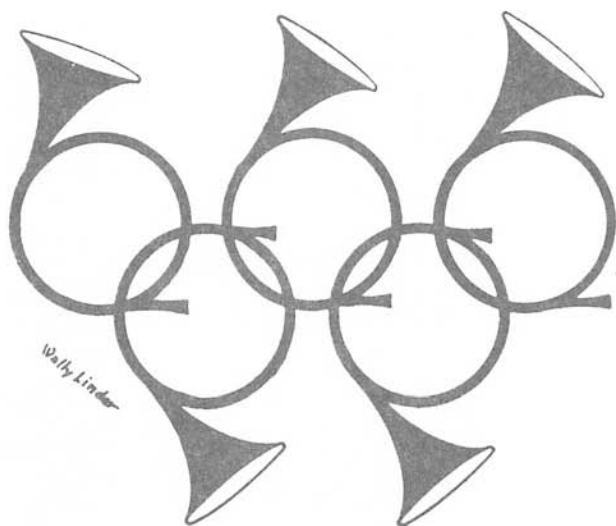


# ***The Horn Call***

## ***Annual***

### ***1990***



***Refereed journal of the***

***International Horn Society***

***Internationale Horngesellschaft***

***La Société Internationale des Cornistes***

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***No. 2, 1990***



# **The Horn Call**

## **Annual**

**No. 2, 1990**

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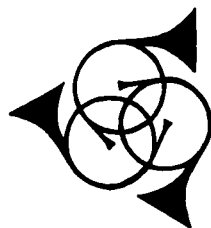
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The International Horn Society recommends that *Horn* be recognized as the correct name for our instrument in the English language. [From the Minutes of the First General Meeting, June 15, 1971, Tallahassee, Florida, USA.]





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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.



# **Horn Study Materials: A Survey of New and Reissued Publications Available in the United States with a 1965-1985 Copyright<sup>1</sup>**

*by Johnny L. Pherigo*

## **Introduction**

Students and teachers of the horn spend a significant amount of time using instructional materials as tools for developing technical and musical proficiency. The search for interesting and effective instructional materials at all levels of development is a continuous task that occupies all teachers and students to varying degrees.

The purpose of this article is to serve as a reference and to make recommendations regarding horn instructional materials. The reason for limiting the study to this twenty-year period is that a similar study by Marvin Howe,<sup>2</sup> completed in 1966, surveyed pertinent materials prior to 1965. Many new materials and new editions of older studies written specifically for horn instruction were published between 1965 and 1985, and a survey of these materials is useful as a pedagogical resource.

Before beginning the project, it was necessary to define several important terms. In order to facilitate comparison, these definitions conform to those used in the Howe study. "Materials" include musical writings in horn method, etude, and technique books. "Methods" are materials that employ a comprehensive, systematic, and progressive procedure for developing technical and musical proficiency to a predetermined level. In this study, some of the books that otherwise appear to be methods lack or insufficiently apply one or more of the above criteria, and such omissions are identified wherever they occur. These books still may be useful for developing particular aspects of horn playing, but they may need to be supplemented to achieve the balance and comprehensiveness desirable in a method book.

"Etudes" are study pieces in which each etude is designed to develop or improve one or more points of technique. An etude book need not be either comprehensive or progressive, but a successful etude book should develop technical proficiency while having significant musical interest. "Technique books" emphasize repetitions of discrete patterns such as scales, arpeggios, lip slurs, and long tones. Technique books generally make no effort toward musical interest. Otherwise, etude and technique books have many similarities and are grouped together in the annotated



bibliography of instructional materials.

A Horn Instructional Materials Evaluation Chart (HIMEC) was developed to serve as the evaluation instrument for these method, etude, and technique books. This chart is a revision of the Howe evaluation chart. Howe's chart was adequate, needing only a few additions and reorganization to make it easier to use. Retaining content similarity to Howe was desirable in order to facilitate comparisons of the materials reviewed in the two studies. The HIMEC appears as an appendix.

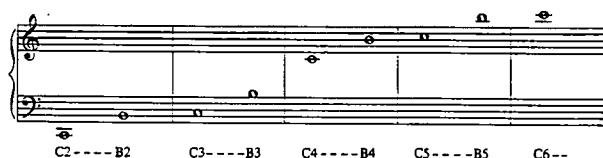
In the original study, the purchase price was reported for each book. These prices, especially for foreign publications, have become outdated, however, and have been eliminated from this article. Most of the books summarized in the annotated bibliography are assigned a grade or combination of grades from one to ten. These grades are intended to serve as approximations of difficulty level according to years of study on the horn. Caution is advisable when using these grade designations, however. The grading scale is helpful for comparing works to each other, but it rapidly breaks down as an absolute measure.

Since the aim of this study is to serve as a practical resource for teachers in the United States, only materials in print in 1985 and available from an American publisher or sales agent of a foreign publisher were evaluated. All materials reviewed were published between 1965 and 1985, and most of them are still available. Only materials specifically designed for individual horn instruction were included. Horn teachers often make effective use of instructional materials written for other instruments, but these have not been included in this study. An examination of band or ensemble method books was similarly considered to be beyond the scope of this survey. The evaluations of all the materials are summarized in the annotated bibliography.

Several bibliographic sources were used to identify materials, the most important of which was the *Brass Players Guide 1985-1986*.<sup>3</sup> This publication was the most important source of in-print music for hornists during the period encompassed by this study. Of 120 instructional materials summarized in the annotated bibliography, 91 were available from Robert King Music Sales, publisher of the *Brass Players Guide*. Other important sources for locating materials were those by Anderson, Bröchle, and Wilkins.<sup>4</sup> Advertisements and music reviews in the *Horn Call* were also examined to discover recent publications.

Throughout this study, all pitch names refer to horn in F pitch. The octave notation will be described by a system of capital letters and numerals as follows:

Figure 1





## Instructional Materials

At the conclusion of his chapter evaluating horn instructional materials available in 1965, Howe writes the following:

An overwhelming impression this enterprise has made on the author is that horn players are inferior composers. The net result is a rather thorough disenchantment with horn etude material in general, and a strong preference for the best solo and ensemble material available. Physical development is a necessity as a means of carrying out the composer's wishes; perhaps there is a need for a strictly muscular-technical text for the horn.<sup>5</sup>

There is no question that most horn instructional materials, including those published since 1965, are generally inferior when evaluated as musical compositions. Banishing instructional materials altogether and instead using only the finest musical material available, supplemented with basic "muscular-technical" studies, referred to in this article as technique books, is not a practical solution, however. To condemn hornists as composers on the basis of their instructional materials is to judge them unfairly, because instructional materials are written for pedagogical, not aesthetic reasons. The *Dix Études* of Gounod are among the more musical horn etudes, but even they do not stand alongside the composer's masterworks as musical compositions. The *Zwölf Etuden für Trompete oder Horn* of Brahms, if they are authentic,<sup>6</sup> are of little musical merit, yet Brahms's reputation as a composer is not damaged by their existence.

Method and etude books can serve an important role as a bridge between purely technical studies and the musical literature. The musical literature for horn, rich and varied as it is, does not contain sufficient volume or intensity to serve as the sole source of instruction at all levels of development, and although purely technical studies have sufficient intensity, their lack of musical interest or variety makes them inadequate as the only source of supplemental technical study for most students. Method and etude books have the potential to combine intensive technical development with musical interest, but they must possess both features if they are to bridge the gap between technical studies and musical literature.

This study focused on materials published between 1965 and 1985, a period of voluminous productivity on the part of composers and publishers regarding horn instructional materials. A rich repertory of materials published before 1965 has been identified, and the reader should consult Howe's study, especially Chapter VI, "An Annotated Bibliography of French Horn Methods and Etudes Available in 1965." The present study complements Howe's earlier review of available horn instructional materials. Other writers, especially Hill, Klausmeier, Lake, and Rasmussen,<sup>7</sup> have made additional recommendations regarding horn instructional materials.



## Methods

The greatest improvement in number and quality of materials since Howe's survey<sup>8</sup> has been in the area of method books for young players, especially at the levels of beginner through third year of study. Young students progress best under a systematic, comprehensive approach, and a well-planned method book best fills this need. It is doubtful, however, that one book or series should be used exclusively through the third or fourth year. Students benefit from a variety of musical styles and instructional approaches, and no one book or series can be recommended as completely comprehensive or without weaknesses.

*Introducing the French Horn*<sup>9</sup> by Hill and *A French Horn Primer* by Moore are both effective as preliminary books for the absolute beginner. Both have good organization and visual appeal. The textual instruction in Hill's book is particularly valuable, while Moore's book has a greater number of musical examples. The beginner should complete either of these books within a few weeks.

Books recommended for the first-year student with no prior music reading skills are Ployhar's *French Horn Student*, Level 1, part of the Belwin Student Instrumental Course, and *Sounds of the Winds*, Book 1 by Herfurth. Both books are progressive and well-organized. *French Horn Student* is faster-paced and takes the student further in technical and range development. Neither book contains significant textual instruction regarding horn embouchure, breathing, posture, or the instrument.

First-year students who are working with a private teacher or have prior music reading experience could start in *Sounds of the Winds*, Book 2 by Herfurth, *The Dale Clevenger French Horn Methods*, Book 2 by Clevenger, or *Elementary Method for French Horn* by Rattner. The Rattner method is especially useful to the teacher who is not a horn specialist because of its Teacher's Manual and the relatively generous amount of textual information about the horn. This book emphasizes developing range slowly while using a large volume of material. The Clevenger and Herfurth methods have more musical appeal and emphasize rhythmic and range development more, but neither is as generous as Rattner's book in volume of musical material.

Effective method books for the second- or third-year student include *Method for French Horn*, Book 2 by Yancich, *French Horn Student*, Level 2 by Ployhar, and *Learn to Play the French Horn*, Book 2 by Eisenhauer. None of these books is organized into units or lessons, and supplemental low register work is advisable with all of them. The Yancich book is particularly strong in rhythmic and technical development. The Ployhar and Eisenhauer methods develop technique while having more musical appeal.

Technically more demanding are *French Horn Student*, Level 3 by Ployhar and *French Horn Method*, Volume 2 by Moore. Most students should be ready for these books by their third or fourth year of study. Both



are especially valuable in alleviating a long-standing shortage of effective horn instructional materials at this stage of development. Moore's book resembles an etude book more than a method, lacking the emphasis on scales, arpeggios, and lip slurs found in Ployhar. A mastery of either book will prepare the student to begin the more advanced musical literature and instructional materials.

## Technical Studies

Technical studies are drills and exercises that make no effort toward melodic or musical development. These materials serve as intense, concentrated "calisthenics" for fingers, lip, and tongue. The most common types of technical studies include scales, arpeggios, lip slurs and other lip flexibility exercises, and articulation exercises. Studies of this type are valuable for development and maintenance of technique, and they should be an important part of every horn student's daily practice plan.

The most comprehensive of the technical studies are *A Practical Guide to French Horn Playing* by Yancich, *Technical Studies for Solving Special Problems on the Horn* by Brophy, and *La Technique Journalière du Corniste* by Levet. Any of these books can serve as the backbone of the daily technical routine. Yancich and Brophy include practical textual advice with the exercises, and Levet's emphasis of lip flexibility throughout the range of the instrument will challenge both students and professionals.

The development of proficiency with scales, scale patterns, and arpeggios is a never-ending one for the serious hornist. Bourgue's *Premières Gammes* is an effective first scales book. *Scales and Arpeggios for the Horn* by Davies is a logical sequel to *Premières Gammes*, or it can be a first book of comprehensive scale studies for the more advanced student. Huth takes much of the tedium out of scale study with his *Rhythmische und Technische Tonleiter Studien für Horn* by including considerable rhythmic, metric, articulation, and dynamic variety. *Grand Theoretical and Practical Method for the Valve Horn* by Schantl and *Exercices Journaliers* by Leloir are both useful for the advanced player. Each of these books is thorough in its development of scales and arpeggios, making full use of the instrument's range and using a variety of patterns to drill intervals, rhythms, and articulations.

*Etudes du Detaches* by Leloir is useful as a source of study for mastering multiple tonguing. Its emphasis is strictly multiple tonguing in the middle and upper registers, but a hornist who wishes to master this skill needs only this book, a metronome, and practice. Yancich's *A Practical Guide to French Horn Playing* serves equally well as a source of multiple tonguing material, and it also covers many other areas of technique.

Technique books that focus on embouchure building and lip flexibility include *Embouchure Builder* by Little, *Progressive Studies in Flexibility and Range Development* by Teuber, and *Fifty First Exercises* by Tuckwell. As its title implies, Tuckwell's book is most useful to younger players, pro-



bably in the second to fourth-year of study. High range demands in Little's book are moderate, and its emphasis on middle and low register development makes it effective for players of all ability levels.

### **Traditional-Style Etudes**

Traditional-style etudes are ones that seek to develop technique and musicianship according to eighteenth- and nineteenth-century melodic, harmonic, rhythmic, and structural procedures. Etudes of this type are well represented by the familiar studies of such composers as Kopprasch, Kling, Gallay, and Maxime-Alphonse. It is in this category that the abundance of instructional materials for hornists becomes evident, but the "cornucopia" of traditional-style etude books does not extend to every level of development.

The elementary level suffers from a dearth of effective etude books. Fortunately, the more comprehensive method books provide adequate materials for the first through third-year student, but the teacher or student who seeks supplementary etudes has little of musical value from which to choose. Three books in the Belwin Student Instrumental Course, *Tunes for French Horn Technique*, Level 2, and the first and second volumes of *Studies and Melodious Etudes for French Horn*, all by Ployhar, are the only obvious choices.

The intermediate horn student, roughly third through the fifth year, has few really effective method books, and most quality etude books are too difficult. Several effective etude books at this difficulty level were published during the period examined by this study, however, so the intermediate-level student now has at least a few choices. The Gounod *Dix Études* are useful at this level and are a unique collection of worthwhile horn etudes by a major nineteenth-century composer. Gallay's *22 Studies*, Op. 58 have little musical appeal and lack low register development, but they afford the less advanced student an opportunity to begin Gallay's works. *Studies and Melodious Etudes*, Level 3 by Ployhar provides good preparation for more advanced studies. *Melodious Studies for French Horn* by Miersch provides for progressive technical development, and *Concone Lyrical Studies*, transcribed by Sawyer, is excellent for developing lyrical playing.

The advanced high school player or college student can locate numerous effective etude books. It is best to be selective at this level and concentrate on materials that offer the greatest musical value. It is not necessary to study every etude in a given book. The student can experience more style variety by working on representative etudes in a larger number of books.

Recent publications at this difficulty level that merit special consideration include *16 Etudes Caractéristiques* by Baccelli; *40 Preludes*, Op. 27 (especially the unmeasured preludes), *12 Grand Caprices*, Op. 32, and *12 Etudes Brillantes*, Op. 43 by Gallay; *Etudes for Modern Valve Horn* by



Grave; *21 Etudes Choises* by Montagney; and *Legato Studies for French Horn* by Shoemaker. These books, combined with other editions of Kopprasch, Kling, Gallay, and Maxime-Alphonse, constitute an excellent collection of quality etudes for the advanced hornist.

Several etude books in traditional styles leave the advanced category and move into the virtuoso area. These usually are specialized books directed at developing a particular aspect of technique to the virtuoso level. *20 Etudes pour le Cor Grave* by Pré and *34 Characteristic Etudes for Low Horn Playing* compiled by Hackleman are both excellent for advanced work in the low register. *21 Characteristic Etudes for High Horn Playing*, also compiled by Hackleman, is a demanding yet reasonable approach to developing the extreme high register. *Sechs Ausgewählte Etüden für Horn* by Belloli and *Zehn Ausgewählte Etüden für Horn* by Lewy are highly virtuosic and demanding on range, endurance, technique, and flexibility.

### Modern Studies

This category includes studies written in styles that are common to much twentieth-century music but not in general use in the eighteenth and nineteenth centuries. Stylistic features of these studies include angular melodies; mixed and irregular rhythms and meters; extreme chromaticism, modality, or atonality; special effects; and nontraditional methods of notation.

The most notable modern study at the elementary level is the first volume of *Musik für Waldhorn* Op. 109 by Borris. This book makes no severe technical demands and is an effective introduction to twentieth-century style.

