Bach's writing for what appears to be a C basso horn in a cantus firmus (i.e. non-transposing) role uses a great many chromatic partials in a range from transposing *d'* to *e"*. In comparison, *BWV 65* is extremely conservative horn writing if lower pitch horns are used.

With respect to the harmonic implications noted by MacCracken, a comparison of the difference in tone color between horns and trumpets that would result through the second inversion chord implies that both instruments are used alike. This is, of course, hardly the case, for, if one is to accept Mattheson's [and, by analogy, the Baroque composers'] preference for the softer horns versus the "screaming" clarini, Bach would certainly have differentiated between the instruments.<sup>49</sup> Moreover, the concept of the "elegant and symmetrical" sequences resulting from the use of lower pitched horns is negated by the imitation in m. 6 and the use of both ascending and descending sequences in the strings in m. 49f. In truth, no evidence for or against C alto horns can be derived from the music itself.

On the other hand, C alto horns would have been the correct pitch for filling the gap in the instrumentation between the high recorders and lower *oboi da caccia*. As Harnoncourt notes: "Perhaps . . . the high-pitched horns are intended in order to fill in the very considerable space between the deeply pitched *oboi da caccia* and the very high recorders."<sup>50</sup> If horns in C basso are used, the texture and melodic function become unclear as their lines are in the same register as those of the oboes.

In truth, the main objection to the use of C alto horns seems to be a

practical one having little to do with the performance practices of the period. Simply stated, it involves the inability of modern horn-players to perform on their modern instruments in the high register at the slow tempo that most conductors generally use for *BWV 65*. This is, of course, a matter of modern performance practice and/or usage. One must remember that these parts were likely written for players at home on the *clarino* trumpet who played almost exclusively in the higher registers. Moreover, shallow-cup mouthpieces adapted from trumpet practice were used, allowing an evenness in the upper registers of the horn. Even pure horn-players of the time concentrated upon either high or low horn, and the C alto horns of the day were a common part of their instrumentarium. In truth, far from being a shrill, martial counterpart to the clarino, C alto horns were known for their softer, mellower sound even in the upper registers.<sup>51</sup> Finally, the 12/8 meter of the first movement of *BWV 65* does not necessarily denote a slow pastoral or oriental march; rather it can also be taken as a quick gigue, as Bach does in the finale movement of the Suite for Solo Cello *BWV 1009*.

To summarize, a convincing case for the use of C alto horns in works where Bach calls for "horns in C" can be made on the basis of contemporaneous theorists Mattheson and Eisel, surviving examples, the continuing popularity of the C alto horn long after Bach's death, the joyous *Affekt* with which the composer uses these instruments, the range, and their position within the context of overall orchestration. For C basso horns, only one definitive and non-transposing example can be found within Bach's compositions; moreover, its limited availability and muddy timbre made it an unsuitable instrument for the effects Bach was trying to achieve. If one is therefore to attempt to perform the horns in C required by Bach, then the C alto instrument or range must be used in order to achieve the proper performance practice intended by the composer.

More perplexing than the alto-basso controversy is the still outstanding mystery of Bach's *corno da tirarsi*, or slide-horn. This unique instrument appears in three early Leipzig cantatas written during 1723-24; *BWV 46*, where it is perhaps designated as an alternative to the *tromba da tirarsi*<sup>52</sup>, *BWV 67*, and *BWV 162*. The parts themselves are extremely chromatic, which makes playing them on a natural horn without hand-stopping impossible. After 1724, the *corno da tirarsi* vanishes without a trace, although the slide-trumpet (*tromba da tirarsi*) continues to be used even after Bach's time.

Terry believed that the slide horn was nothing more than a normal slide-trumpet played with a horn mouthpiece, noting that a true slide-horn was impossible at that time due to the continuous conical bore of the horn. This notion was disproven by Morley-Pegge, who pointed out that the French use conical "horn" mouthpieces on their cornets and trombones; both of these instruments retain their characteristic sound regardless of the mouthpiece.<sup>53</sup> He suggested that the *corno da tirarsi* was an alternate designation for the slide-trumpet in an age of uncertain instrumental

names, using the similarities between the parts designated *tromba da tirarsi* and *corno da tirarsi* as evidence for his assertion. Though this does not by any means solve any of the semantic difficulties, most modern scholars have accepted this theory on the grounds that it is the most workable.<sup>54</sup>

While it may not be possible to solve this mystery without either a surviving example or a contemporaneous reference to a performance with one of these instruments, certain facts can be gleaned from circumstantial evidence. So far as this writer is aware, the *corno da tirarsi* is a local Leipzig phenomenon, an instrument used solely by Bach and his predecessors. In the music of the former, it appears only three times between the years 1723 and 1725. Bach's designation of this instrument in his scores would seem to indicate that he, at least, regarded it as separate from the more common *tromba da tirarsi*, not as an alternative name, for he continues to use the *tromba* long after he ceases to call for the *corno*.

A slide-horn is, by itself, a physical impossibility due to the basic conical construction of the horn. A slide-crook, however, is not. Anthony Baines, though not commenting directly upon this mystery, notes that for a horn in A, a hypothetical slide-crook would only need to be extended 9 cm. (= ca. 4 in.) to lower the harmonic series by a half-step.<sup>55</sup> Extrapolating from this idea, one possible solution can be suggested.