Students at the intermediate to slightly advanced level can make good use of *Exercises for Flexible Horn Playing* by Fearn, the second volume of *Musik für Waldhorn* Op. 109 by Borris, and *Etudes Classiques pour Cor* by Barboteu. Borris's book is progressive in difficulty, Fearn's book is the least difficult of the three, and Barboteu's book is technically quite demanding. The books by Borris and Barboteu have good musical value while Fearn's book emphasizes technical development.

Among modern studies for advanced players, *Etudes pour Cor* by Stary and *12 Capricci* by Marchi are tonally the most conservative ones of this group. *Vingt Études* and *Soixante-Cinq Études-Déchiffrages* by Thevet are more modern but generally tonal. *Vingt Études Atonales* by Falk and *Atonalism* by VanderWoude are, as their titles indicate, thoroughly atonal. *Dix Études* by Leloir is a good source of modern studies in a variety of styles. Boutry's *Etudes-Flash* approach the virtuoso level of difficulty, but their brevity keeps them accessible to most advanced hornists. *Graphismes* by Bozza makes only mild use of graphic notation, but executing these studies effectively requires much time and thought from a highly advanced player.



## Summary

Hornists are fortunate to have a rich and varied body of instructional materials at almost every level of development. Only the intermediate level has to work with a shortage of musically worthwhile materials, and even here the shortage is slight.

Conspicuous in the review of instructional materials is the relatively small number of modern studies compared with the number of reprints and new editions of older studies; for example, those of Gallay and Kling. The study of traditional-style methods and etudes is important, but hornists must be prepared for the challenges of modern music as well. The future well-being of the instrument would be better served by producing additional high-quality modern studies in varying styles and difficulty levels.

Books recommended in the foregoing section have been selected as being especially useful. Opinions, tastes, and needs vary widely, however, and the reader is encouraged to peruse the annotated bibliography as well as Howe's annotated bibliography in his *Critical Survey*. It is hoped that the present study, used in conjunction with Howe's, will provide performers and teachers with a comprehensive tool for making decisions regarding horn instructional materials.

## NOTES

<sup>1</sup>This article is based on part of my doctoral dissertation. See Johnny Lee Pherigo, *A Critical Survey of Materials and Practices Related to Teaching the Horn, 1965-1985*, D.M.A. dissertation, University of Illinois, 1986 (Ann Arbor: UMI Order No. GAX87-01590).

<sup>2</sup>Marvin Clarence Howe, *A Critical Survey of Literature, Materials, Opinions, and Practices Related to Teaching the French Horn*, Ph.D. Dissertation, University of Iowa, 1966 (Ann Arbor: UMI Order No. GAX67-02633).

<sup>3</sup>*Brass Players Guide 1985-1986* (North Easton, MA: Robert King Music Sales, 1985).

<sup>4</sup>Paul Anderson, *Brass Solo and Study Material Music Guide* (Northfield, IL: Instrumentalist Co., 1976); Bernhard Bruchle, *Horn Bibliographie II* (Wilhelmshaven: Heinrichshofen's Verlag, 1975); Bernhard Bruchle and Daniel Lienhard, *Horn Bibliographie III* (Wilhelmshaven: Heinrichshofen's Verlag, 1983); Wayne Wilkins, *The Index of French Horn Music* (Magnolia, AR: Music Register, 1978); Wayne Wilkins, *1978 Supplement to Index of French Horn Music* (Magnolia, AR: Music Register, 1978).

<sup>5</sup>Howe, *Critical Survey*, pp. 365-66.

<sup>6</sup>These etudes are not in the *Brahms Sämtliche Werke*, and McCorkle lists them among Brahms's unauthenticated and misattributed works. See Margit McCorkle, *Johannes Brahms: Thematisch-Bibliographisches Werkverzeichnis* (Munich: G. Henle Verlag, 1984), pp. 685-86.

<sup>7</sup>Douglas Hill, "Selected Etudes for Horn," *Brass World* 9 (nl 1974): 12-16; *Idem*, "Selected Published Materials for the Development and Utilization of Contemporary Horn Technique," *Horn Call* 8 (May 1978): 50-52; Connie A. Klausmeier, "Beginning Horn Methods," *School Musician* 48 (May 1977): 16, 18-19; Sharon E. Lake, "Etude Books & Studies for the French Horn," *NACWPI Journal* 23 (Summer 1975): 13-17; Mary Rasmussen, *A Teacher's Guide to the Literature of Brass In-*



struments, 2nd ed. (Milford, NH: Cabinet Press, 1968), pp. 4-6, 68-69.

<sup>8</sup>Howe, *Critical Survey*, pp. 373-75.

<sup>9</sup>One assumes that the distressingly frequent use of the term *French Horn* in the titles of the instructional materials examined in this study is at the insistence of American publishers fearful of confusing their market and not the preference of the authors of these materials. To quote from the title page of the **Horn Call**: "The [International Horn] Society recommends that *Horn* be recognized as the correct name for our instrument in the English Language."

## ANNOTATED BIBLIOGRAPHY OF HORN INSTRUCTIONAL MATERIALS

### Method Books

Biehlig, Karl. *Schule für Horn in B*. Leipzig: VEB Deutscher Verlag für Musik, 1980. 192 pp.

Range C3-F5. "Tutor for Horn in B-Flat." This is the first volume of a comprehensive method directed specifically toward the single B<sup>b</sup> horn. It includes thirty-two pages of illustrations and text in German and English with instructions on history, construction, care and treatment, student aptitude, breathing and breathing exercises, embouchure, posture, an excellent introduction to reading music notation, an extensive list of definitions of musical terms, and transposition. The musical material is comprised of 150 pages of etudes, folk songs, numerous lip slurs and natural horn studies for B<sup>b</sup> horn, scales, scale intervals, duets, and trios. The book is well-organized with a progressive and reasonably-paced development of range, rhythm, meter, articulation, and facility. The English translation tends to wordiness and complex sentences for young students, and supplemental F horn lip slurs and flexibility exercises are necessary. Overall, this is a useful comprehensive B<sup>b</sup> horn method for the older beginner. Grade 1-2.

Burden, John. *Horn Playing: A New Approach*. London: Paterson's Publications, 1972. 40 pp.

Range G2-A5. In the introduction the author refers to this method as intended for "beginners of all ages" and believes it is a "new approach" in that most other books move ahead too quickly. This book is not organized into units or chapters, and approximately twenty-five percent of it consists of text discussing such subjects as breathing, embouchure, posture, tone production, tuning, range, the harmonic series, lip slurs, and long tones. Lip slurs, long tones, and low register development are all emphasized. The fingering chart is easy to use, but the photographs demonstrating embouchure are blurry, and there is no systematic scale or arpeggio development. This method is too fast-paced and nonsystematic to serve as a comprehensive method for the beginner, but the lip slurs and low register exercises in particular are useful. Grade 4.



Clevenger, Dale; McDunn, Mark; and Rusch, Harold. *The Dale Clevenger French Horn Methods, Book 1*. San Diego: Neil A. Kjos Music Co., 1974. 44 pp.

Range F3-F5. This beginning method book has 248 short, numbered assignments. Five pages of diagrams, photographs, and text provide instruction on the fundamentals of music reading, right hand position, parts of the instrument, breathing and breath control, embouchure, tone production, and a fingering chart. The musical content is approximately two-thirds author-composed etudes, drills, and scales; the remaining one-third consists of orchestral, folk, and traditional melodies. The rhythmic development seems inadequate, with eighth-notes not introduced until page forty-two, and supplemental lip slur studies are necessary. The book is well-organized, however, with a generous amount of material progressing at a slow pace and good textual instructions. The musical content is good, and the range and melodic development are excellent. This method is effective for the first-year student with no previous musical experience. Grade 1.

Clevenger, Dale; McDunn, Mark; and Rusch, Harold. *The Dale Clevenger French Horn Methods, Book 2*. San Diego: Neil A. Kjos Music Co., 1974. 42 pp.

Range F3-F5. A logical sequel to Book One, this method includes a fingering chart and photographs showing right-hand position and the parts of the instrument. The musical material is 239 short, progressive assignments comprised of approximately fifty percent author-composed etudes, scales, and arpeggios and fifty percent orchestral, folk, and traditional melodies. This book has much more emphasis on rhythmic development than Book One as well as good melodic and range development, musical content, use of expression marks, and style variety. Supplemental lip slur exercises are advisable (as well as bass clef studies, if desired), and there is negligible use of minor tonalities. This is an excellent second-year method or perhaps a first-year method for a young transfer student or a student with previous musical background. Grade 1-2.

Eisenhauer, William. *Learn to Play the French Horn, Book 2*. Sherman Oaks, CA: Alfred Music Co., 1972. 48 pp.

Range F3-A5. Refer to Gouse for Book One in this series. The musical material consists of approximately fifty percent scales, lip slurs, long tones, and tone and articulation studies, and fifty percent orchestral, folk, and traditional melodies, including several duets and trios. There are no subdivisions into lessons or units, and the exercises are numbered on each page beginning with No. 1. The book includes a glossary of musical terms and a clear fingering chart for double horn. The range development emphasizes the upper register



but has insufficient corresponding low register development. Otherwise, it has good melodic, rhythmic, and metric development, good musical interest, generous amounts of lip slurs for F and B<sup>b</sup> horn, and good use of articulation and dynamic variety. Grade 2-3.

Fearn, Ward O. *French Horn for Beginners*. Bryn Mawr, PA: Elkan-Vogel, 1973, 32 pp.

Range G3-F5. In this book, which presumes prior knowledge of music fundamentals, the author emphasizes forte dynamics with the aim of helping develop embouchure and breath control. The musical material consists of long tones, ten staccato exercises, five slurring exercises, four exercises containing slurs and staccato, and six pages of orchestral, folk, and traditional tunes. Each exercise occupies an entire page, which is quite long for beginners. A fingering chart would be helpful, as would development of scales and lip slurs. The melodies at the end are useful, and the book has many exercises for developing staccato as well as range. Grade 1-2.

Freiberg, Gottfried. *Naturhorn-Schule*. Kirchheim, Germany: Hans Pizka Edition, 1979. 34 pp.

Range C3-G5. The musical material consists of 160 etudes and exercises on harmonics 2, 3, 4, 5, 6, 8, 9, 10, and 12 in a progressive development of natural horn technique; there is no explanatory text. All exercises are written in the key of C for horn, facilitating the use of whatever crook is desired. The exercises have fair rhythmic variety, but there are few articulation marks and not much in the way of musical interest. Its primary value is as an introduction to natural horn playing, or, perhaps, exercises in embouchure control. Grades 1-4.

Freund, Robert. *Waldhornschule für den Jungen Anfänger, Heft 1*. English version by Eugene Hartzell. Vienna: Ludwig Doblinger, 1977. 56 pp.

Range B2-D5. "Horn Method for the Young Beginner." One of the author's avowed purposes with this book, which is specifically intended for beginners age eleven to thirteen, is to provide more depth and detail than most methods. The textual material is generally useful and includes ten pages of instruction on instrument and mouthpiece care and maintenance, embouchure, tone production, breathing, and posture. A prior knowledge of music fundamentals is assumed. The exercises are numbered continuously throughout the book, and the musical material consists almost entirely of scales, interval studies, and etudes. The book has good development of technique, dynamics, low register, and bass clef reading. There is negligible melodic or musical development, however, and supplemental musical materials are recommended. Grade 1.



Freund, Robert. *Waldhornschule für den Jungen Anfänger, Heft 2*. English version by Eugene Hartzell. Vienna: Ludwig Doblinger, 1978. 63 pp.

Range A2-G5. "Horn Method for the Young Beginner." This method includes separate chapters on warm-ups and practice; transposition; phrasing, articulation, and note length; natural horn; hand-stopping; rhythm; syncopation; and the double horn. The author's intent is to provide an abundant amount of fairly easy material. Approximately ten percent of the musical material consists of orchestral solos, but the bulk of material is comprised of technical studies on lip slurs, arpeggios, transposition, hand-stopping, natural horn, articulation, and rhythm. More musical material is needed for a comprehensive method, and the pace and development of the book seem too slow at times. However, it is useful for lip slurs, low register development, transposition study, and hand-stopping exercises. Grade 2-3.

Gouse, Charles F. *Learn to Play the French Horn, Book 1*. Sherman Oaks, CA: Alfred Music Co., 1970. 48 pp.

Range G3-F5. This first-year method requires no prior musical background. It consists of forty-one pages of music with no subdivision into specific units or lessons. The musical material is approximately two-thirds orchestral, folk, and traditional melodies and one-third scales, lip slurs, tone production studies, and etudes. Photographs demonstrate embouchure and playing posture. Some of the textual instructions are arguable; for example, "Keep your lips stretched firmly against your teeth." (p. 4), "...hold the air back with the tip of the tongue...." (p. 5), and "As you go higher, tighten the corners of your mouth as though you were saying TEE." (p. 10). There is inadequate development of the low register, and more legato studies are desirable. Musical notation, terms, and expression marks are explained and used well. The book has good rhythmic and melodic development as well as satisfactory musical interest. Grade 1.

Herfurth, C. Paul, and Stuart, Hugh. *Sounds of the Winds, French Horn, Book 1*. New York: Carl Fischer, 1966. 32 pp.

Range B<sup>b</sup>3-C5. This elementary method is divided into fourteen progressive projects, with each project's objective being the performance of a two-line melody. Tone production, rhythm, and note reading are separated in the initial projects. Prior musical knowledge is not necessary, and terms and musical notation are explained well. There are written quizzes at the mid-point and end, and instructions, definitions, and reminders regarding fundamentals are interspersed throughout the book. The pace is slow and progressive, and the materials have good musical value. The book has no specific instruction on embouchure, breathing, posture, or the instrument. It seems especially useful for a group of beginners receiving daily instruction. Introductory grade.



Herfurth, C. Paul, and Stuart, Hugh. *Sounds of the Winds, French Horn, Book 2*. New York: Carl Fischer, 1968. 32 pp.

Range F3-G5. This method is a continuation of Book One with similar organization. The musical material is approximately seventy-five percent orchestral, folk, and traditional melodies and twenty-five percent scales, intervals, lip slurs, and rhythmic drills. Supplementary scales and lip slurs may be needed, and more low range development is desirable. The book contains no textual information regarding posture, embouchure, or breathing specific to the horn. Range, rhythmic, metric, and melodic development are done well, and the musical interest is good, as are the organization and the use of musical terms and expression marks. Grade 1.

Hill, Douglas D., and Froseth, James O. *Introducing the French Horn*. Chicago: G. I. A. Publications, 1976. 34 pp.

Range C4-G4. This preliminary book has sixty short projects and twenty-two pages of text, diagrams, a fingering chart, and photographs with instruction on practicing, posture, parts of the instrument, breathing, embouchure, articulation, and instrument care and maintenance. The facing pages, separately numbered, have supplementary material for full band performance with the range expanded to A3-B<sup>b</sup>4. A thirty-three rpm play-along sound sheet demonstrating the projects is included. Each project has places for the student, teacher, and parent to check-off as the projects are completed. The textual instructions and photographs are excellent, and the book is well-planned with many small objectives. There is little in the way of rhythmic or melodic development, however, and a high-quality turntable with adjustable pitch control is necessary to achieve the full benefit of the sound sheet. This is an excellent introduction to the horn for the beginner, and depending on the frequency and intensity of instruction, the student should finish it in two to six weeks. Introductory.

Huth, Fritz. *Schule für Horn*. London: D. Rahter, 1968. 77 pp.

Range B2-C6. The author intends it to be a beginning method, but he assumes prior knowledge of the rudiments of music. The book includes five pages of textual instruction, in German and English, covering instrument selection, fingerings, hand-stopping, breathing, embouchure, practicing, and attacks. Except for two pages of Wagner tuba excerpts at the end, the musical material is all etudes and drills. Special techniques presented include lip trills, turns, glissandi, and fluttertonguing. The metric and rhythmic pace is too fast for a beginner, and the fingering chart is hard to use, but the range and technical development are good for an older student. Bass clef and transposition are both introduced. This method could be a good choice for a transfer student if supplemented with scales and



lyrical melodies. Grade 3-4.

Kinyon, John. *Basic Training Course for French Horn*. Sherman Oaks, CA: Alfred Music Co., 1970. 32 pp.

Range F3-F5. This method has twenty-eight pages of progressive lessons with supplementary scales and Christmas songs and is designed for either individual or mixed ensemble use. The lesson material is approximately fifty percent author-composed scales and etudes and fifty percent folk and traditional melodies. The book includes a one-page glossary of musical terms, a diagram showing the parts of the instrument, and an introduction to music reading. In order to accommodate mixed ensemble use, the tessitura is too high and the low range development is inadequate. There is little emphasis on issues specific to the horn, no lip slurs or fingering chart, for example. The musical content is good, however, as are rhythmic and key development and the use of expression marks. Grade 1.

Kling, H[enri]. *Horn-Schule: Methode pour le Cor Simple ou Chromatique*. Rochester, NY: Wind Music, 1973. 94 pp.

Range C2-C6. The textual information, in German, French, and English, discusses articulation, stopped notes, transposition, playing chords, trills (called "shake"), and "Practical Hints to the Orchestral Artist." Much of the textual instruction is rather dogmatic. Most of the exercises and etudes are undistinguished, but the "Six Characteristic Studies" and "Six Grand Preludes" offer considerable technical and musical challenges. Overall, this method is obsolete musically and pedagogically, but it is important historically to the serious hornist.

Leloir, Edmond. *Méthode le Cor*. Paris: Gérard Billaudot, 1979. 42 pp.

Range B<sup>b</sup>2-B5. In the preface he says "we can assure that a diligent student will easily be through the present Method in one year." The four-page preface also includes, in French and English, a brief discussion of embouchure, posture, right hand position, instrument care and maintenance, and instrument/mouthpiece selection. A fingering chart is not included. The musical material consists wholly of etudes, exercises, and broken chords. The lip trill and hand-stopping exercises are very good, although some of the stopped horn fingerings are confusing. [*Fingerings are likely for Cor Ascendant*. Editor] The articulation variety and use of legato are also good. The range is enormous for a beginner book, however, and the low register, scales, and melodic development are inadequate. Grade 2-3.

Moore, Richard C., and Ettore, Eugene. *A French Horn Primer*. Pacific, MO: Mel Bay Publications, 1977. 24 pp.

Range C3-G5. This is an introductory method that focuses on tone



production, fingerings within a limited range, and an introduction to music notation and terminology. It is divided into nine lessons, each with a “warm-up” emphasizing tone production followed by a folk or traditional melody. The book features a drawing of a hornplayer character who directs the student’s attention to written instructions. Each note throughout the book has the fingering written underneath. Brief textual instructions on posture, right hand position, embouchure, breathing, and the attack are given. Some of the textual advice is arguable, such as advocating letting the fingers of the right hand lay across the bell opening, and preparing for an entrance by placing the tongue on the bottom of the upper lip. The book has considerable visual appeal, and the approach to range, tone production, and music terminology and reading is organized and systematic. Grade 1.

Moore, Richard C., and Ettore, Eugene. *French Horn Method, Vol. 1*. Pacific, MO: Mel Bay Publications, 1979. 49 pp.

Range F3-G5. The introductory material includes a diagram of the parts of the horn, a review of the fundamentals of notation, and arguable information regarding tongue placement and the use of the left and right hands. The musical material is approximately one-half orchestral, folk, and traditional melodies. Bass clef is introduced but seldom used, and there are no scales, arpeggios or lip slurs. The etudes and melodies seem too long for most first-year students, and more low register development is desirable. The introduction to transposition is excellent, however, and musical terms and expression marks are defined and used well. The stylistic variety and musical value of the examples are good. This is a useful method if supplemented with scales, arpeggios, and lip slurs. Grade 2.

Moore, Richard C., and Ettore, Eugene. *French Horn Method, Vol. 2*. Pacific, MO: Mel Bay Publications, 1982. 44 pp.

Range F#3-G5. The musical material consists of fifty-one numbered etudes and orchestral tunes, twelve of which are duets, and one is a trio. Slightly less than half of the examples are drawn from the orchestral literature, and the remainder are etudes, mostly adaptations of Kopprasch and Franz. The range development, especially low range, is not systematic, and there is no fingering chart, lip slurs, bass clef, or scales. The stylistic variety and musical value of the examples are good, and musical terms and expression marks are defined and used well. This book is more effective as a preparatory book to the etudes of Kopprasch and Franz than as a comprehensive method. Grade 4.

Ployhar, James. *French Horn Student, Level 2*. Melville, NY: Belwin Mills Publishing Corp., 1970, 40 pp.



Range C3-G5. This method is abruptly more advanced and fast-paced than Book One. Part of the Belwin "Student Instrumental Course," each page numbers the exercises beginning with No. 1. The musical material consists of approximately seventy-five percent scales, lip slurs, intervals, and etudes, and twenty-five percent orchestral, traditional, and folk melodies. E<sup>b</sup> transposition is used, bass clef is introduced but not subsequently applied, and hand-stopping and muting are treated as the same effect. The rhythmic and melodic development are good, and the examples generally have good stylistic variety and musical value. This method has a strong emphasis on lip slurs and scales, but more low register development is needed. Grade 2.

Ployhar, James. *French Horn Student, Level 3*. Melville, NY: Belwin Mills Publishing Corp., 1971. 40 pp.

Range C3-A5. This organization and content are similar to the other volumes in this series, but this one is more advanced and introduces specialized techniques such as multiple tonguing, trills, grace notes, mordents, and turns. Hand-stopping and muting are treated as the same effect. Transposition studies are expanded from Book Two. The stylistic variety is good, and the approach to major/minor scales and arpeggios is excellent. Overall technical development and lip flexibility studies are also well done. This method has a good approach to upper register development, but more low register development and use of bass clef are desirable. Grade 3-4.

Ployhar, James, and Weber, Floyd. *French Horn Student, Level 1*. Melville, NY: Belwin Mills Publishing Corp., 1969. 40 pp.

Range G3-F5. Part of the Belwin "Student Instrumental Course," this method is organized into thirty-three progressive lessons. An introduction to music notation is given and terms are defined, making prior musical background unnecessary. The musical material consists of approximately two-thirds folk and traditional melodies and one-third etudes, scales, and drills. There is no instruction regarding horn posture, embouchure, or breathing. E<sup>b</sup> transposition is introduced. More legato and lip slurs are desirable, but dynamic markings are used well, and the book has good melodic, rhythmic, and metric development. It has adequate musical value and a well organized, progressive approach with good pacing. Grade 1.

Rattner, David. *Elementary Method for French Horn*. Edited by Ralph Satz. New York: Chappell & Co., 1969. 47 pp.

Range F3-C5. This method has twenty-five progressive lessons consisting of approximately three-fourths scales and etudes and one-fourth orchestra, folk, and traditional melodies. Two pages of introductory text include instruction on right hand position, em-



bouchure, and a brief history of the horn. A separate fourteen-page Teacher's Manual is included, offering advice on practicing, care and maintenance, posture, embouchure, and a description of each lesson's objectives. The organization and textual information are valuable, and the rhythmic, range, and melodic development are effective. There is no fingering chart, accidentals rather than key signatures are used, and there are few dynamic or other expression markings. Grade 1.

Robinson, William C. *An Illustrated Method for French Horn*. Edited by Philip Farkas. Rochester, NY: Wind Music, 1968. 65 pp.

Except for the page numbering format, this edition is identical to the Southern publication by the same author and title.

Robinson, William C. *An Illustrated Method for French Horn*. Edited by Philip Farkas. San Antonio: Southern Music Co., 1978. 63 pp.

Range F3-F5. The foreword states: "These studies are designed primarily for the development of good tone quality, extension of the upper and lower ranges, and development of rhythmic feeling and understanding." (p. 3) The musical material consists exclusively of short exercises and lip slurs. Twelve pages of photographs and textual instruction are helpful, although the differences in some of the right/wrong way comparisons in the photographs are sometimes difficult to distinguish. The lip slurs, fingering chart, and range development are all good, and the instructions on each page facing the exercises are concise and generally appropriate. The lack of musical/expressive material or melodic development limits the book's value as a method, but it is effective for the purposes stated in the foreword. Grade 1.

Robinson, William C. *An Illustrated Advanced Method for French Horn Playing*. Edited by Philip Farkas. Rochester, NY: Wind Music, 1971. 46 pp.

Range A<sup>b</sup>2-C6. This is more of a technique book than a method in that there is no comprehensive, systematic development of overall technique and musicianship. Topics discussed include mouthpiece placement and embouchure, tone production, lip aperture control, breath control, left and right hand position, fingering coordination, low register, scales, lip trills, and stopped and echo horn. The presentation of each topic usually includes succinct textual instruction of the principles, photographs of right and wrong ways of execution, and technical drills. The textual advice is generally sound, and the technical drills are useful. The photographs are usually effective, but the difference between the right way and the wrong way is sometimes difficult to distinguish. Grade 5 and up.



Rosenthal, Irving. *The French Horn: A Modern Elementary Method*. Los Angeles: Western International Music, 1975. 53 pp.

Range C3-G5. This method features thirteen progressive lessons, each comprised of etudes, scales, lip slurs, and arpeggios. Three pages of introductory text include instruction on embouchure, breathing, tone production, articulation, right hand use, and transposition. Musical terms and expressions are used, bass clef is introduced, and the book has a good fingering chart. There is considerable emphasis on music reading, scales, lip slurs, and arpeggios, as well as range, rhythmic, and metric development. The exercises have adequate musical value, but there are many unexpected chromaticisms and large leaps. These attributes, plus the fast pacing and complex metric development, make the book more suitable for a fairly experienced musician transferring to horn than for an absolute beginner. Grade 2-3.

Schantl, Josef. *Grand Theoretical and Practical Method for the Valve Horn*. Edited by Milan Yancich. Rochester, NY: Wind Music, 1981. 105 pp.

Range F2-B5. This volume is a scales and intervals book in all major and minor keys and is exhaustive in its presentation of scales, interval studies, arpeggios, and other broken chords. The exercises have extensive variety of rhythm and articulation. Middle- and low-register development are emphasized, while the extreme upper register is used relatively infrequently. Low register development tends to employ ledger lines rather than bass clef. The numbering of the exercises begins with No. 1 in each new major key. There is no melodic development, so this is not really a balanced method, but it is an excellent source for technical development of scales, intervals, low and middle register, articulation, and rhythm. Grade 5 and up.

Stern, Herbert, and Schneider, Willy. *Schüle für Waldhorn*. Mainz: B. Schott's Söhne, 1968. 80 pp.

Range C3-E6. This is a comprehensive method that includes instruction on notation as well as most areas of technique for the horn. All the instructions are in German only. The musical material consists of 267 etudes, exercises, and orchestral, traditional, and folk tunes. The technical development is demanding and fast-paced. This book is definitely not for beginners, and the lack of an English translation limits its practicality for most students in the U.S. Grade 4 and up.

Stiegler, Karl. *Transpositios-Schüle [sic] Heft I*. Edited by Hans Pizka. Kirchheim, Germany: Edition Hans Pizka, 1981. 60 pp.

Range C3-C6 for Horn in F. The first volume of this transposition method consists of sixty-eight etudes drawn mostly from the etudes of such sources as Kopprasch, Gallay, Gugel, and Franz. The one



page of instructions is in German only. The student must refer to the thematic index in the front, which also lists Volume Two etudes, for composer acknowledgement and instructions regarding which transpositions to use for each etude. Most common as well as uncommon transpositions are used. The photocopied manuscript is clear, but the over-crowded pages have a cluttered appearance that makes them difficult to read. Grade 7.

Tyndare-Gruyer. *Méthode Complète de Trompe de Chasse*. Paris: Éditions Henry Lemoine, no date. 213 pp.

Range G2-C6. This is a method for hunting horn rather than the concert instrument. The introduction includes 15 pages of instruction in French only regarding the horn's use in venery. The remainder of the book consists of 39 pages of etudes and identified calls, 130 pages of trios and quartets, and 20 pages for horn and piano, all for the natural hunting horn. Some factitious low notes as well as many eleventh harmonics are used.

Yancich, Milan. *Method for French Horn, Book 1*. Rochester, NY: Wind Music, 1966. 59 pp.

Range F3-F5. This beginning method book is progressive, but it is not organized into units or lessons. One page of information about right hand position, attack, and release is included, but there are no explanations regarding musical terms or notation. The fingering chart is somewhat confusing. The musical content is approximately ninety percent scales, scale intervals, arpeggios, and etudes. The other ten percent consists of folk and traditional melodies. Range and dynamic development are well done, and the drills on scales, scale intervals, and arpeggios are effective. There are no lip slurs, few articulation markings, and technical materials are emphasized at the expense of lyrical melodies. Key development is very conservative, with C major used exclusively for the first thirty pages and minor keys not used at all. This is an effective book for technical development, but it should be supplemented with additional lyrical melodies. Grade 1.

Yancich, Milan. *Method for French Horn, Book 2*. Rochester, NY: Wind Music, 1966. 48 pp.

Range C3-G5. This book is a continuation of Book One, although the rhythmic development is abruptly faster, and different keys are interspersed more frequently. As with Book One, there is no systematic numbering of exercises or organization into lessons or units. The musical content consists of approximately two-thirds etudes, scales, scale intervals, and articulation drills, and one-third folk and traditional melodies. Transposition, hand-stopping (called "muting"), and double horn use are given brief introductions at the end. This volume



has a better balance of technical versus musical examples than Book One, but scales, scale intervals, and rhythmic and dynamic development are still emphasized. There is no bass clef or lip slurs, and minor keys are neglected. Supplemental low register development is advisable. Grade 2-3.

### **Etude and Technique Books**

Artôt, Jean Désiré. *Neunzehn Ausgewählte Etüden für Horn, Heft 3*. Edited by Peter Damm. Leipzig: VEB Friedrich Hofmeister, 1969. 29 pp.

Range C3-C6. "Nineteen Selected Etudes for Horn." This is the third volume of this series (Belloli & Lewy are the other two), and these etudes are selected from Artôt's (1803-1887) *72 Etudes Melodiques pour Cor Chromatique in Fa*. Each etude is supposed to be played in several transpositions, although none of the transpositions is explained. The emphases are studies for rapid tonguing, articulation styles other than legato, and scale and broken chord figures. No. 15 uses stopped and echo horn. There is scant use of the range below G3, almost no bass clef, and only moderate use of the range above G5. Each etude emphasizes one rhythmic or articulation style, and the melodic interest is only slight. This volume is not as difficult technically or demanding on range and endurance as the first two books of this series. Grade 6-7.

Baccelli, Umberto. *16 Études Caractéristiques pour Cor*. Edited by Edmond Leloir. Paris: Gérard Billaudot, 1974. 16 pp.

Range B<sup>2</sup>-C6. The general approach of this book is one of technical development within a romantic, largely lyrical framework. Hand-stopping, trills, grace notes, and other embellishments are used frequently. Metronome markings are given for each etude, and mixed and irregular meters as well as rhythmic complexities appear at times. Legato is emphasized more than staccato, and the full range is exploited effectively, although bass clef is rarely employed. The editing and musical interest are very good. Grade 7.

Barboteu, Georges. *Études Classiques pour Cor*. Paris: Editions Choudens, 1969. 43 pp.

Range B2-C6. This book consists of twenty-one etudes in a neo-Classical style, each with a brief description of its purpose and instructions. There usually is considerable stylistic variety within the book, with etudes emphasizing tone quality, smoothness, and intonation as well as technique. Hand-stopping, bass clef, embellishments, and multiple tonguing are all used effectively. The full range is used well, and the editing is excellent. This book has superb musical interest for an etude book. Grade 6.



Belloli, Agostino. *Sechs Ausgewählte Etüden für Horn, Heft 1*. Edited by Peter Damm. Leipzig: VEB Friedrich Hofmeister, 1969. 21 pp.

Range C3-C6. "Six Selected Etudes for Horn." The foreword, in German, introduces this and the other two books (Lewy and Artôt) in this series. The overall style is classical with tunes reminiscent of early nineteenth-century Italian opera. Each etude has good key variety and musical interest as well as skillful editing. There are many large leaps and rigorous demands on facility and the middle and upper register, but there is little use of the range below G3 and no use of bass clef. The length of each etude plus the range demands make playing straight through one of these etudes a Herculean task, but they are musically and technically rewarding for the advanced player. Grade 9-10.

Bergonzi, Benedetto. *Capricci per Corno da Caccia, Heft 2*. Edited by Friedrich Gabler. Vienna: Ludwig Doblinger, 1975. 32 pp.

Range F#2-D6. This book contains seventeen etudes and was apparently written in 1830 for a keyed horn invented by the composer. Each etude mixes lyricism with technical demands. Bass clef in modern notation, trills, and grace notes are used. The range, length, and large leaps in each etude put strong demands on endurance. The rhythmic variety is good, with much mixing of duple and triple patterns. The emphasis is on range, response, rhythmic accuracy, and endurance. The book is well edited, but there is little in the way of musical interest. Grade 8.