Perhaps the *corno da tirarsi* did not refer to a separate instrument but rather to a detachable, sliding crook that would fit a normal *Waldhorn*. Because the instrument itself would still be conical in bore, the characteristic horn sound would be retained, and the cylindrical slide would allow a change in the overtone series without affecting the tone.<sup>56</sup> If this hypothesis is correct, then the length of draw could have been around Baines's 9 cm., and the music itself should prove to be *bidiatonic* or *tridiatonic*, i.e. fitting into two or three different harmonic series a whole- or half-step apart. An examination of the three works in question shows that, indeed, this criterion is met. Cantata BWV 46 lies in the keys of F and E, Cantata BWV 67 in the keys of A and G#, and Cantata BWV 162 in the keys of C alto, B alto, and B-flat alto; the second of these is an exact example of the bidiatonicism noted in Baine's theory (Example 6). BWV 162 presents a particular problem, for Bach seems to have the instrument cover notes obtainable in three harmonic series. But the 9 cm. draw need only be increased to 11 or 12 cm. (ca 5 in.) to accommodate three different series in C alto. By utilizing this span, a horn equipped with such a crook would be almost fully chromatic in the lower register, as appears to be the case with this tridiatonic part (Example 6b and 6c). It should also be noted that, of the three cantatas, two (BWV 46 and BWV 162) involve the standard pitch *Waldhorn* described by Mattheson. Further, the other movements of both BWV 46 and BWV 67 that require a horn involve normal non-transposing parts playable on natural instruments.<sup>57</sup> If a detachable slide were used, the performer could have easily reverted to his normal instrument. This special crook could have been manufactured by a

maker of Eichentopf's caliber and might simply have worn out, perhaps more rapidly than most crooks, due to the friction of the slide.

This hypothesis is, of course, most tentative. Without more evidence, a definitive solution to this mystery cannot be obtained. The theory does, however, seem to fit most of the theoretical and practical requirements of the music itself, and further, it does not suffer the contradictions of earlier solutions. In addition, it substantiates the concept of the *corneo da tirarsi* as a separate, albeit rare horn-type instrument, and not just another name for the more common *tromba da tirarsi*.

With outstanding players such as Reiche at his command, Bach was able to develop his horn parts from the commonplace hunting-style motives and fanfares to high, brilliant, sophisticated lines. Though Bach never really forgot his first efforts at writing for this instrument, the hunt became secondary, and he began to recognize the affinity of the horn to the human voice and as a solo instrument in its own right. Modern horn players complain of the difficulties of Bach's parts, forgetting that his performers were *clarino* players for whom the horn was a secondary instrument upon which the upper partials were easier due to the relatively lower pitch. Moreover, they were not required to be at home in the various styles of different eras. They were instead used to both the natural instruments and the manner of playing them. Today, the training of horn-players devoted to the Baroque horn idiom or the use of "switch" players would be useful in the performance of Bach's music. In this way, perhaps, the composer's intentions could be realized, and the true accomplishments of this high-water mark of Baroque horn playing would be revealed.

Example 1. a) *Grüßruf mit Halali* with Karstädt and Barbour; b) *Brandenburg Concerto No. 1*, Mvt. 1, m. 1-2, Horn I.



Example 2. a) St. Hubertus Fanfare, after Karstädt; b) *Brandeiser Jagdlied* after Barbour; c) Cantata BWV 212, No. 16, m. 1-4, Horn part only.

a.

b.

c.

Example 3. a) Cantata BWV 208, No. 1, m. 1-3; b) No. 11, m. 1-3; c) No. 15, m. 1-2; d) *Messe in b-moll* BWV 232, No. 10, m. 90-92; e) Cantata BWV 14, No. 2, m. 1-4.

a. in F

b. in F

c. in F

d. in D

e. in B♭ alto

Example 4. Range of Bach's Transposing Horn Parts.<sup>57</sup>

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Example 5. Cantata *BWV* 109, No. 1, m. 1-2 a) non-transposing (Auto-graph); b) transposing (reconstructed for horn in F); c) m. 53-54 in non-transposing notation; d) transposing for horn in F and horn in C basso.

a.

b.

c.

d. in F

in C basso

Example 6. a) Cantata BWV 67, No. 1, m. 25-34, horn in A with original transposing notation above and horn in A with G# slide change below; b) Cantata BWV 162, No. 1, m. 1-4, *corno da tirarsi* in C alto with the original transposing notation above and the three slide position triple transposing notation in C alto, B alto, and B-flat alto below; c) m. 16-21 with the same triple transposition.

a.

in A

slide position

in G#

or

b.

in C alto

in B alto

in B $\flat$  alto

c.