Bergonzi, Benedetto. *Capricci per Corno da Caccia, Heft 2*. Edited by Friedrich Gabler. Vienna: Ludwig Doblinger, 1975. 32 pp.

F#2-C6. This book contains eighteen etudes augmenting the ones in Book One. The comments regarding Book One also apply here.

Borris, Siegfried. *Musik für Waldhorn: Übungs- und Spielstücke für 1 Horn, Op. 109, Heft I/1*. Wilhelmshaven, Germany: Heinrichshofen Verlag, 1974. 28 pp.

Range G3-F#5. "Music for Horn: Exercises and Etudes for One Horn." The material consists of forty-five etudes intended to help the young player "...technically as well as musically by developing his taste and ... familiarising him with the sound and style peculiarities of modern music." (Preface by Martin Ziller) The melodies are tonal, but the tonality is often weak, especially in the second half of the book. Modality and pentatonic scales are used occasionally, and chromaticism increases throughout the book. The metric development progresses to mixed and irregular meters. Frequent shifts of rhythmic patterns occur within etudes, and syncopation is used frequently. The range and endurance demands are mild, and while the early etudes are playable by the second-year student, the progression



of difficulty is rapid. The latter two-thirds of the book is much more interesting musically than the first one-third. This etude book is highly useful as an introduction to twentieth-century styles. Grade 2-6.

Borris, Siegfried. *Musik für Waldhorn: Übungs- und Spielstücke für 1 Horn, Op. 109, Heft I/2*. Wilhelmshaven, Germany: Heinrichshofen Verlag, 1974. 24 pp.

Range C3-C6. This book holds twenty-eight etudes numbered 46-73, a continuation of the first volume. The rapid technical progression of Book One accelerates in this volume to the advanced level. Irregular and mixed meters are common. The melodic writing is marginally tonal, but highly chromatic lines, hard-to-hear intervals, and obscure tonalities are prevalent. No. 72 uses serial technique and includes an explanation of the row and its variations. Demands on the range extremes are moderate; there are few large leaps and no use of bass clef; the endurance demands increase significantly from Book One. Several printing errors in meter indications need to be corrected. The musical interest is good. This book is useful for work in mainstream twentieth-century styles and is a logical preliminary book to the atonal studies of Reynolds, Falk, and others. Grade 7-8.

Bourgue, Daniel. *Premières Gammes pour Cor en Ut ou in Fa*. Paris: Gérard Billaudot, 1984. 31 pp.

Range E3-G#5. "First Scales for Horn in C or F." "C or F" refers to whether the scale is identified by concert pitch or horn in F pitch. This is intended to be a young hornist's first scales book. Each major/relative minor key has twenty-two short exercises including scales, scale intervals, arpeggios, chromatic scales, and scales with variations in rhythm and articulation. F#/G<sup>b</sup>, D<sup>b</sup>/C<sup>#</sup>, and C<sup>b</sup>/B scales are written in both enharmonic versions. The range is well-balanced among low, middle, and high registers, and different meters and dynamics are interspersed throughout the book. This book should serve well for its stated purpose. Grade 2-3.

Boutry, Roger. *Études-Flash pour Cor*. Paris: Alphonse Leduc, 1970. 7 pp.

Range G#2-C6. "Flashing Studies for Horn." "Flashing" apparently refers to the brevity of these fourteen etudes. They are in a twentieth-century style with mixed and irregular meters, complex rhythms, and atonal and often angular melodies. Bass clef in modern notation, trills, glissandi, fluttertonguing, hand-stopping, and grace notes are all used. Metronome marks, often quite challenging, are provided. The brevity of these etudes makes them particularly useful for studying atonality and twentieth-century rhythmic and melodic complexities. Grade 9.

Bozza, Eugène. *Graphismes*. Paris: Alphonse Leduc, 1975. 4 pp.



Range G2-C6. The subtitle reads: "Preparation for the Reading of Contemporary Musical Graphic Notations." The book has four studies using nontraditional means of notation. A traditional staff and clefs (treble and bass) are used. The introduction defines all relevant nontraditional notation figures used in this book. Graphic indications include optional sections, performer choice of pitch sequences, time duration, vibrato, quarter tones, and glissandi. Hand-stopping, fluttertonguing, grace notes, and trills are also used. Bar lines and meter signatures are used occasionally, but most of the material is unmeasured. Determining what to do is at least as difficult as executing it. The book is interesting and demanding technically and intellectually, but perhaps is not convincing musically. Grade 10 and up.

Brahms, Johannes. *12 Etüden für Trompette (Horn)*. Edited by Max Zimolung. Hamburg: Musikverlag Hans Sikorski, 1973. 19 pp.

Range C3-C6. Ten of these studies are essentially the same as the Brahms *10 Horn Studies* of Bialimtchev/KaWe, but the Zimolung/Sikorski edition makes more use of remote keys such as E, D<sup>b</sup>, B, and A<sup>b</sup>. This edition is slightly less demanding on the upper register than Bialimtchev/KaWe, and alternative articulation patterns are given for each etude. Grade 7.

Brahms, Johannes. *10 Horn Studies, Op. posth.* Edited by Ivan Bialimtchev. Amsterdam: Edition KaWe, no date. 11 pp.

Range C3-C6. All of these studies are also in the *12 Etüden* (Zimolung/Sikorski) with few changes other than key and order of presentation. Only one etude (No. 7) goes below G3. The emphasis is on technical development and the upper register in the manner and style of Kling. The primary interest is historical. Grade 7.

Brahms, Johannes. *Ten Horn Studies, Op. posth.* Kalmus Wind Series 9267. Melville, NY: Belwin Mills Publishing Corp., no date. 11 pp.

These studies are identical to those in the KaWe edition.

Brophy, William R. *Technical Studies for Solving Special Problems on the Horn*. New York: Carl Fischer, 1977. 43 pp.

Range C2-F6. The author intends for this book to serve as a supplement to standard etude books and to present a systematic and logical approach to special problems of the horn. He warns that these exercises are not a warm-up, but a sequel to the warm-up. He recommends using a metronome and resting frequently. Topics include textual information and exercises for high and low register playing, pitch bending (primarily to help open up the low register), lip trills, accuracy, stopped horn, rapid single and multiple tonguing, lip and



mouthpiece buzzing, and "New Beginning" exercises for improving accuracy. The exercises are progressive for each topic, and the textual information is generally logical and useful. This is an excellent book for the development of these areas of technique. Grade 4 and up.

Cugnot, A. *12 Études pour Cor en Fa*. Revised and arranged by Edmond Leloir. Paris: Gérard Billaudot, 1977. 11 pp.

Range A<sup>b</sup>2-B5. Each etude focuses on one area of technique such as scale patterns, remote keys (B and D<sup>b</sup>), trills, rapid tonguing, hand-stopping, and turns. Only one etude is in a minor mode, although modulations are frequent. Metronome marks are provided, and bass clef is not used. The etudes concentrating on trills (Nos. 5 & 10), turns (No. 7), and hand-stopping (No. 11) are the most useful. Grade 6.

Cugnot, A. *Thirty Etudes for Horn*. Edited by Milan Yancich. Rochester, NY: Wind Music, 1983. 32 pp.

Range C3-C6. Most of the etudes in the Leloir/Billaudot edition are also in this one. This volume consists of three series, each with nine etudes and a culminating "Recapitulation." Each etude focuses on one area of technique; for example, trills, turns, scales, arpeggios, triplet patterns, hand-stopping, rapid tonguing, remote keys, vocalises, etc. Each recapitulation is an extended etude using all of the previous techniques. No. 30, the last recapitulation, is an extended etude in three movements. Each series progresses in difficulty from the previous one. Apparently, each recapitulation originally had piano accompaniment and could serve as an examination piece. Grade 6-8.

Davies, John. *Scales and Arpeggios for Horn*. London: Boosey & Hawkes Music Publishers, 1969. 16 pp.

Range C3-C6. This scales-and-arpeggios book apparently is part of the syllabus for the examinations of the Associated Board of the Royal Schools of Music in England. Each page consists of a major scale; relative harmonic and melodic minor scales; chromatic and whole-tone scales; and major, minor, dominant-seventh, and diminished-seventh arpeggios. No articulation marks are given, but the author urges adding them as needed. Other instructions are to play the exercises slowly as an aid to intonation and to look at the music, rather than memorizing the exercises, as an aid to visual recognition. D<sup>b</sup>/C<sup>#</sup> G<sup>b</sup>/F<sup>#</sup> are written in both enharmonic versions. This is an excellent first book for comprehensive instruction in scales and arpeggios. Grade 4-6.

Dijoux, Marc. *Le Manuel du Jeune Corniste*. Macon, France: Editions Robert Martin, 1982. 43 pp.



Range G<sup>b</sup>1-D<sup>b</sup>6. "The Young Horn Player's Handbook." No textual instructions are given, and the musical material includes major, minor, and chromatic scales; intervals; hand-stopping; flutter-tonguing; trills; arpeggios; and 150 folk songs. The organization is by key signature, beginning with exercises and songs in C major/a minor, then G/e, F/d, progressing until finishing with C<sup>b</sup> major. In addition to progressing through the keys, the exercises progress rapidly in technical and range demands. Thus, the exercises in five, six, and seven sharps or flats also demand the greatest range. Bass clef is not used, and the folk songs are identified in French only. This book is useful for intensive work in remote keys, but it is not practical for young students. Grade 6-8.

Dijoux, Marc. *50 Études Romantiques pour Cor D'Harmonie, Trompette, ou Clarinette*. Macon, France: Editions Robert Martin, 1985. 20 pp.

Range E3-A5. The author describes the difficulty level as easy to medium. These etudes are "romantic" in that they are composed using nineteenth-century techniques, but there is no particular emphasis on lyricism or expression. Several of the etudes use theme-and-variations form. The melodic emphasis is on leaps rather than step-wise motion, a considerable amount of chromaticism is used, and the minor modes are used more than in most etude books. The rhythmic emphasis is on duple and triple patterns, syncopation, and rhythmic variety within each etude. The melodies often go in unexpected directions, but the musical interest is slight. These etudes should be particularly useful as sight-reading exercises for moderately advanced students. Grade 4.

Falk, Julien. *Vingt Études Atonales pour Cor*. Paris: Alphonse Leduc, 1968. 16 pp.

Range G2-C6. "Twenty Atonal Studies for Horn." The emphasis is on atonal, angular melodies with large leaps in the low and middle registers. The rhythmic complexities are not severe, although some etudes have mixed meters or are unmeasured. The upper register is used but not emphasized. There is much bass clef in modern notation, some fluttertonguing, grace notes, trills, and hand-stopping. The style variety and musical interest are good throughout the book, which is excellent for ear and flexibility development in an atonal idiom. Grade 9-10 and up.

Fearn, Ward O. *Exercises for Flexible Horn Playing*. Bryn Mawr: Elkan-Vogel, 1965. 18 pp.

Range F2-A5. The author says these studies will improve the lower-middle range, flexibility, technique, rhythm, tone, and ear. The materials consists of twelve etudes, each with an instruction at its head such as "Use your air *pressure* to make the slurs" (p. 3) and



"Coordinate your lip change with the slurs" (p. 15). (emphasis is Fearn's) Although there is considerable emphasis on the low register and some of the etudes use bass clef, only two of them go below C3. There are many dynamic markings, much chromaticism, and many difficult-to-hear intervals. Lip flexibility is emphasized, and the length of the etudes requires good endurance in order to play them without stopping. The musical interest is scant. Grade 6.

Franz, Oskar. *Etudes and Concert Studies for the Horn*. Kalmus Wind Series K 04523. Melville, NY: Belwin Mills Publishing Corp., no date. 35 pp.

Range F#2-C6. This book contains twenty-eight etudes and seven concert etudes. Alternate articulation or rhythmic patterns are often given for the etudes. Each etude stresses one rhythmic/articulation/melodic pattern. The concert etudes are longer and tend to have more stylistic variety than the other etudes. There is little use of the range above A5 or below C3, but otherwise the range development is extensive. The etudes are in a nineteenth-century style closely resembling Kopprasch, but except for the concert etudes, these etudes are less interesting musically. Grade 6.

Gabler, Friedrich. *140 Naturhorn Etüden für Anfänger*. Vienna: Ludwig Doblinger, 1968. 34 pp.

Range C3-G5. "140 Natural Horn Etudes for Beginners." The one-page foreword gives concise, useful information regarding posture, embouchure, breathing, and practicing. The etudes use harmonics 2, 3, 4, 5, 6, 8, 9, 10, and 12. The book is progressive in the development of range, rhythm, and facility. There is adequate articulation variety and good variety of styles and tempos. All these etudes are written in C for horn, facilitating the use of various crooks on natural horn. This book is not suitable for general use, especially for beginners, but it is useful for developing embouchure control or as an introduction to natural horn playing. Grade 3-4.

Gallay, Jacques Francois. *20 Études Choises*. Edited by Edmond Leloir. Paris: Gérard Billaudot, 1978. 21 pp.

Range C3-C6. "Twenty Selected Etudes." Various etudes in the book are described as being either in the styles of Rossini, Weber, Donizetti, or based on various mountain airs. The editor provides metronome markings and recommends different transpositions for each etude. There is little use of the range above A5 or below C4. Each etude tends to be in one style, but there is good style variety among etudes. The emphases are rhythm, intervals, and articulation. The musical interest varies from fair to good. Grade 7.



Gallay, Jacques Francois. *30 Etudes pour Cor, Op. 13*. Revised by Edmond Leloir. Hamburg: D. Rahter, 1965. 32 pp.

Range C4-E6. As with all of Gallay's works, these etudes were originally written for hand horn, and the editor recommends transposing them to other keys as well as horn in F. Metronome markings are provided. This volume is similar to the Chambers/International edition but has some differences in numbering, articulation, and dynamics. Trills, turns, and grace notes are used occasionally. Some of the etudes have fair musical interest, while others are rather dry. Upper register, intervals, and precise articulation are all emphasized. Grade 6-7.

Gallay, Jacques Francois. *Forty Preludes, Op. 27*. Edited by James Chambers. New York: International Music Co., 1968. 28 pp.

Range G3-C6. The first twenty preludes are measured; the last twenty are unmeasured. These etudes are generally shorter than most other Gallay studies and have less emphasis on the upper register. There is scant use of the register below C4. The editing is usually good, but the carryover of accidentals in the unmeasured preludes is inconsistent and requires attention from the player or teacher. The unmeasured preludes, which have excellent musical value, are unique and particularly useful for developing rhythmic independence, phrasing, and lyrical playing. Grade 7.

Gallay, Jacques, Francois. *Quarante Préludes (Mesurés et non Mesurés) pour Cor, Op. 27*. Revised by Edmond Leloir. Paris: Gérard Billaudot, 1976. 26 pp.

Range G3-C6. "Forty Preludes (Measured and Unmeasured) for Horn." Leloir provides metronome markings for the measured preludes and recommends different transpositions for each prelude. Except for the numbering of the etudes and minor differences in articulation and dynamics, this and the Chambers/International edition are similar.

Gallay, Jacques Francois. *12 Grand Caprices, Op. 32*. Edited by James Chambers. New York: International Music Co., 1968. 14 pp.

Range B3-C6. There is considerable stylistic variety, including unmeasured sections, within each caprice. The emphasis is on the upper register, with only scant use of the range below E4. These are similar to but more interesting than the Op. 43 etudes without being as grueling on endurance. These etudes are useful for advanced study in a style recalling Rossini or Arban. Grade 8.

Gallay, Jacques Francois. *12 Grand Caprices, Op. 32*. Edited by Edmond Leloir. Paris: Gérard Billaudot, 1976. 19 pp.



Range B3-C6. Except for the numbering of the etudes and minor differences in articulation and dynamics, this and the Chambers/International edition are similar. This edition does have some awkward page turns, however.

Gallay, Jacques Francois. *24 Studies, Op. 37*. Edited by John Cerminaro. New York: International Music Co., 1974. 23 pp.

Range G3-C6. These etudes emphasize rhythm, intervals, articulation, and general facility. The tessitura is high with almost no use of the range below C4. The editing is good, and these etudes may be useful for technical development in the middle and upper registers, but they have little musical interest. Grade 6.

Gallay, Jacques Francois. *12 Etudes Brillantes, Op. 43*. Edited by James Chambers. New York: International Music Co., 1967. 25 pp.

Range G3-D<sup>b</sup>6. This book emphasizes upper register, intervals, precise articulation, and rhythmic accuracy. Key changes, sometimes to remote keys, are common, and there is stylistic variety within each etude. The low register is not emphasized, and the etude length and upper register emphasis make considerable demands on endurance. The musical interest is fair to good in an early nineteenth-century style similar to Rossini. Grade 8.

Gallay, Jacques Francois. *22 Studies, op. 58*. Edited by John Cerminaro. New York: International Music Co., 1974. 15 pp.

Range G3-A<sup>b</sup>5. These studies are shorter than most others by Gallay, and each tends to develop one area of technique. The emphases are articulation, especially staccato, and rhythmic precision. Legato and lyrical playing receive less emphasis, and there is no development of either the upper or lower registers. The range below C4 is rarely used. These etudes have little musical interest, but they are useful for technical development at the intermediate level. Grade 4-5.

Goldstein, Arthur E., ed. & comp. *A Second Book of Etudes for French Horn*. Massapequa, NY: Cor Publishing Co., 1965. 32 pp.

Range C3-A5. "Containing 61 Progressive etudes selected from the works of Kopprasch, Franz, Schollar, Sander, Fontana & Sachse." The precise source of each etude is not given. Although each etude tends to have a stylistic sameness, there is substantial stylistic and technical variety among the etudes. The progression of technical difficulty throughout the book is rapid. Turns, trills, and grace notes are employed, but bass clef is almost never used. The low register development is inadequate, but the middle register technical



development is good. The musical interest varies from fair to scant. These etudes are usable for the player not quite ready for the more technical Kopprasch studies. Grade 4-5.

Gounod, Charles. *Dix Études*. Revised and edited by Edmond Leloir. Paris: Gérard Billaudot, 1980. 6 pp.

Range G3-G5. Gounod was an early supporter of the valve horn, and these etudes were written for that instrument. The etudes have titles such as "Air," "Cavatine," and "Prelude." They are basically lyrical in style, although several have technical complexities. The melodies have frequent, unexpected chromatic twists. The musical interest is good; the editing is well-done. Grade 4-5.

Grave, Felix de. *Etudes for Modern Valve Horn, Op. 13*. Rochester, NY: Wind Music, 1967. 109 pp.

Range G2-B<sup>b</sup>5. This book contains thirty etudes: six etudes for valve horn and twenty-four "grand" etudes for valve horn. In the preface, Philip Farkas and Milan Yancich justify this reprint with the need for more etudes written for the valve horn and in a lyrical, romantic style emphasizing phrasing and tone quality. Each grand etude has instructions in French and English. The low register is developed well, and bass clef is used appropriately. There is little use of the register above G5. Etude length, especially among the grand etudes, places significant demands on endurance. There is good style variety within and among etudes. The overall editing is good, particularly the use of expression markings. Hand-stopping is used somewhat, although the terms "stopped" and "muted" are used synonymously. Grand etude No. 13 uses chords, and No. 11 is a duet. The instructions for hand-stopping in grand etude No. 21 are quite confusing. [*Fingerings are likely for **Cor Ascendant***. Editor] Facility is emphasized at least as much as lyricism. The musical interest is good, and the book is effective for its stated purpose. Grade 6.

Hackleman, Martin, ed. & comp. *34 Characteristic Etudes for Low Horn Playing*. Toronto: West-Cor, 1978. 48 pp.

Range D2-D<sup>#</sup>5. These studies are drawn from the works of Blasavitch and Vasilev and are exclusively in bass clef, old notation. The editor intends for these etudes to help hornists improve their low-register technique, but he cautions that exclusive prolonged practice in this range may create embouchure problems. Metronome markings are provided for each etude. There is some use of hand-stopping and grace notes and considerable use of remote keys. The musical interest is adequate, and the book is valuable for practice in reading bass clef and developing low-register technique at the advanced level. Grade 8-10.



Hackleman, Martin, ed. & comp. *21 Characteristic Etudes for High Horn Playing*. Toronto: West-Cor, 1985. 31 pp.

Range F2-E6. These studies are based on the clarinet works of Rose. Hand-stopping, trills, grace notes, turns, glissandi, and bass clef in modern notation are all employed. Metronome markings are provided for each etude. The primary purpose of these etudes is to develop the altissimo register, which is accomplished by treating the extreme upper register as an extension of the middle register. Range, overall facility, technique, and flexibility are all emphasized. The use of the entire range in each etude develops flexibility and prevents the embouchure from becoming overly tense. The approach to upper register development used in this book is both practical and musically interesting. Grade 9-10.

Horner, Anton. *Exercises & Etudes and Themes & Variations for Horn*. Edited by Harold Meek. San Antonio: Southern Music Co., 1979. 20 pp.

Range F2-C6. The material consists of five exercises for rapid tonguing; five etudes based on works by various composers (Wagner *Die Walküre* and *Siegfried*, Tchaikovsky *1812 Overture*, Delibes *Sylvia*, and Strauss *Till Eulenspiegel*); three etudes; and a theme with four variations. A two-page foreword describes the studies and gives a brief biography of Horner. Bass clef is in old notation. The emphasis throughout the book is on rhythmic accuracy. The five etudes based on works by other composers are the most useful and interesting in the book, and apparently these works were selected because of their inherent rhythmic challenges. Strong demands are made upon both range and endurance. Grade 8.

Huth, Fritz. *Rhythmische und Technische Tonleiter-Studien für Horn*. Hofheim/Taunus, Germany: Verlag Friedrich Hofmeister, no date. 22 pp.

Range G2-C6. "Rhythmic and Technical Scales-Studies for Horn." The foreword and brief instructions are in German only. The musical material consists of thirty sets of scale studies, each including four to eight short scale exercises in one major key and the relative harmonic and melodic minors. Each study encompasses only one octave. Nos. 1-12 are in the bottom octave, use much bass clef, and require only elementary technique. Nos. 13-24 use the middle octave and have more complex rhythmic and technical patterns as well as some hand-stopping. Nos. 25-30 are the most rhythmically intricate studies in the book. Dynamic and articulation markings are provided in all the studies. Grade 6-7.

Kling, Henri. *6 Grand Preludes pour Cor Solo*. Kirchheim, Germany: Hans Pizka Edition. 1981. 9 pp.

Range C3-C6. These studies have apparently been photocopied from the original manuscript and are thus difficult to read. The em-



phases are broken chords, arpeggios, and scale patterns. Trills, grace notes, and cadenza-like passages appear occasionally, but the low register receives little use. Although these etudes have scant musical interest, they are useful for developing finger technique and lip flexibility. Grade 6-7.

Kling H[enri]. *25 Studies and Preludes for Horn*. Edited by Lee Bracegirdle. New York: International Music Co., 1985. 16 pp.

Range G2-C6. In this new edition of the original 1881 publication, the editor has translated Kling's original introduction and instructions, which called for F horn only and the use of hand-horn as well as valve-horn technique. These studies are intended to serve as an "introduction and preparation" (III) to his *Forty Characteristic Studies*. The six studies labeled "preludes" are nonmeasured. One style per study prevails, but there is considerable variety among studies. Some bass clef in old notation, turns, trills, and grace notes are used. The range extremes are not extensively employed. This book is more interesting historically than musically, but it is useful for developing technique and lip flexibility. Grade 5-6.

Kling, Yaacov. *24 Horn Studies*. Holon: Israel Brass-Woodwind Publications, 1982. 13 pp.

Range F3-G<sup>b</sup>5. The author intends for this book to give students more exposure to remote keys. The musical material consists of one etude in each major key and its relative minor. The etudes are not progressive technically, and they have considerable stylistic, rhythmic, and metric variety. The musical interest is fair. This book could be helpful for increasing familiarity with remote keys. Grade 3.

Leloir, Edmond. *80 Petites Études Progressives pour le Corniste Débutant*. Paris: Gérard Billaudot, 1977. 18 pp.

Range G3-G5. "Eighty Short, Progressive Etudes for the Young Hornist." Metronome markings are provided for each etude, and dynamic and articulation markings are used adequately. The rhythmic development is challenging for the young player; modulation within etudes is common; endings are often surprising. The melodic development is only modest, and the most appealing features are the book's rhythmic development and the tonality shifts within etudes. Grade 2-3.

Leloir, Edmond. *Exercices Journaliers*. Paris: Gérard Billaudot, 1978. 42 pp.

Range F2-C6. "Daily Exercises" is a technique book for the advanced hornist. The musical material consists of major, minor, and chromatic scales exercises, arpeggios, and broken chords; lip slurs; lip trills; and long tone studies. The same rhythmic and articulation



patterns are used throughout each exercise, but there is much variety among exercises. Staccato, marcato, and bass clef are used frequently; legato receives less emphasis. This book is superb for drilling technique, range, and general facility. Grade 6.

Leloir, Edmond. *Études du Détaché, du coup de Langue Binaire et Ternaire*. Paris: Gérard Billaudot, 1980. 12 pp.

Range A3-C6. "Studies in Staccato, Double and Triple Tonguing for the Horn." This book comprises twelve duple and eighteen triple exercises intended to be used for rapid single tonguing as well as multiple tonguing. The suggested multiple tonguing syllable patterns are placed underneath the first few rhythmic figures. The instructions admonish to "play slowly at first and then gradually speed up the tempo. Practice staccato, later double and triple staccato." (p. 1) The exercises seldom go below E4 and are built around repeated notes, scale figures, arpeggios, and intervals for both duplets and triplets. This book is effective for developing multiple tonguing in the middle and upper registers. Grade 5 and up.

Leloir, Edmond. *Dix Études pour le Cor en Fa*. Paris: Gérard Billaudot, 1981. 14 pp.

Range G2-C6. These modern studies have titles such as "Toccata," "Hexaphonique," "Blues," and "Graphico." Included are three studies using serial technique as well as individual studies emphasizing hand-stopping, graphic notation, vocalises, and rapid tonguing. Atonality or weak tonal centers prevail. Bass clef, glissandi, irregular or mixed meters, and vibrato are used. Pitch accuracy is emphasized, but the rhythmic demands are mild for studies using twentieth-century compositional techniques. This book is a good source of modern studies in a variety of styles. Grade 7-8.

Levet, Pierre. *La Technique Journalière du Corniste*. Paris: Edition Henry Lemoine, 1979. 33 pp.

Range F2-D6. "Daily Technique for the Hornist." The preface and instructions are in French only. This technique book for advanced players includes extensive drills on lip slurs, arpeggios, major and minor scales and interval studies, chromatic drills, and staccato. Tone production and embouchure control are emphasized more than finger technique, and the range F2-C6 is used thoroughly. The arpeggio studies have several rhythmic patterns. Bass clef is utilized frequently. The final pages offer suggested practice plans for these exercises ranging from thirty-five minutes to two hours in duration. Grade 6 and up.

Lewy, Joseph Rudolf. *Zehn Ausgewählte Etüden für Horn, Heft 2*. Edited by Peter Damm. Leipzig: VEB Friedrich Hofmeister, 1969. 23 pp.



Range F2-D6. "Ten Selected Etudes for Horn." This is the second of three etude books in this series; the other two are by Bellini and Artôt. The foreword, in German, briefly discusses all three books. J. Lewy was an early supporter of the valve horn, and these highly virtuosic etudes were written to demonstrate the possibilities of that instrument. Large intervals in a legato context, chromatic scales, and changing transpositions within etudes (F, E, E<sup>b</sup>, and D in Nos. 9 and 11) are emphasized. No. 3 utilizes chords. The entire range is used extensively, often with large leaps from one extreme to another. Metronome markings are provided and bass clef is used appropriately. Musically, these etudes may be described as mostly note-spinning — scales, arpeggios, and broken seventh, ninth, and eleventh chords — in a style reminiscent of Gallay. Etude length in this book taxes endurance. Overall, these etudes are useful as virtuosic studies in a strictly tonal idiom. Grade 10 and up.

Lewy, Joseph Rudolf. *Ten Progressive Studies for Horn*. Kalmus Wind Series 9268. Melville, NY: Belwin Mills Publishing Corp., no date. 21 pp.

These studies are almost identical to the Damm/Hofmeister edition, the page numbering format the only difference. The title should read "selected," not "progressive" (*Ausgewählte* in Damm/Hofmeister).

Little, Lowell. *Embouchure Builder for Horn in F or Double Horn*. Melville, NY: Pro Art Publications, 1969. 16 pp.

Range G2-C6. With this drill book, the author seeks to develop flexibility and a sonorous tone, especially in the middle and low registers. The registers above G5 and below C3 are used sparingly; bass clef is employed occasionally. The book has three pages of text discussing purpose, breathing, posture, and embouchure. Of the forty-three exercises, approximately seventy-five percent are lip slurs; the remainder are mostly long tones and scale intervals studies. The book's emphasis on developing lip flexibility in the middle and low registers makes it particularly useful for young players. Grade 3-5.

Little, Lowell, ed. & comp. *Studies for Artistic Performance for French Horn, Part 1*. Melville, NY: Pro Art Publications, 1978. 23 pp.

Range C3-B5. Each of the twenty etudes is built upon one major or relative minor key; the book progresses through four sharps and four flats. A one-page "Pre-Practice Warm-Up" is also included. The etudes are strongly tonal with predictable melodic and harmonic patterns, and one rhythmic or melodic idea is emphasized in each. The etudes are well edited for articulation and dynamics, and metronome markings are provided. Only the warm-up exercise goes below A3, and there is scant use of the register below E4. The high tessitura and



long etude length are demanding on endurance. These studies are also published for trumpet, and the range and technical requirements seem more suited to that instrument. Grade 7.

Little, Lowell, ed. & comp. *Studies for Artistic Performance for French Horn, Part 2*. Melville, NY: Pro Art Publications, 1978. 27 pp.

Range C3-D6. This book contains fifteen etudes plus a one-page "Pre-Practice Warm-Up," the same one as in the first book of this set. The upper range and technical demands are greater than those in the first book. Only the warm-up goes below G3, and many notes in the G3-C4 register have *8va ossias*. The other comments regarding the first book also apply to this one. Grade 8.

Marchi, Antonio. *12 Capricci di Perfezionamento per Corno*. Milan: Edizioni Curci, 1967. 40 pp.

Range A2-C6. The introduction is in Italian only. These etudes are in a conservative twentieth-century idiom with significant rhythmic and metric complexities as well as demands on finger facility and lip flexibility. Remote keys, modulations within etudes, and chromaticisms occur frequently, but the etudes remain quite tonal. Full use is made of the range, and bass clef is used appropriately. Hand-stopping and echo horn ( $\frac{3}{4}$  or  $\frac{1}{2}$  stopping) receive emphasis. The musical interest is good, and the book is useful for practice in a conservative, lyrical twentieth-century style. Grade 8.

Meek, Harold. *Basic Technical Studies*. Revised ed. San Antonio: Southern Music Co., 1978. 32 pp.

Range C3-C6. According to the author, this book, which was first published in 1947, is intended to serve as a daily routine lasting approximately forty minutes. The musical material consists of two long-tone exercises, a staccato exercise, interval studies that include seconds through octaves in all major keys, two lip slur exercises, all major scales in two-octave patterns, and an exercise comprising all major and minor arpeggios. Grades 5-6.

Merck, L. H. *24 Études pour Cor*. Kirchheim, Germany: Hans Pizka Edition, 1985. 17 pp.

Range C3-C6. Each etude focuses on one area of technique, including arpeggios, broken chords, syncopation, triplets, and large intervals. Grace notes, turns, trills, and hand-stopping are also used occasionally. There are few dynamic or expressive markings other than ones for articulation. The musical interest is slight; the style is nineteenth century. Grade 6.

Miersch, Erwin. *Melodious Studies for the French Horn*. New York: Carl Fischer, 1969. 52 pp.



Range G3-G5. The musical material comprises forty-five etudes and eight duets. The composer intends that this book provide practice material at the moderate difficulty level. The book is moderately progressive in melodic and rhythmic development; key, tonality, and range are used conservatively. The musical interest ranges from dry to fair, and the stylistic variety among etudes is adequate. Dynamic, breath, and articulation markings are used effectively. Many etudes in the book have awkward page turns. These etudes are effective for developing technique and flexibility without going into range extremes. Grade 4.

Moeck, Walter. *French Horn Warm Ups*. Oskaloosa, IA: C. L. Barnhouse Co., 1976. 6 pp.

Range E3-C6. This book contains one page of instructions and eight warm-up exercises: one each for long tones, staccato, and legato, and five progressive lip slur studies. The author recommends resting between studies and gives resting times after each. According to the author, the entire procedure, including rests, should take no more than twenty-five minutes. Grade 4.