in C alto

in B alto

in B $\flat$  alto

**TABLE 1**  
**CHRONOLOGICAL LIST OF BACH'S WORKS**  
**INVOLVING THE HORN**

Date/Place	Work	Movement	Bach's Name	Probable	Key	No.
1. 2/23 1713 WR	Was mir behagt BWV 208	2. Aria 11. Coro 15. Coro	Corne da caccia Corne da caccia Corne da caccia	J J J	F F F	2 2 2
2. 1719 (?) K	Brandenburg Concerto No. 1 BWV 1046		Corne da caccia	J	F	2
3. 6/30 1723 L	Ein ungefärbt Gemüthe BWV 24	3. Coro 6. Choral	Clarino Clarino	J(W) J(W)	Eb* F*	1 1
4. c. 7/18 1723 L	Erforsche mich BWV 136	1. Coro 6. Choral	Corno Corno	W W	A A*	1 1
5. c. 7/25 1723 L	Herr, gehe nicht ins Gericht BWV 105	1. Coro 5. Aria	Corno (ed Oboe) Corno	W(C)? W	D* + G* Eb* or (Bb alto*)	1 1
6. c. 8/1 1723 L	Schauet doch BWV 46	1. Coro  3. Aria 6. Choral	Tromba o Corno da Tirarsi Corno Corno da t.	S  W W	F-E*  Bb alto F*	1  1 1
7. c. 9/12 1723 L	Christus, der ist mein Leben BWV 95	1. Coro 6. Choral	Cornetto Cornetto	W(C)? W	G* + F* D*	1 1
8. c. 10/10 1723 L	Ach, ich sehe BWV 162	1. Aria 6. Choral	Corno da tirarsi Corno da tirarsi	S S	C-B-Bb alto C-B-Bb alto	1 1
9. c. 10/17 1723 L	Ich glaube, lieber Herr BWV 109	1. Coro 6. Choral	Corno du chasse Corno du chasse	J J	F* or C basso* C basso*	1 1
10. c. 10/24 1723 L	Was soll ich aus dir machen? BWV 89	1. Aria 6. Choral	Corno Corno	W W	F* Bb alto*	1 1
11. c. 11/7 1723 L	O Ewigkeit, O Donnerwort BWV 60	1. Duet 5. Choral	Corno Corno	W W	D* A*	1 1
12. c. 12/26 1723 L	Dazu ist erschienen BWV 40	1. Coro 3. Choral 6. Choral 7. Aria 8. Choral	Corne Corne Corne Corne Corne	W W W W W	F F* F* F Eb*	2 1 1 2 1
13. c. 1/6 1724 L	Sie werden alle aus Saba	1. Coro 6. Aria	Corni Corni	W W	C alto C alto	2 2
14. c. 1/23 1724 L	Herr, wie do willst BWV 73	1. Coro 5. Choral	Corno [ossia Organo]	W W	Eb* F*	1 1
15. c. 2/2 1724 L	Erfreute Zeit BWV 83	1. Coro	Corne	J	F	2

**Table 1 (continued)**

Date/Place	Work	Movement	Bach's Name	Probable	Key	No.	
16.	c. 4/16 1724 L	Hält im Gedächtnis BWV 67	1. Coro 4. Choral 7. Choral	Corno da tirarsi Corno da tirarsi Corno da tirarsi	S W W	A-G# E* E*	1 1 1
17.	c. 7/23 1724 L	Was willst du BWV 107	1. Coro 7. Choral	Corno da caccia Corno da caccia	J J	D* D*	1 1
18.	c. 7/30 1724 L	Wo Gott der Herr nicht bei uns BWV 178	1. Coro 7. Choral	Corno Corno	J J	G* G*	1 1
19.	c. 9/10 1724 L	Jesu, der du meine Seele BWV 78	1. Coro 7. Choral	Corno Corno	W W	F* F*	1 1
20.	c. 9/17 1724 L	Was Gott tut BWV 99	1. Coro 6. Choral	Corno Corno	W W	D* D*	1 1
21.	c. 9/24 1724 L	Liebster Gott BWV 8	1. Coro 6. Choral	Corno Corno	W W	E* E*	1 1
22.	c. 10/1 1724 L	Ach, lieben Christen BWV 114	1. Coro 7. Choral	Corno Corno	W W	Eb* Eb*	1 1
23.	c. 10/8 1724 L	Herr Christ, der einige Gottesohn BWV 96	1. Coro 6. Choral	Corno (e trombone) Corno	W W	D* F*	1 1
24.	c. 11/5 1724 L	Mache dich, mein Geist BWV 115	1. Coro 6. Choral	Corno Corno	W J	D* G*	1 1
25.	c. 11/19 1724 L	Ach wie flüchtig BWV 26	1. Coro 6. Choral	Corno Corno	J J	G* G*	1 1
26.	c. 11/26 1724 L	Du Friedefürst BWV 116	1. Coro 6. Choral	Corno Corno	W W	E* E*	1 1
27.	c. 12/3 1724 L	Nun kommt der Heiden Heiland BWV 62	1. Coro 6. Choral	Corno Corno	W W	A* A*	1 1
28.	c. 12/25 1724 L	Gelobest seist du Jesu- BWV 91	1. Coro 6. Choral	Corni da caccia Corni da caccia	J J	G G	2 2
29.	c. 1/7 1725 L	Meinen Jesum lass ich nicht BWV 124	1. Coro 6. Choral	Corno Corno	W W	E* E*	1 1
30.	c. 1/14 1725 L	Ach Gott, wie manches Herzeleid BWV 3	6. Choral	Corno	W	E*	1

**Table 1 (continued)**

Date/Place	Work	Movement	Bach's Name	Probable	Key	No.	
31.	c. 2/2 1725 L	Mit Fried und Freud BWV 125	1. Coro 6. Choral	Corno Corno	W W	D* D*	1 1
32.	c. 3/25 1725 L	Wie schön leuchter BWV 1	1. Coro 6. Choral	Corne da caccia Corne da caccia	J J	F F	2 2
33.	c. 5/10 1725 L	Auf Christi Himmelfahrt BWV 128	1. Coro 5. Choral	Corni da caccia Corni da caccia	J J	G G	2 2
34.	c. 5/21 1725 L	Also hat Gott BWV 68	1. Choral	Corne (No. 6 Cornetto)	C	—	1
35.	c. 8/3 1725 L	Zerreiſet, zerspringet BWV 205	1. Coro 2. Recitative 11. Aria 15. Coro	Corni du chasse Corni du chasse Corni du chasse Corni du chasse	J J J J	D D D D	2 2 2 2
36.	c. 10/31 1725 L	Gott, der Herr, ist Sonne und Schild BWV 79	1. Coro 3. Choral 6. Choral	Corni da caccia Corni da caccia Corni da caccia	J J J	G G G	2 2 2
37.	c. 1/1 1726 L	Herr Gott, wir loben dich BWV 16	1. Coro 3. Aria 6. Choral	Corno da caccia Corno da caccia Corno da caccia	J J J	D* C alto F*	1 1 1
38.	c. 7/21 1726 L	Siehe, ich will BWV 88	1. Aria	Corni	J	G	2
39.	c. 10/6 1726 L	Wer Weiss, wie nahe BWV 27	1. Coro 6. Choral	Corno Corno	W W	Eb* F	1 1
40.	c. 11/24 1726 L	Falsche Welt BWV 52	1. Sinfonia 6. Choral	Corni da caccia Corni da caccia	J J	F F	2 2
41.	1726 (?) L	Mass BWV 233	1. Kyrie 2. Gloria	Corni Corni	W W	F F	2 2
42.	1728 (?) L	Dem Gerechten muss das Licht BWV 195	6. Choral	Corni	J	G	2
43.	c. 6/6 1729 L	Ich liebe den Höchsten BWV 174	1. Sinfonia	Corni da caccia	J	G	2
44.	c. 4/8 1730 L	Derr Herr ist mein getreue BWV 112	1. Coro 5. Choral	Corni Corni	J J	G G	2 2
45.	c. 11/25 1730 L	Wachet auf BWV 140	1. Coro 7. Choral	Corno Corno	W W	Eb* Eb*	1 1
46.	1733 L	Mass in B Minor BWV 232	10. Quoniam	Corne du chasse	J	D	1

**Table 1 (continued)**

Date/Place	Work	Movement	Bach's Name	Probable	Key	No.	
47.	c. 9/5 1733 L	Lasst uns Sorgen BWV 213	1. Coro 13. Coro	Corne da caccia Corne da caccia	J J	F F	2 2
48.	c. 12/25 1734 L	Christmas Oratorio, Part IV BWV 248	36. Coro 42. Choral	Corni da caccia Corni da caccia	J J	F F	2 2
49.	c. 1/30 1735 L	Wär Gott nicht mit uns BWV 14	1. Coro 2. Aria	Corno par force Corno par force	J J	F Bb alto	1 1
50.	1735 (?) L	Lobe den Herrn BWV 143	1. Coro 5. Aria 7. Choral	Corni da caccia Corni da caccia Corni da caccia	J J J	Bb alto Bb alto Bb alto	3 3 3
51.	1737 L	O Jesu Christ BWV 118	Motet	Litui	J	Bb alto	2
52.	c. 8/30 1724 L	Mer hahn BWV 212	16. Aria 18. Aria	Corno Corno	J W	G D	1 1
53.	1749 (?) L	Was Gott tut BWV 250	Chorale	Corni	J	G	2
54.	1749 (?) L	Sei Lob und Ehr BWV 251	Chorale	Corni	J	G	2
55.	1749 (?) L	Nun Danket BWV 252	Chorale	Corni	J	G	2
56.	(?) L	Sinfonia BWV 1071		Corni da caccia	J	F	2
57.	1735-37 L	Was Gott tut BWV 100	1. Coro 6. Choral	Corni da caccia Corni da caccia	J J	G G	2 2
58.	(?) L	Santuc Anh. 27		Corni	J	F	2
59.	(?) L	Sanctus BWV Anh. 28		Corni	J	Bb alto	2

Notes to Symbols:

J – Jagdhorn

W – Waldhorn

S – Slide-horn, or corno da tirarsi

C – Cornetto, or Zink

WR – Weimar

K – Cöthen

L – Leipzig

\* – Non-transposing instrumental part, i.e., in key of piece.