Montagney, J. *21 Études Choises pour Cor Chromatique in Fa*. Edited by Edmond Leloir. Paris: Gérard Billaudot, 1979. 36 pp.

Range G2-C6. "Twenty-One Selected Etudes for Valve Horn in F." The range C3-C6 is used thoroughly, and the notes above A5 and below C3 have octave ossia's. These etudes are in a wide range of styles within nineteenth-century melodic, rhythmic, and harmonic idioms. Hand-stopping, grace notes, and trills are all employed. Most of the etudes are of sufficient length to be moderately taxing on endurance. These etudes provide a variety of technical challenges combined with high musical interest that makes them highly rewarding to play. The editing is well-done. Grade 6 and up.

Moore, Richard C., and Ettore, Eugene. *Master Horn Warm-up & Flexibility Studies*. Pacific, MO: Mel Bay Publications, 1979. 25 pp.

Range F<sup>2</sup>-A5. This book includes text and diagrams on breathing, left and right hand position, warm-ups, hand-stopping and muting, and tuning the horn. Trills are discussed and fingerings for them are given, but no approach is offered for their development. The musical material consists of scale patterns, arpeggios, and interval studies in various articulations. The range development seems excessive for a beginning book, although options are given for omitting the range extremes. Bass clef is used frequently, and the instrument tuning procedure is effective. Scales, lip slurs, and arpeggios are not developed systematically, and some of the textual instructions are arguable; for example, right hand position (p. 3), the tongue's role in starting notes (p. 3), taking a full breath even for brief notes (p. 1), and mute



manipulation for intonation purposes (p. 22). Grade 3.

Muth, Fritz. *10 Übungen zur Bildung einer Guten Geläufigkeit für Horn, Op. 51a*. Kirchheim, Germany: Hans Pizka Edition, 1985. 11 pp.

Range C3-B<sup>b</sup>5. "Ten Studies for the Development of Good Facility for Horn." One etude is based on Schumann's *Genoveva Overture*, and several others are based on etudes by Czerny and Cramer. Each etude is provided with alternative articulation markings, but in general there are few articulation or other expression markings. The musical material, which has negligible musical interest, primarily consists of note-spinning around intervals, arpeggios, and scale fragments. Grade 5-6.

Nagel, Robert. *Speed Studies for Trumpet, Horn, or Clarinet*. Brookfield, CT: Mentor Music, 1965. 31 pp.

Range F<sup>#</sup>3-C<sup>#</sup>6. This book is subtitled "48 Drills and 8 Etudes for Developing Rapid Reading and Fingering Technique." According to the introduction, "...it is the purpose of this book to bridge the gap between the more obvious scale patterns of nineteenth century music and the more complex and irregular groupings found in much of our present day music by presenting instrumental study materials of an intermediate complexity." The musical material consists of major, minor, chromatic, whole tone, and mixed scales exercises. Typically, a rhythmic pattern will be constant throughout each etude, but the melodic pattern will not line up with the rhythmic pattern. The melodic patterns are unpredictable, and it is very easy to overlook accidentals. The book is useful for the purposes stated in the subtitle. Grade 7-8 and up.

Parés, Gabriel. *Parés Scales for French Horn*. Edited and revised by Harvey S. Whistler. Miami: Rubank, 1970. 48 pp.

Range G3-A5. The first twenty-eight pages consist of major scales exercises in various rhythm, articulation, and dynamic patterns organized by key. Nine pages of melodic and harmonic minor scales exercises, three pages of chromatic scale patterns, and four pages of scale intervals exercises all follow. The key development does not progress beyond four sharps or flats. Grade 5.

Ployhar, James. *Tunes for French Horn Technic, Level 2*. Melville, NY: Belwin Mills Publishing Corp., 1970. 32 pp.

Range G3-F5. This is a "tune book" designed to be used by itself or in conjunction with a method book. The musical material consists of seventy-three orchestral, folk, and traditional melodies. The melodies are not progressive and have much stylistic variety. More melodic use of the lower register is desirable, but this book is an excellent supple-



ment to the generally dry methods and technical studies at this level. Grade 2-3.

Ployhar, James. *Studies and Melodious Etudes for French Horn, Level 2*. Melville, NY: Belwin Mills Publishing Corp., 1970. 32 pp.

Range C3-G5. This book is subtitled "Supplementary Scales, Warm-Up and Technical Drills, Musicianship Studies and Melody-Like Studies." There is no text; the musical material includes twenty-nine etudes plus scales, lip slurs, arpeggios, and articulation and interval studies. This book is correlated with the second volume of the Belwin method, also by Ployhar. The etudes have adequate musical interest as well as good key, articulation, rhythmic, and stylistic variety. The range development is good except for below F3; bass clef is not used. Breath marks are provided, but many are in unmusical or awkward places. The development of lip slurs is adequate, but a more systematic approach to scales development is desirable. Grade 2-3.

Ployhar, James. *Studies and Melodious Etudes for French Horn, Level 3*. Melville, NY: Belwin Mills Publishing Corp., 1971. 32 pp.

Range C3-A5. This book is subtitled "Supplementary Scales, Warm-Up and Technical Drills, Musicianship Studies and Melody-Like Studies." This is a logical continuation of the previous volumes. There is no text; the musical material includes thirty-one etudes, many of which are extracted from such sources as Concone, Schantl, and Kopprasch. The technical studies include scales, arpeggios, lip slurs, and interval and articulation exercises. Multiple tonguing is introduced but not explained. The etudes have good musical interest and variety. There is no bass clef, and more development of scales and the register below F3 is desirable. Otherwise, this is an excellent book for technical development. Grade 3-4.

Ployhar, James, and Weber, Fred. *Studies and Melodious Etudes for French Horn, Level 1*. Melville, NY: Belwin Mills Publishing Corp., 1969. 32 pp.

Range G3-F5. This book is subtitled "Supplementary Scales, Warm-Up and Technical Drills, Musicianship Studies and Melody-Like Studies." There is no text; the musical material includes fifty-nine etudes plus numerous other drills and exercises. The etudes have adequate musical interest as well as good key, articulation, rhythmic, and stylistic variety. Other exercises include lip slurs, scales, intervals, and articulation drills. The breathing is awkward in some etudes; there is no bass clef or fingering chart. More scales, lip slurs, and low register development are desirable. Grade 1.

Pré, Pierre-A. De. *20 Études pour le Cor Grave*. Revised and arranged by Edmond Leloir. Paris: Gérard Billaudot, 1977. 27 pp.



Range F2-G5. "Twenty Etudes for Low Horn." The emphasis is on technical development in the low register. There is much bass clef, all using old notation, frequent large leaps, and some hand-stopping. No. 20 is a transposition study with key changes every few measures. The musical interest is adequate, and this is an excellent book for developing flexibility, facility, and articulation in the low register. Grade 8 and up.

Ranieri, Vincenz. *Etüden für Horn*. Kirchheim, Germany: Hans Pizka Edition, no date. 30 pp.

Range B<sup>b</sup>2-C6. The book is subtitled "Thirty Instructive and Melodic Etudes." The material comprises one etude in each major and melodic minor key, with the enharmonic keys C<sup>b</sup>/B, G<sup>b</sup>/F<sup>#</sup>, D<sup>b</sup>/C<sup>#</sup> and their relative minors each having separate etudes. The style is similar to that of other nineteenth-century etudes such as those of Kopprasch and Franz, but the emphasis is on systematically working through all the keys. The musical interest is slight, and the difficulty varies according to key. This book is a useful source of etudes in remote keys. Grade 6.

Reger, Wayne M. *The Talking French Horn*. New York: Charles Colin, 1975. 25 pp.

Range D<sup>b</sup>3-A5. The twenty-five etudes in this book are actually fragments of Schlossberg studies that inexplicably have been transposed. Each drill is accompanied by a drawing of a cartoon horn character emphasizing various aspects of technical fundamentals. The drawings are amusing and creative, but the transposed studies lose most of their original value. Grade 5.

Sabatini, William. *17 Characteristic Studies for French Horn*. Orinda, CA: Camara Music Publishers, 1975. 32 pp.

Range F<sup>#</sup>2-E6. "The name of our game is still musical style, lyricism, and beauty of tone. These following 'Characteristic' studies are designed to help the student enhance his abilities by developing more lip endurance, better breath control, tone production and physical stamina." (Foreword) The etudes generally are in a nineteenth-century style, but unexpected melodic twists are common. Each etude emphasizes one area of technique, including dotted rhythms, eye/ear coordination, vocalises, arpeggios, broken chords, rapid tonguing, legato, and staccato. Glissandi, bass clef in modern notation, trills, and hand-stopping are used occasionally. The register above C6 is used sparingly, but the overall range demands require good endurance and sure response. Each study is accompanied by concise instructions, and the manuscript is clear and easy to read. Grade 8-9.



Sawyer, John F., transcriber. *Concone Lyrical Studies for Trumpet or Horn*. Nashville: Brass Press, 1972. 38 pp.

Range G3-B<sup>b</sup>5. This volume comprises thirty-two etudes based on the vocalises of Giuseppe Concone. The emphasis is on achieving a lyrical, singing style of playing. Technique and facility are not emphasized, although several of the studies do pose technical challenges. The etudes are progressive in difficulty, but there are few range or endurance demands. Many phrasing, breathing, and dynamic markings are provided, but they sometimes seem unstylistic. This book has good musical interest and is excellent for developing a lyrical style. Grade 4-5.

Schmoll, Joseph B. *Studies Based on French Horn Passages, Book 1: Beethoven Symphonies*. Houston: Braeswood Press, 1979. 18 pp.

Range F2-C6 (Horn in F). This book contains fifteen etudes based on prominent horn passages from Beethoven symphonies. Transposition is required but not explained and includes horn in B<sup>b</sup>, C, D, E<sup>b</sup>, E, A, and F. Bass clef is used frequently. The etudes are in an appropriate style and are tastefully done. These etudes are useful for drilling Beethoven symphony passages beyond the excerpts themselves, for developing appropriate style, and for transposition study. Grade 6.

Schmoll, Joseph B. *Studies Based on French Horn Passages, Book 2: Brahms Symphonies*. Houston: Braeswood Press, 1979. 13 pp.

Range G3-B5 (Horn in F). This book contains thirteen etudes based on prominent horn passages from Brahms symphonies. Transposition is required but not explained and includes horn in B, C, D, E<sup>b</sup>, E, and F. There is little use of the register above G5. The other comments describing Book One (Beethoven symphonies) also apply to this volume.

Schmoll, Joseph B. *Studies Based on French Horn Passages, Book 3: Brahms Orchestral Works*. Houston: Braeswood Press, 1982. 13 pp.

Range F2-G<sup>#</sup>5 (Horn in F). This book contains thirteen etudes based on horn passages from Brahms orchestral works other than symphonies. Transpositions required include B<sup>b</sup>, C, D, E, and F. Hand-stopping is employed occasionally; bass clef is used frequently. The other comments describing Book One (Beethoven symphonies) also apply to this volume.

Schmoll, Joseph B. *Studies Based on French Horn Passages, Book 4: Beethoven Instrumental Works*. Houston: Braeswood Press, 1982. 13 pp.

Range F2-B5 (Horn in F). This book contains thirteen etudes based on horn passages from Beethoven instrumental works other than



symphonies. Transpositions required include C, D, E, E<sup>b</sup>, and F. Bass clef in both old and new notation is used frequently. The other comments describing Book One (Beethoven symphonies) also apply to this volume.

Shoemaker, John R. *Legato Etudes for French Horn*. Melville, NY: Belwin Mills Publishing Corp., 1971. 32 pp.

Range C3-C6. This book contains twenty-four etudes based on the vocalises of Giuseppe Concone. The author intends these studies to address three specific issues for hornists: interpretation of legato phrases, extension of the low register, and familiarity with bass clef. Embouchure, breathing, and articulation as they relate to legato style are briefly discussed. There is good development of the middle and low registers and frequent use of bass clef. The etudes have considerable stylistic variety within a lyrical context, and good lip flexibility is required in order to negotiate the melodic intervals. The range above G5 is used only sparingly, but the etude lengths create some endurance demands. The musical interest and editing are both good. This is an excellent book for lip flexibility as well as the author's stated purposes. Grade 6.

Szary, Karel. *Horn Studies II*. Amsterdam: Edition KaWe, 1966. 23 pp.

Range B2-C6. This volume holds twenty-one etudes numbered 18-38 in a slavic style reminiscent of Kodály. The emphasis is on minor keys with much chromaticism and some modality. Mixed meters are employed; syncopation and combinations of duple and triple rhythmic patterns are frequent. A variety of melodic styles are used, some of which resemble "Hungarian" folk tunes and some which are more like technical exercises. Melodic embellishments, both written out and in figures, are used frequently. The range is used well; several etudes emphasize wide intervals; bass clef is seldom utilized. Hand-stopping is indicated on occasion. The musical interest is good, as is the editing for articulations, dynamics, and breath marks. These etudes are useful for practice in this style and as a refreshing, musical change of pace. Grade 7.

Szary, Karel. *Horn Studies III*. Amsterdam: Edition KaWe, 1966. 19 pp.

Range F<sup>#</sup>2-B5. This volume has sixteen etudes numbered 39-55, a continuation of the second book with similar characteristics. The third volume has more emphasis on the low register and bass clef and slightly less emphasis on the upper register. The meters and rhythms are more complex than in the second volume, although neither book appears to be deliberately progressive. No. 39 is muted throughout. The musical interest is good; these etudes are useful and challenging studies in a slavic style. Grade 7.



Teuber, Fred W. *Progressive Studies in Flexibility and Range Development for French Horn*. Bellingham, WA: Medici Music Press, no date. 36 pp.

Range C2-D#6 as written, but in fact flexible and open-ended. The title aptly describes this book. The author intends that it facilitate the development of technique and embouchure and that it help improve the ear/embouchure relationship. The exercises are organized around topics such as lip flexibility (lip slurs), range building (mostly open-ended lip slurs), interval studies, scale patterns, etudes based on harmonic progressions, and etudes for natural horn using harmonics one through twelve. The etudes and exercises are sufficiently progressive that beginners as well as advanced hornists can make good use of them. Lip slurs for B-flat as well as F horn are included, and the author gives suggested routines for players at various proficiency levels. Succinct instructions and textual advice are dispersed throughout the book. These exercises are particularly useful for building high and low registers, lip flexibility, and embouchure control. Grade 3 and up.

Thévet, Lucien. *Soixante-Cinq Études-Déchiffrages pour Cor*. Paris: Alphonse Leduc, 1967. 23 pp.

Range F2-C6. "Sixty-Five Sightreading Etudes for Horn." In the preface the composer says that these studies are intended for the medium grade, are intentionally short, that the student should play straight through each one without stopping to correct errors, and that careful attention should be paid to correct tempos. The compositional style is modern with mixed and irregular meters, rhythmic complexities, and tonal but complex and highly chromatic melodies. Bass clef, trills, turns, and hand-stopping are all used. Some of the etudes have metronome markings, but others use traditional Italian tempo indications. The etudes are progressive in difficulty and especially demanding rhythmically. There is much style variety and more musical interest than one expects from a book designed as a sightreading study. These etudes are valuable studies at the advanced, not medium, level. Grade 7 and up.

Thévet, Lucien. *Vingt Études pour Cor*. Paris: Alphonse Leduc, 1969. 15 pp.

Range E3-B<sup>b</sup>5. This book comprises twenty etudes in a conservative twentieth-century style. They are generally lyrical, but several rapid tonguing etudes are included. The melodies are tonal, but chromaticisms and frequent tonal shifts often obscure the primary key. Facility, endurance, and range demands generally are only moderate, but rhythm and meter progress to a more complex and sophisticated level. Etude No. 20 is unmeasured. Several of the etudes have jazz influence, and the overall musical interest is good. This is an effective book for studying twentieth-century rhythmic and melodic complexities at a less-than-virtuosic level. Grade 5-6.



Thévet, Lucien. *Le Debutante Corniste: 120 Exercices D'Initiation*. Paris: Alphonse Leduc, 1984. 21 pp.

The range is variable. "Beginning the Horn: 120 Introductory Exercises." The author wants the student to learn the horn in C rather than F. Therefore, he omits clefs and recommends assigning the etudes in treble, mezzo-soprano, or bass clefs. The teacher must also provide key signatures. Articulation, breath, and dynamic markings are provided occasionally. The author's recommended method of reading music notation is probably the ideal, but it is unlikely to catch on in the U.S. in the foreseeable future.