## Notes

1. This article first appeared in *BACH: Quarterly Journal of the Riemenschneider Bach Institute* 11 (April 1980): 21-28 and 12 (July 1980): 9-19 and is reprinted with their kind permission. Written during my graduate studies at Cornell University, it was the first article I published. Since that time, almost a decade has passed, yet the information has remained timely. I was, however, able to revise it to take into account recent literature and advances in technology made possible by the computer; I would like to thank my colleague Dr. Dean Roush for his help in printing the musical examples, which are great improvements from the primitive hand-written copies of the original, and Prof. Norman Greenberg of Western Michigan University for his recommendation that the work be re-published and thus making possible the current revisions and updating.
2. Johann Mattheson, *Das neu-eröffnete Orchestre* (Hamburg, 1713), 267. Standard literature on the history of the horn includes Horace Fitzpatrick, *The Horn and Horn Playing 1680-1830* (London, 1970); Fritz Piersig, *Die Einführung des Horns in die Kunstmusik* (Halle, 1927); Robin Morley-Pegge, *The French Horn* (New York, 1960); and Kurt Janetzky and Bernhard Bröchle, *Das Horn* (Mainz, 1977; English trans. by James Chater, Portland, OR, 1988).
3. Other names may be found in Fitzpatrick, Chapters 1 and 2. Although Fitzpatrick fails to compare the nomenclature and actual instruments, his basic division of the parforce *Jagdhorn* versus the crooked *Waldhorn* is logical and in accord with the surviving instruments from that period. The designation *lituus* presents some additional problems, though its identification as a horn is given in Curt Sachs, "Die Litui in Bachs Motette 'O Jesu Christ'," *Bach Jahrbuch* (1921): 96-97.
4. Fitzpatrick, 28.
5. Fitzpatrick, 33-34. It should be noted that the *Jagdhorn* was not immediately supplanted by the more refined *Waldhorn*; it remained a popular alternative instrument for hunting and orchestral music on into the nineteenth century.
6. Arthur Mendel, "On the Pitches Used in Bach's Time," *Musical Quarterly* 61 (1955): 334.
7. Mattheson, *Orchestre*, 267-268.
8. Ernst Ludwig Gerber, *Historisches-Biographisches Lexicon der Tonkünstler* (Leipzig, 1792), s.v. "Horn"; quoted in Fitzpatrick, 220. Gerber's key sequences omits E major, yet instances of horns pitched in this key do exist, and therefore it is logical that a crook to lower the basic pitch a half step would have been included.
9. Fitzpatrick, 220.
10. Both of these horns are currently in the Deutsches Museum in Munich and are pitched in E (= Kammerton F) and G. See Rudolph Bunge, "Johann Sebastian Bachs Kapelle zu Köthen und deren nachgelassene Instrumenten," *Bach Jahrbuch* (1905): 38. Bunge conjectures that these instruments were identical with those from the Cöthen musical instrument inventory of 1768. But he mistakenly notes that they are to be found in Prague at an otherwise unidentified museum; a search of the surviving instrumental collections in the Czechoslovakian capital failed to turn up any authentic Eichentopf horns.
11. Bunge, "Kapelle," 38. Though the inventory itself does include the presence of horns, it must be noted that it was compiled long after Bach's death, and moreover, contemporaneous lists of musicians employed there do not specifically mention horn players.
12. Fitzpatrick, 98-99. These read: "1721, September 6 — two horn-players; 1722, June 6 — two horn-players; 1724, May 10 [NB. After Bach's departure from Cöthen] — to the two horn-players Hans Leopold and Franz Seydler from

Barby, who played here, 24 Gulden in final payment.”

13. Fitzpatrick, 99. Heinrich Bessler states in the *Kritische Bericht* of the *Neue Bach-Ausgabe* volume of the *Brandenburg Concerti* (Ser. VII, Bd. 2, Kassel, 1956, 26) that an early version of this work, without solo indications, was sketched in 1718 shortly after Bach was given the commission to compose the concerti. He postulates that the work was completed as early as 1719 on stylistic grounds, i.e. the lack of any identifiable soloists as are to be found in concertos 2, 3, 5, and 6. But since 6 September 1721 is the earliest record of any horn players performing in Cöthen, it would seem that Fitzpatrick's premise is more logical. This assumes, of course, that the parts were not performed by the resident clarinists.
14. This portrait is reproduced frequently in virtually all Bach biographies and works on his music. A good reproduction can be found in Kurt Janetzky, *Kulturgeschichte des Horns* (Tutzing, 1976), 93. Janetzky calls the instrument held by Reiche a “horn,” though the evidence would suggest rather a coiled *tromba da caccia* or *Jagdtrompette*. The artist appears to have accurately copied a cylindrical instrument, and the presence of the *Abblasen* in Reiche's other hand, which to the best of our knowledge was sounded only by a trumpet, further weakens the horn theory.
15. A facsimile of this adjudication report can be found in Janetzky, 100. See also Werner Neumann and Hans-Joachim Schulze, *Bach-Dokumente, Band I: Schriftstücke von der Hand Johann Sebastian Bachs* (Kassel, 1963), 147 Entry 80. The report, Bach's only written mention of the horn, reads: “Apprentice Carl Friedrich Pfafe performed quite well to the applause of all those present on all of the instruments that are customarily used by the *Stadtpfeifer*, namely: violin, oboe, transverse flute, trumpet *Waldhorn*, and the other brass instruments.” Concerning further information on Reiche and his performance on brass instruments, see Don Smithers, “Gottfried Reiches Einfluß auf die Musik Bachs,” *Bach Jahrbuch* (1987): 115. For an inventory of Reiche's personal effects, see Arnold Schering, “Gottfried Reiches Leben und Kunst,” *Bach Jahrbuch* (1918). It is not known what other instruments were available to Reiche from the general *Stadtpfeifer* inventory, nor is his own *Waldhorn* described in detail.
16. Friedrich Smend, *Kritische Bericht* to the *Neue Bach Ausgabe* volume of the *Messe in h-moll* Ser. II, Bd. 1 (Kassel, 1956), 78 states that the Mass was not conceived as a single unit but rather is made up from various pre-extant movements in 1749. His premise is based upon both the handwriting style and paper used in the “autograph.” It is also unclear whether or not it was actually ever performed in Dresden; Bach certainly never conducted the work and it is uncertain if indeed it was ever intended as anything more than a sample of the composer's compositional art.
17. Cf. J. D. Zelenka (1697-1745), *Composizione per Orchestra* (Prague, 1963). Five of the eight *Capricci* in this edition have horn parts. There is no modern edition of any Hasse work dating from the 1730s which includes horns.
18. Hans David and Arthur Mendel, *The Bach Reader* (New York, 1945), 123.
19. Smend, *Kritische Bericht*, 78-80. Smend, of course, does not explain the singular occurrence of the horn in the “Quoniam.”
20. See Peter Damm, “Zur Ausführung des ‘Corne da caccia’ im Quoniam der Missa h-moll von J. S. Bach,” *Bach Jahrbuch* (1984): 92-94.
21. See particularly the aria Act III No. 6 of *Cleofide* (1731) given in Rudolf Gerber, *Der Opertypus J. A. Hasses* (Hildesheim, 1973), 140. On p. 150, Gerber also notes an otherwise unspecified aria from *La clemenza di Tito* (1738). See also Damm, 94.
22. This would also eliminate the D *alto* theory, since there was no need for the

- "switch" players Bach normally used in Leipzig. Although *D alto* instruments did exist, their high, piercing tone would have been particularly unsuitable within the softer orchestral accompaniment of two bassoons and continuo that Bach uses in this aria. See Karl Birsack, "Die 'Jagd-Waldhörner' im Salzburger Museum Carolino Augusteum," *Jahresschrift des Salzburger Museum Carolino Augusteum* 22 (1976): 79.
23. Janetzy, 109. See also George Karstädt, *Laßt Lustig die Hörner Erschallen* (Berlin, 1964).
  24. For more information about Bach and the hunt, see Piersig, *Einführung* and Alexander Ringer, *The Chasse: Historical and Analytical Bibliography of a Musical Genre* (Ph.D. diss, Columbia University, 1955).
  25. On most brass instruments, a range of about a half-step in either direction of the obtainable partial can be achieved through lipping. Hand-stopping of the notes is not beyond the range of possibility, but most pictures of the period show the playing position of the horn to have been bell up, which is not conducive to the manipulation of the notes by the hand. Since Bach only touches upon the factitious notes briefly, it seems more logical to assume that he intended these notes to be lipped. According to Johann Gottfried Walther, *Musikalisches Lexikon* (Leipzig, 1732), 168, the only non-standard partials available to the hornist "with effort" were *d#*' (= *e-flat*'), *g#*' (= *a-flat*'), and *b*', while Johann Eisel, *Musicus Autodidacticus* (Erfurt, 1733) lists only *b-flat*' and *f#*', the imperfect natural partials! Needless to say, while these may have been the only abnormal notes available to the commonplace horn-player of the period — after all, the Eisel is essentially a self-instructional tutor for the amateur performer — the appearance of numerous other factitious notes throughout the repertory by composers such as Bach, Zelenka, Hasse, Telemann, and others indicates a broader selection available to more professional performers, and therefore both Walther and Eisel cannot be taken as conclusive evidence of the limitations of the Baroque horn and its players.
  26. See Charles Terry, *Bach's Orchestra* (London, 1932), 44 and 191. See also Janetzy, 97. This designation of pitch does not, of course, have anything to do with C alto horns, *per se*.
  27. Cf. Morley-Pegge, 144-145; Nikolaus Harnoncourt, Notes to *Cantatas BWV 51-56* (Telefunken 6.35004EX), 8-9; and Thomas MacCracken, "Die Verwendung der Blechblasinstrumente bei J. S. Bach unter besonderer Berücksichtigung der Tromba da tirarsi," *Bach Jahrbuch* (1984): 74. The last postulates that these parts were performed on a cornetto because "the name on the parts [e.g. "Corne"] begins with the same four letters." The only place where this could in fact be the case is the first movement of the Cantata *BWV 68*, where Bach writes "Corne" and specifies cornetto later on. To expand this explanation to include all of Bach's non-transposing parts is, of course, absurd.
  28. See, however, Murray Barbour, *Trumpets, Horns, and Music* (East Lansing, 1964), 69-70. Barbour, after postulating that these parts are playable on natural horns using non-transposing notation, mentions several possibilities, including several on the B-flat basso horn. But there is no evidence whatsoever of such a pitch even existing prior to Hampel's B-flat basso crook of c. 1753. See Fitzpatrick, 222.
  29. See the facsimiles of the horn parts for Cantata *BWV 140*, *NBA*, Ser. I, Bd. 27 (Kassel, 1954), ix. The exception is Cantata *BWV 109*, No. 1; see Janetzy, 85 and *infra*.
  30. A horn cannot, of course, be ruled out entirely, since the range of the part corresponds nicely with that of Cantata *BWV 109*, which is expressly meant for a "Corne du chasse" in C basso. Though the opening notes are extremely high, they are not impossible. See Harnoncourt, Notes to Cantatas *BWV 65-68* (Telefunken 6.35335EX), 14.