Tuckwell, Barry. *Fifty First Exercises for Horn*. London: Oxford University Press, 1978. 44 pp.

Range E<sup>b</sup>3-G5. Each pattern is to be played as a lip slur and is written out five times to include fingering combinations 0, 2, 1, 12, and 23. The exercises are progressive, starting with simple patterns and eventually including harmonics 3, 4, 5, 6, 8, 9, 10, and 12. Each even-numbered exercise is in fact a slurred version of the previous articulated odd-numbered exercise, so there are twenty-five different exercises, not fifty. The exercises are effective for the development of lip flexibility in the middle register. Grade 4.

VanderWoude, Mary. *Atonalism for French Horn*. Naperville, IL: Fema Music Publications, 1975. 18 pp.

Range A3-B<sup>b</sup>5. This book holds nine etudes, all strictly atonal. The employment of the range is conservative, and large leaps are less emphasized than in other books of similar intent, but the intervals are hard to hear and require excellent ear/eye coordination. Neither meter signatures nor metronome indications are provided. The composer indicates the basic metric unit or units at the head of each study, but it is difficult to determine the metric pulse at times. The studies are rhythmically complex. Hand-stopping, trills, or other special effects are never utilized. These etudes are useful for ear development in an atonal idiom without going into range extremes. Grade 9-10 and up.

Yancich, Milan. *A Practical Guide to French Horn Playing*. Rochester, NY: Wind Music, 1971. 87 pp.

Range C3-C6. This technique book comes with a sound-sheet recording demonstrating some of the exercises. A supplemental four-record set, *Sound Teaching Techniques*, demonstrates all the exercises in the book. The book consists of technical exercises accompanied by concise, useful advice on the development of technique. The material includes exercises on long tones, scales, high and low register development, mouthpiece buzzing, tone placement, and



warm-ups. The exercises on lip trills, lip slurs, and multiple tonguing are especially useful. Additional topics discussed in the text include posture, breathing, articulation, endurance, lip care, mouthpieces, transposition, and memorization. The combination of practical, level-headed textual advice and excellent technical exercises makes this a valuable book for hornists. Grade 5 and up.





# APPENDIX

## HORN INSTRUCTIONAL MATERIALS EVALUATION CHART

Author \_\_\_\_\_ Editor \_\_\_\_\_

Title \_\_\_\_\_

Place \_\_\_\_\_ Publisher \_\_\_\_\_

Date \_\_\_\_\_ 1985 cost \_\_\_\_\_

Items evaluated	Coverage			General comments
	lines	pages	%	
<u>TONE PRODUCTION</u>				
General characteristics				
<u>Breathing</u>				
Inhaling (breathing)				
Exhaling (blowing)				
<u>Embouchure</u>				
Lips, facial muscles				
Lip buzzing				
Mouthpiece practice				
Oral cavity/throat/ tongue placement				
<u>Posture</u>				
Body posture				
Holding the instrument				
Right hand				



Items evaluated	Coverage			General comments
	lines	pages	%	
Left hand				
<u>GENERAL TECHNIQUE</u>				
Rhythm/meter				
Meters used				
Rhythmic development				
Articulation				
Legato (slurs)				
Marcato				
Staccato				
Multiple tonguing				
Scales/arpeggios				
Music Reading				
Notation				
Expression marks				
Theory				
Musical terms				
Acoustics				
Harmonic series				
Key/tonality				



Items evaluated	Coverage			General comments
	lines	pages	%	
TECHNIQUE particular to the horn				
History				
Care/maintenance				
Single/double horn				
Fingerings				
Clef/transposition				
Hand-stopping/mutes				
Flexibility/lip slurs				
Finger trills				
Lip trills				
Glissandi				
Fluttertongue				
Range/register				
Intonation				
Other				



Items evaluated	Coverage			General comments
	lines	pages	%	
<b>MUSICAL/AESTHETIC</b>				
Appearance of the document				
Printing/binding/ink				
Total no. pages				
Pages of music				
Diagrams/photographs				
Layout				
Musicianship				
<b>Musical Content</b>				
Author composed				
Orchestra/solo excerpts				
Other tunes				
<b>TEACHING AND LEARNING</b>				
Pedagogy/method				
Psychology				
<b>OVERALL COMMENTS/ EVALUATION</b>				



# **Carl Oestreich: A Study of His Life, Historical Position and Solo Horn Music<sup>1</sup>**

by Kristin Thelander

## **Introduction**

In the early nineteenth century the horn was a tremendously popular solo instrument, and there were many soloists and duet teams that enjoyed great fame in Europe. Many of these soloists composed music for their own use in addition to inspiring several of the major composers of the day to write for them. Works by Beethoven, Weber, and Kuhlau have remained in the hornist's repertoire, but most of the music written for hand horn at the height of its popularity has fallen into obscurity. Few hornists today know the concerti and other solo pieces by Duvernoy, Domnich, Dauprat, Gallay, Dornaus, Mengal, Oestreich, Schneider, Schunke, or Gugel; all of whom were well-known horn virtuosi. Other composers such as Fesca, Göpfert, Moscheles, Lindpaintner, and Romberg all wrote major works for hornists they knew, and these too have fallen from the known repertoire. The intention of this paper is to bring the life and music of Carl Oestreich out of obscurity and to provide a stylistic analysis of his writing for hand horn, emphasizing three of his works for horn(s) and orchestra: the "Thema con Variation" for high horn, the Concerto in F Major for low horn, and the Concerto in E Major for two horns. It is hoped that bringing attention to Oestreich's music will prove a significant contribution to the history of horn literature, and encourage further research into lesser-known composers and hornists of this period.

I became aware of Oestreich's existence through a brief article by David Whitwell, published in the January 1976 *Instrumentalist*. In that article Whitwell listed some of the holdings of wind music manuscripts in the Frankfurt Stadt-und Universitätsbibliothek. He noted, "Of particular interest is the huge body of works by Carl Oestreich. All of his music dates ca. 1816-1836 and is quite above average in interest."<sup>2</sup> The manuscripts in the library, which number over 120 works, were collected by Nicholas Manskopf (1869-1928), founder of the Musikhistorisches Museum in Frankfurt. They were inventoried at the Stadt-und Universitätsbibliothek in 1941, and they were removed and protected during World War II. I carried out my research in Frankfurt in the summer of 1983, studying and cataloguing the manuscripts, procuring microfilms of all of Oestreich's major works for horn, and consulting archival records in order to learn as much as possible about the man.



## Biography

Carl Wilhelm Eduard Oestreich was born on April 18, 1800, in Spremberg, a small town in the Niederlausitz, in Saxony.<sup>3</sup> According to the proclamations registration (the official registration of intent to marry) of the Frankfurt "Aufgebot Buch" of 1822-1825, he was the oldest son of the first marriage of Johann Carl Gottfried Oestreich, a musician in Spremberg.<sup>4</sup> Little is known of his youth, except that he received his early education in the Royal Chapel in Dresden.<sup>5</sup> There is no reason to believe that he was employed in Dresden, other than as a student.<sup>6</sup> The existence of several autograph scores of horn concertos, variations, and chamber works written in Dresden and dated as early as 1816, proves that the young Oestreich was an enthusiastic developing composer who was thoroughly knowledgeable about the capabilities of the horn.

The city of Dresden has had a long history of professional horn playing and innovations pertaining to the horn. The Court Orchestra was one of the first to appoint permanent horn players, hand horn technique was developed in Dresden by Hampel, and the Inventionshorn was designed and first built there. By the time Oestreich was studying horn as a youth, some of the hornists in the Court Orchestra were George Miksch (principal, 1796-1813), August Haase (principal, 1813 to at least 1846), and his brother Louis Haase (1817 to at least 1823).<sup>7</sup> In 1830 Oestreich dedicated a published set of horn trios to his "venerated friends" the Haase brothers. It is possible that he studied horn with one of these players in Dresden.

There are four nineteenth-century music encyclopaedias which provide biographies of Oestreich. The earliest is the *Encyclopädie der gesammten musikalischen Wissenschaften, oder, Universal-Lexicon der Tonkunst*, edited by Gustav Schilling, and published between 1835 and 1838. Subsequent biographies of Oestreich in the *Neues Universal-Lexikon der Tonkunst* (1861) by Bernsdorf, the *Biographie universelle des musiciens* (1860-1865) by Fétis, and the *Musikalisches Conversations-Lexicon* (1890-1891) by Mendel, obviously rely on Schilling for their information. All four biographies state that Oestreich moved to Frankfurt in 1826, when he took a position as hornist there. Previously he had undertaken an extensive tour of Germany as a horn virtuoso, which greatly expanded his reputation.<sup>8</sup> The biographies indicate that he had visited Frankfurt on this tour or ended the tour by settling in Frankfurt.<sup>9</sup>

Further research proves that the date of 1826 for Oestreich's arrival in Frankfurt is incorrect, however. When his widow requested continued citizenship in the City of Frankfurt in 1846, she stated that he had come to Frankfurt in 1820.<sup>10</sup> This is corroborated by an autograph title page to a set of parts for "Andante con Variation" for horn and orchestra signed "C. Oestreich; Frankfurt a/M 1820."<sup>11</sup> This is the earliest dated manuscript which indicates Frankfurt instead of Dresden as the place of composition.



The dates and scope of Oestreich's tour of Germany remain unknown. If the encyclopaedia biographies are correct, the tour may have taken place before 1820 when he moved to Frankfurt. It seems likely that he may have been offered a job in Frankfurt based on his success as a soloist on tour. It was a common practice for early nineteenth-century virtuosi to perform their own compositions, and indeed many of Oestreich's works for horn date from before 1820. The difficulty of these works indicates that he must have been an excellent player.

The earliest documentation of Oestreich's position in Frankfurt is found in the city "Aufgebot Buch" of 1822-1825. Oestreich registered his intent to marry Johanna Christina Emilie Pezold on August 1, 1824, and he was described in that document as a "member of the local Theatre Orchestra."<sup>12</sup> One encyclopaedia biography states that he was engaged as first horn in the orchestra, although this seems unlikely since nearly all of his solo horn music is for second horn.<sup>13</sup> In 1846 Oestreich's widow wrote that he had accepted a position in the Theatre Orchestra in 1820, and also that he was a music teacher in Frankfurt.<sup>14</sup> Existing Frankfurt Theatre almanacs indicate that Oestreich was a member of the horn section until 1832, when he was pensioned because of an illness or disability.<sup>15</sup> He remained on a pension until his death in 1840, although the almanacs indicate that he was on the "extra" list for the years 1833 through 1835.<sup>16</sup> Evidently he was still able to play the horn, although he was not capable of maintaining full-time employment with the Theatre Orchestra.

Oestreich was married on October 12, 1824, in Spremberg. The couple had four children who were born between 1827 and 1838.<sup>17</sup> Very little information is to be found about Oestreich's performing career as a soloist and chamber musician after he arrived in Frankfurt. His production of works for solo horn diminished considerably, probably because he had little or no need for them personally. The only positive identification of Oestreich as a performer other than with the Theatre Orchestra is in the score of one of his chamber pieces, "Andante" for two flutes, clarinet, basset horn, and horn; which indicates that he took part in a performance on August 27 1830, along with other members of the Theatre Orchestra.<sup>18</sup> After being pensioned in 1832 Oestreich made a modest living by teaching and composing "in quiet seclusion."<sup>19</sup> He died on March 7, 1840, in his home in Frankfurt.<sup>20</sup> His wife and four children were left without enough money to live on. The newspaper obituary called for Oestreich's many friends and colleagues to come to the aid and comfort of the poor widow.<sup>21</sup> A benefit concert for the Oestreich family was performed on April 25; the local newspaper urged citizens to attend in order to help the family.<sup>22</sup>

### **Contemporary Critical Commentary on Oestreich and His Music**

Nineteenth-century encyclopaedia biographies and newspaper reports emphasize Oestreich's achievements as a composer far more than those



as a horn player. Nevertheless he is called a "virtuoso" who had a "brilliant reputation in Germany."<sup>23</sup> Fellow Frankfurter and musician Schnyder von Wartensee wrote that he was "one of the most excellent horn virtuosi of recent times."<sup>24</sup> The *Didaskalia* article of April 25, 1840, contains the most positive assessment of Oestreich's compositions. The author felt certain that Oestreich would soon win recognition for his "unusual and humble talent." He asserted that Oestreich's songs were particularly full of subtleties and originality, and he credited Oestreich with a few very pretty operas, particularly mentioning *Die Bergknappen*, which was performed in Weimar in 1839, and *Kälypso*. He reported that "Die Frühlingsnacht," for men's chorus and soloists, was much praised by Mendelssohn. The author predicted that Oestreich would soon be recognized for his great talent as a composer.<sup>25</sup> Although eleven works were published and a few were performed during Oestreich's lifetime, the prediction of future recognition did not come true, and there is no evidence of any works being published after his death.

The *Didaskalia* article of April 25, 1840, indicated that Oestreich's horn quartets and military pieces were already well known in other countries.<sup>26</sup> A handwritten subscription invitation from 1832, found among Oestreich's manuscripts, shows that musicians with important positions all over Germany subscribed to purchase copies of several of his military pieces.<sup>27</sup>

Oestreich's music for his own instrument remained unpublished, with the exception of a set of twelve trios for three horns which were published by Dunst in Frankfurt around 1830. Schnyder von Wartensee stated that these trios were exercises for young horn players, which he highly recommended because of their suitability as such.<sup>28</sup> A reviewer in the *Allgemeine Musikalische Zeitung* found the trios more difficult, however, and noted that the third horn in particular rarely emerges from stopped notes.<sup>29</sup> The first book of these published trios is probably the same as those found in manuscript Mus.Hs.790 in the Frankfurt Stadt-und Universitätsbibliothek; the latter are quite difficult and make frequent use of closed notes. The third horn is expected to cover nearly all the chromatic tones in the middle range. The reviewer in the *Allgemeine Musikalische Zeitung* stated that these trios would be easier on the new valve horn, which was being introduced almost everywhere. He praised the composer for his obvious knowledge of the horn and pointed out that he stressed techniques which are often lacking in horn players. The music itself was deemed pleasant and full of variety. The trios were heartily recommended, and the author expressed the hope that Oestreich would soon become more well known and write more music for the horn.<sup>30</sup>

One or more of these trios received a performance in Boston on December 16, 1854, and it merited a review in the *Dwight's Journal of Music*:

The piece...was rather out of character for horns, whose best virtue resides in the orchestra, in the mellow light which they pour in as it were from the background of the picture, warming the whole, rather than in these ar-



tificial variations and exceptional caperings in the foreground. Yet it displayed a reserved fund of executive force in the performers, which makes one always sure of them in their orchestral function.<sup>31</sup>

Oestreich may not be remembered today, but it is clear that in his time he was respected as both a hornist and a composer. Some of his music received significant performances outside of Frankfurt, meriting critical reviews in music journals. It is unfortunate that he did not publish more of his music so that it could have continued to be performed.

### **Overview of Oestreich's Music for One or Two Horns**

The Oestreich manuscripts at the Frankfurt Stadt- und Universitätsbibliothek contain fourteen works for one or two solo horns and orchestra, one for horn and bassoon soli and orchestra, and three for one or two horns with piano. Of the works for horn and orchestra, eight are theme and variations pieces, six are concerto or concertino works, and one is a single "Larghetto" movement. All three of the works for horn and piano are single movements: an "Andante," a "Rondo," and a "Terzetto" for two horns and piano. Not all of the compositions are complete: two of the variations are lacking horn parts, and one of the double horn concertos lacks parts for the entire orchestra.

Most of the works for horn and orchestra do not exist in score form; only individual parts survive. This is not surprising, since a set of parts was all that was necessary for the performance of a work. Even published horn concertos from the same period consist of parts only. The parts are generally neatly copied with a minimum of corrections on the page. Most sets of parts are prefaced with a title page signed by Oestreich which lists the instrumentation, and sometimes the date of composition and a dedication. The "Thema con Variation" (Mus.Hs.685), which is discussed in detail later, contains a full score in addition to the parts. Four other works, two concertinos and two variations, exist in full score form only. The two concertinos (Mus.Hs.784 and 794) are obviously working scores, containing many corrections, but the two variations (Mus.Hs.742 and 743) are neatly copied scores.