31. In the compilation of Table 1, several items were used to determine the pitch of horn intended: the range of the parts, the best possible harmonic series, the highest and lowest notes, the amount of chromaticism, the lengths of the factitious or problematic notes, and the instruments available. Thus the horn in Cantata BWV 105, No. 5 is listed as E-flat, although it is perfectly playable in B-flat *alto* using the factitious note *a'*. The part appears to have been an afterthought added to the first violin part in the autograph (Leipzig, Bach Archive) and thus it is written in non-transposing notation. The range (up to transposing *g'''*) lies well for horn in E-flat; similar works such as Zelenka (*Capriccio* No. 1 in D), Telemann ("Steinmetz" Concerto in D, ca. 1740), and Johann Stamitz (Symphony in E-flat, c. 1749) all ascend to that note, as do several works from the latter part of the century such as Mozart's *Duos for Two Horns* KV 496a and Haydn's *Pietà di me*, both in E-flat. MacCracken's contention that horns of the period were notated only in the keys of G and F (p. 65) and that there are no parts for the most "common" horn keys of E and E-flat (p. 67) does not reflect a realistic knowledge of the instruments and crooks available to Bach or the concept of non-transposing parts.
32. See Terry, 44 and MacCracken, 74.
33. Fitzpatrick, 77.
34. Autograph in the Bach Archive, Leipzig; reproduced in facsimile in Janetzsky, 85.
35. See particularly the minuet movement of Johann Stamitz, *Symphony in G major* (DTB J 7), in which the horns, in G, ascend to sounding *c'''* (= transposing *f'''*).
36. The highest note so far discovered is *h27 (a''')* in a Symphony in C major by Adam Vechtner. See Barbour, 112. In favor of the C *basso* instrument, on the other hand, is the range of the Choral (No. 6), in which all of the notes can only be obtained by using a low C horn. Since the opening notes of the first movement require so much space above the staff in transposing notation on this instrument, it might be suggested that Bach wrote the part in sounding pitch to show the part clearly and to keep it within a range of *c'* to *d'''*, as he does with other transposing parts.
37. Morley-Pegge, 87. All modern scholars agree that Hampel did not invent hand-stopping out of thin air; rather, it was probably a local practice in Dresden common to second horn players. A curious reference by Mattheson (*Der vollkommene Capellmeister* (Hamburg, 1739, 53) may refer to a blind player's mastery of this technique some fifteen years before Hampel.
38. See Sachs, 96-97. I.F.X. Kürzinger, *Getreuer Unterricht* (Augsburg, 1763; 3rd ed., 1793), 84 notes that the term "lituus" can mean either a trumpet or Waldhorn, though in the early eighteenth century it referred more to the latter. MacCracken (p. 77-78), citing musical "evidence" that the autograph is written out in C (which he calls "Kammerton C") while a second version dating from the last years of Bach's life uses the *litui* in B-flat, thinks that Bach means for them to be trumpets. This reasoning is, however, specious; MacCracken has ignored the obvious fact that the first version is written in transposing notation while the second is non-transposing. This has no bearing *per se* on the instruments intended.
39. MacCracken 76-78. In his recording of BWV 143 (Telefunken 6.35653EX), Harnoncourt uses B-flat *basso* horns. He does not, however, explain his choice in the accompanying notes, nor does he use "authentic" Baroque horns; the instruments are, rather, from the end of the century.
40. Cf. Heinrich Domnich, *Méthode de Premier et Second Cor* (Paris, 1807), 13; Fitzpatrick, 222. Domnich calls the B-flat *basso* crook "seldom used save for grave and serious music." While numerous Jagdhörner in B-flat *alto* from Bach's time have survived (see, for instance, one in the Musikinstrument-

museum, Basel), there are none in *basso*; moreover, among the surviving Inventionshörner with complete crooks, the B-flat *basso* crook appears in only about 30%, leading one to suspect that it was not a common part of the crook inventory from its inception. MacCracken's arguments against the *alto* horn include Bach's own rubric "tromba" penciled into the score of *BWV 14 No. 2*, the "singular" addition of the designation "Corne ex F" on the final movement of the same cantata, and the specious logic with respect to the three horns in *BWV 143* that "these works are meant for three trumpets not horns because Bach demands in no other work three horns ... although this is the normal number used for a choir of trumpets (p. 78)." With respect to *BWV 14*, the notation in the autograph score is not carried over into the autograph parts; indeed, as Smithers notes (p. 147), Bach clearly labels the entire brass part "Corne par force," i.e. a *Jagdhorn*. Thus the final notation in the last movement is merely an indication to change pitch or crooks, rather than some sort of change of instruments. Further, MacCracken's explanation that the lack of corroborating indications in the parts of this cantata was due to "an oral declaration of his intentions at a rehearsal" is on face value purely speculative and should not be taken as "incontrovertible" evidence. As for *BWV 143*, though this work may originally have been composed as early as 1708 in Mühlhausen and thus originally contained three trumpets, Bach, in his Leipzig revision of 1735, clearly and unmistakably writes on the autograph score "Corni da caccia," thus making any arguments over which instruments he intended at that point moot.

41. Mattheson, *Orchestre*, 267; Eisel, 75; Fitzpatrick, 146. See also Domnich, 13: "Ce ton ont toujours usité en Allemagne;" and Marianne Helms, *NBA Ser. I*, Bd. 5, v-vi. Keiser's horns in *Octavia* are in C alto.
42. See J.F.B.C. Majer, *Museum musicum theoreticū practicum* (Schwäbisch Hall, 1732), 41: "Wie wohl man heutigs Tags auch C Wald-Hörner hat welche eine vollige Octav tiefer sind als die Trompeten [One also finds today Waldhorns in C that are an entire octave lower than the trumpets]." See also Eisel, 75. MacCracken (p. 66-67) contends that this is proof for Bach's use of C basso horns in the respective cantatas. It must be stated, however, that both Eisel — who paraphrases Mattheson's earlier description of the horn, amending the phrase to read "*an octave lower than*" instead of "the same [range] as [the trumpets]" — and Majer are writing mainly for self-taught amateur musicians, and therefore their descriptions can only be accepted as alternatives for those for whom the high C horn would have been too difficult. At best, both Eisel and Majer merely refer to the existence of the C basso horn at that time; the implication is that it is becoming more commonplace, not that it has replaced the C alto horn.
43. Quoted in Janetzky, 89.
44. Fitzpatrick, 77. This author does, however, note that this is only his personal preference.
45. MacCracken, 66-67.
46. See Note 2.
47. Domnich, 13; Fitzpatrick, 146. Domnich gives the range of the C alto horn as from *c* to *a*". This suggests that even as late as 1805, his students could have performed the first movement of *BWV 65*.
48. Damm, 104. Damm (p. 93) extends this consideration to both *BWV 65* and *BWV 16*. The lack of accompanying timpani in *BWV 65* has an explanation. Due to the small size of the score paper, the timpani (and occasionally the trumpets) were written out separately or improvised on the spot from the second trumpet part (or, in this case, second horn). Furthermore, Bach does not use horns with timpani until *BWV 91*, composed in December of 1724, and even then only with horns pitched in G, even though both A and B-flat have been used previously. G

remains the standard pitch for horns plus timpani until *BWV 143* in 1734.

49. Mattheson, 13.
50. Harnoncourt, Notes to Cantatas *BWV 65-68* (Telefunken 6.35335EX), 13. Having said this, Harnoncourt avoids the issue by stating that "the only possible modern solution is to perform them in C basso." This is a curious response from the director of a series devoted to performance practice during Bach's time on the authentic instruments of that age. Helmut Rilling (Cantata *BWV 65*, Claudius Verlag CLV 71950) does use C alto horns, substantiating Harnoncourt's statement about the placement of the horn parts within the context of the instrumentation.
51. See Mattheson, 13; Damm, 93. Concerning a C alto horn made by Friedrich Ehe (now in Salzburg, Carolino Augusteum Museum), Damm notes that the instrument is relatively easy to blow with "noticeable softness."
52. The autograph score reads "*tromba o corno da tirarsi*," which can be taken to mean one of two things; two separate instruments, or "*tromba* also known as *corno da tirarsi*." As Bach frequently designates the *tromba da tirarsi* by itself, it is most likely that the first meaning is intended.
53. Terry, 34-36, Morley-Pegge, 147. See also Smither, 132.
54. Barbour, 69-70; Anthony Baines, *Brass Instruments* (London, 1976), 180; and MacCracken, 60-65. Numerous examples of slide-trumpets exist, the best preserved being by J. Veit dated 1651, currently in the Berlin Institute for Musicological Research. Harnoncourt states that he used a *corno da tirarsi* in his recording of *BWV 46* (Telefunken 6.35283EX), though in sound it is identical to a trumpet. The accompanying notes identify it as English, and therefore it is most probably an example of what Baines (p. 181) describes as a "flatt trumpet," i.e. an English slide-trumpet, not a horn. Purcell requires a *flatt trumpet* in his incidental music to *The Libertine* (1692).
55. Baines, 180. See also MacCracken, 62. The latter postulates the existence of cylindrically-shaped crooks as a solution to the *da tirarsi* question, though he errs in saying that all conventional horn crooks of the period are this shape and that further there is fundamentally no difference in this respect between a horn and trumpet.
56. That such a slide-crook need not be conical may be seen from the surviving crooks for horns from the last half of the same century, most of which are perfectly cylindrical. See Baines, 181; Fitzpatrick, 127. The modern valved horn incorporates both conical and cylindrical tubing without loss of characteristic sound.
57. Authentic parts in the Bach Archive, Leipzig. *BWV 46* requires a *tirarsi* only in No. 1. The third movement is playable on a horn in B-flat alto (written in transposing notation), and No. 6 is for non-transposing horn in F. Both of the other movements of *BWV 67* are non-transposing for horn in E, and are simply designated "corno" in the sources.
58. After Karstädt, 88. Karstädt's original list of notes is incomplete, lacking the low *g* and several higher partials. The *a'* is an implied factitious note in *BWV 109*, No. 1, if the horn is pitched in F (*vide infra*). It would have been obtained by lipping down the *b-flat'*, itself an imperfect partial (see Example 5).

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