Oestreich's earliest works are numbered one through ten; the earliest, written in Dresden, is dated 1816, and the latest, written in Frankfurt, is dated 1820 (numbers 4, 5, and 9 are no longer extant). Numbers 1 and 2 (Mus.Hs.683 and 685) are theme and variations pieces dated 1816. Number 3 (Mus.Hs.682) is a sextet featuring the horn with a string quintet. Numbers 6 and 7 (Mus.Hs.681 and 680) are marked as the first two concertos written in Dresden (these concertos are discussed in detail later). Number 8 and 10 (Mus.Hs.679 and 677) are theme and variations pieces written in Dresden and Frankfurt, respectively. All of these numbered works are presented in parts, and it is most likely that they were written specifically for performances by Oestreich himself, perhaps for his solo tour of Germany.

The only other dated works for horn and orchestra are the two concer-



tinis in score form, Mus.Hs.794 and 784, dated 1822 and 1830, respectively. Unlike the earlier works, there is no evidence that these concertinos were ever performed. The scores contain numerous corrections and are hastily written; these scores are probably the original versions of the works. The remaining works for horn and orchestra are not dated, but since the early works from Dresden are so carefully marked as such, they probably were composed in Frankfurt after 1820.

Of the three works for horn and piano, only the "Terzetto" (Mus.Hs.729) is dated: June 18, 1821.

Carl Oestreich composed four works for two horns and orchestra or piano. During the late eighteenth century and the first two or three decades of the nineteenth century many horn virtuosi became famous as duettists. Haudek and Hampel of Dresden were famous in the 1750s, and several pairs with international reputations followed: Palsa and Thürrschmidt; Zwierzina and Nagel; and the brothers Boeck, Dornaus, Petrides, Schunke, Haase, and Gugel.<sup>32</sup> Repertoire for two horns and orchestra blossomed from 1780 until the 1820s, during the apex of the duettists' popularity. Oestreich's works for two horns include two concertos, a concertino, and a trio for two horns and piano. One concerto (Mus.Hs.680), written in Dresden between 1816 and 1820, is discussed later in this paper. The other concerto, Mus.Hs.817, no. 4, uses very similar musical materials in the second and third movements (the latter concerto is missing parts for the entire orchestra, however). The concertino dated 1822 (Mus.Hs.784) is also for two horns and orchestra. Finally, the "Terzetto" for two horns and piano (Mus.Hs.729) is dated 1821. It is not known with whom Oestreich may have performed these works, but a dedication on a single horn concerto dated 1830 is for his brother Eduard. It is possible that Oestreich performed with his brother as did so many of the leading duettists.

Oestreich's works for horn and orchestra all employ horns in either E or F, the favored solo keys by the beginning of the nineteenth century. The most popular key for duo concertos was E major;<sup>33</sup> both the duo concerto written between 1816 and 1820 and his concertino dated 1822 are in E.

The great majority of Oestreich's solo horn works are for "second horn." The distinction between high, or first horn players, and low, or second horn players, arose in the 1760s with the establishment of hand stopping technique. The embouchures and mouthpiece sizes and shapes, and the ranges and specialized techniques were different for the two kinds of players. Many of the great virtuosi were second horn players: Punto, Carl Thürrschmidt, and Dauprat, for example. It is evident that Oestreich, too, was naturally a second horn player. All but one of the works for solo horn are in second horn range; only the "Thema con Variation" (Mus.Hs.685), discussed later in this paper, is for a "corno primo."

The orchestration of the accompaniments of Oestreich's solo horn works varies from a string orchestra (Mus.Hs.677) to a full orchestra consisting of pairs of woodwinds, horns, and trumpets, three trombones, timpani, and strings (Mus.Hs.679). In the *Concerto in E Major* (Mus.Hs.680)



Oestreich also added triangle and bass drum in the last movement. The winds play an interesting role in many of the works, interjecting short solos that add a great deal of color and variety to the accompaniment. Occasional use of the lower strings without the violins creates a rich texture; a prime example is the entire slow movement of the duo Concerto Mus.Hs.680, which is scored for divided violas and divided cellos only.

### **“Thema con Variation” and Oestreich’s “Corno Primo” Style**

The title page of “Thema con Variation pour Corno Primo Principale in F” (Mus.Hs.685) is inscribed “Zweites Werk, geschrieben in Dresden, 1816, par C. Oestreich.” It is orchestrated for pairs of flutes, oboes, and clarinets, a single bassoon, two horns, trumpet, timpani, and strings. Both the full score and complete set of parts are extant.

Of Oestreich’s eight theme and variations pieces for solo horn, the “Thema con Variation” is the most interesting. Most of Oestreich’s theme and variations pieces are very simple in form: they consist of the theme and four to eight straightforward variations, usually all in the same key. The same orchestral tutti follow the theme and each variation. “Andante con Variation,” Mus.Hs.677, and “Adagio et Polonaise,” Mus.Hs.679, begin with “Adagio” introductions in the parallel minor key. The “Adagio et Polonaise” employs a sort of rondo-variations form, with a few key changes to be found in the Polacca. In all pieces of this genre the horn carries the theme through a set of rhythmic and technical variations, each adding non-harmonic tones, chromatic embellishments, and diminutions of note values.

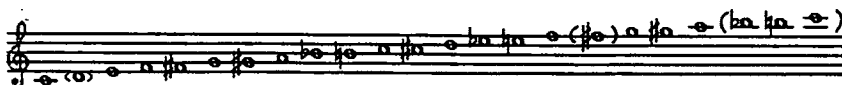
“Thema con Variation,” however, begins with an extended “Adagio” introduction which carries the horn through several keys, particularly the relative minor and the subtonic. The passage in the latter key (E<sup>b</sup> major) results in the use of many closed notes, producing a dark, veiled quality. The introduction ends with a written-out cadenza on the dominant seventh chord. An extended version of the cadenza appears in the score, whereas a briefer version is written in the horn part. The theme itself is presented at an “Andante” tempo in  $\frac{3}{4}$  meter. The theme and the following three variations have a rounded binary form, and a similar orchestral tutti passage concludes each solo statement. The soloist progresses from eighth notes in the theme, to sixteenth notes, to sixteenth-note triplets, to a combination of sixteenth and thirty-second notes. This is straightforward enough, but abruptly the orchestra comes to a grand pause after a dominant seventh chord in the midst of its last tutti passage, and the rest of the piece consists of three looser variations in a  $\frac{3}{8}$  meter at a “Presto” tempo. The “Presto” section makes a very exciting conclusion to the work. The rigid formality of the binary theme is altered, the middle variation moves to the relative minor and its parallel major, and the final technical fireworks at such a fast tempo are more dramatic because they are not a mere repeti-



tion of the theme in short note values. Considering that this work was written by Oestreich at the age of sixteen, it is quite remarkable.

“Thema con Variation” is the only horn solo by Oestreich which is written for the first horn. The gamut of pitches employed is shown in Example 1 (notes in parentheses indicate pitches required no more than twice in the entire work).

Example 1: Gamut of pitches used in “Thema con Variation” (full score version)



Difficult pitches to produce, such as  $C^{\#3}$  and  $D^3$ , are avoided (there is one  $D^3$  in the full score version of the cadenza, Example 6, but it does not appear in the separate horn part), but the piece is very difficult for the hand horn nevertheless.<sup>34</sup> The difficulties lie in the use of 1) foreign keys, 2) diatonic and chromatic scale passages, 3) chromatic non-harmonic tones, particularly lower neighbors, and 4) ornamentation such as turns and half-step trills.<sup>35</sup> Each of these areas will be discussed in the following paragraphs.

One of the interesting aspects of Oestreich’s music is the use of keys which are not closely related to the tonic. He tends to shun the dominant key area, preferring keys which have a more colorful effect and a less obvious relationship to the tonic. In the introduction to “Thema con Variation,” the first modulation is to D minor, and the subsequent modulation is to the warm key of  $E^b$  major. Here the horn plays a pianissimo melody with predominantly closed notes (Example 2). The effect is very dark, especially compared to the opening melody (Example 3).

Example 2: “Thema con Variation,” m.47-50



Example 3: “Thema con Variation,” m.11-15

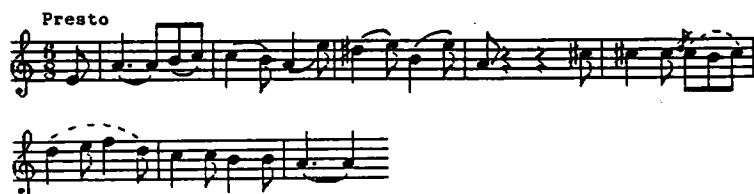


The middle variation of the “Presto” section moves to the key of D minor, with a bimodal twist in the second phrase (Example 4). Again, most notes



are closed, and it produces quite a contrast to the surrounding material.

Example 4: "Thema con Variation," m.207-214



The most salient feature of Oestreich's writing in this piece is his use of diatonic and chromatic scalar figures. Diatonic scale passages such as those in Examples 5 and 6 require alternation of open and closed hand positions. A chromatic scale passage (Example 7) requires subtle variations in the amount of closure of the right hand. Scale passages can be quite challenging, particularly when the notes go by quickly.

Example 5: "Thema con Variation," m.51-52



Example 6: "Thema con Variation," m.72, full score version



Example 7: "Theme con Variation," m.100-102



Some passages feature chromatic non-harmonic tones that require great dexterity of the right hand. Two of the most extended passages of this type are found in the second variation and near the end of the piece (Examples 8 and 9). Most often the chromatic non-harmonic tones are lower neighbors.

Example 8: "Theme con Variation," m.125-127





### Example 9: "Thema con Variation," m.226-228



Finally, Oestreich's use of turns and half-step trills presents difficulties on the natural horn. The slow introduction contains half-step trills on F<sup>#3</sup> and C<sup>#4</sup>.

### Example 10: "Thema con Variation"



The F<sup>#</sup>trill in Example 10 is particularly difficult, and must be executed with an increasingly rapid alternation of semi-closed and open hand positions. The turn in measure 32 (Example 10) moves quite quickly when executed properly, as in Example 11. The "Andante" theme includes very quick turns that also require excellent coordination of the lips and right hand (Example 12).

### Example 11: Execution of turn in m.32



### Example 12: "Thema con Variation," m.83-84



Some critics in the nineteenth century disapproved of the gymnastics required in a piece such as the "Thema con Variation." George Hogarth expressed his opinion in the *Musical World* in 1837:

In a horn solo after being pleased with a graceful and flowing introductory movement, *sung* upon the instrument with great sweetness and expression, we are generally entertained with a set of *variations*, consisting of an assembly of runs, triplets, arpeggios and every sort of thing which is most unsuitable to the instrument, but which the player *will* do, because they are done on the violin or violoncello, the oboe or flute. Such passages, let the player be ever so skillful or eminent, are necessarily scrambled through in a manner that would not be tolerated on any other instrument; but he gains some applause from those who wonder that such things can be done at all, while the more judicious heartily wish they were impossible.<sup>36</sup>

Clearly the sole purpose for a work like Oestreich's is to show off the dex-



terity and coordination of the horn player. If well played, the piece could be very exciting in that regard. Certainly a poor performance would be undesirable, but is that not the case for any piece of music? Critical evidence overwhelmingly indicates that many of the famous virtuosi were superb players technically and sensitive musicians too. Oestreich's musical originality and intimate knowledge of the capabilities of the horn have worked together to make "Thema con Variation" a worthwhile piece, both for the performer and the audience.

### **The Concerto in F Major and Oestreich's "Corno Secondo" Style**

The title page of Oestreich's only three-movement concerto for solo horn and orchestra is missing, but a handwritten copy of it has been supplied, possibly by Manskopf. It is inscribed, "1. Concerto, No. 6, in Dresden geschrieben," so it can be dated between 1816 and 1820, the parameters of time in which Oestreich composed in Dresden. Because the original title page is missing it is not signed by the composer, but the handwriting and calligraphy of the parts are the same as those of other authentic Oestreich works. The concerto is orchestrated for pairs of flutes, bassoons, and horns, in addition to the strings. The complete set of carefully copied parts exists, and is housed in the Frankfurt Stadt- und Universitätsbibliothek under the number Mus.Hs.681.

Although the basic form of the concerto is quite standard as compared with the concertos of Mozart and Beethoven, Oestreich's approach to the concerto is fresh and interesting particularly because of his creative manipulation of themes and his use of unconventional keys. Like Beethoven and Schubert, Oestreich has a predilection for third-related keys.

The sonata structure of the first movement is articulated by textural contrast, thematic and motivic contrast and return, and the use of keys which demand and provide resolution. A further articulation is achieved by virtuosic displays by the soloist at the ends of sections; the end of group one in the solo exposition, the end of the solo exposition, the end of development, the end of the recapitulation, and the final cadence are all marked by virtuosic arpeggiation.

The second movement of the concerto has a ternary form with a short coda. It is in the dominant key, C major, with the middle section being in G major. An interesting feature of this movement is that the third section's return of the main theme is accomplished by an elision which takes the listener quite by surprise. Similarly, a final cadence anticipated near the end becomes a surprising brief return to the original melody.

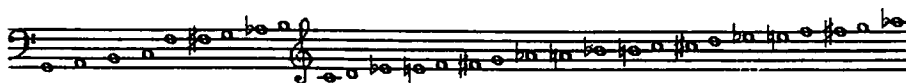
The third movement is a delightful "Allegretto" theme and six variations which shows off the virtuosity of the horn player superbly. It remains in the tonic key except for the fourth variation, which not only is in F minor, but also departs from the rounded binary form of the theme. A coda



features virtuosic arpeggios and a final statement of the first part of the theme, ending in an understated manner as if to remind the listener that all the virtuosic display was not too serious, after all.

The range and choice of pitches in the Concerto in F Major are very typical of works for second horn (Example 13). More often than the first horn, the second horn was required to produce difficult pitches in the middle range: note the use of F, F<sup>#</sup>, A<sup>b</sup> and B in the second octave and D and E<sup>b</sup> in the third octave.

Example 13: Gamut of pitches used in the Concerto in F Major



Oestreich's writing for the second horn is very characteristic of the specialized capabilities of the low horn player, which can be traced back to the earliest second horn concertos by Hampel and Pokorny in the 1750s. The most salient features of second horn style are: 1) rapid arpeggiation, 2) wide leaps, 3) factitious tones, and 4) diatonic and chromatic scales and passagework. In addition, like the first horn in "Thema con Variation," the second horn plays chromatic non-harmonic tones, particularly lower neighbors. The use of turns, trills, and grace notes presents challenges for hand horn technique, and the use of keys which are not closely related to tonic creates passages which employ many closed notes. Each of these aspects of Oestreich's writing for the horn in the Concerto in F Major will be discussed in the following paragraphs.

The rapid arpeggiation so closely associated with second horn style is derived from its accompanying function in classical music. Many arpeggio passages consist entirely of open notes and thus are a challenge to the hornist's flexibility rather than dexterity. In the first movement, arpeggio passages on the tonic triad conclude most of the large structural sections of the sonata form. The finale employs arpeggios in the second variation and the coda. Example 14 contains a typical arpeggio passage on open harmonics from the coda.

Example 14: Concerto in F Major, Mvt. I, m.185-190





Oestreich also requires the horn to play arpeggios on chords other than tonic at times. The tonic minor and dominant arpeggios near the end of the development of the first movement are tricky because of the closed pitches E<sup>b</sup><sub>3</sub>, D<sup>3</sup>, and B<sup>2</sup>. In the second variation of the third movement, tonic, dominant, and subdominant triads are called for (Example 15).

Example 15: Concerto in F Major, Mvt. III, m.61-62



Also typical of second horn style is the use of wide leaps of an octave and more. The fifth variation in the last movement is based on this technique, which requires not only flexibility, but accuracy of the right hand for notes varying in degree of closure (Example 16). This passage makes an unusual use of the pitch F<sup>2</sup>, which is quite difficult to produce in any circumstances, but extremely challenging when approached so quickly by such large intervals.

Example 16: Concerto in F Major, Mvt. III, m.133-140



The third variation demands yet another technique which is solely in the province of the second horn: the production of factitious tones in the extreme low register (Example 17). Oestreich gives the player plenty of time to “find” these notes, which really do not lie on the harmonic series, but must be played open and “lipped” down to pitch.

Example 17: Concerto in F Major, Mvt. III, m.73-74 (“old” notation)



Many of the difficulties for the hand horn lie in the frequent use of diatonic and chromatic scales and scalar passagework. In the transition to the second theme group of the first movement’s solo exposition, a chromatically descending melody appears (Example 18).



Example 18: Concerto in F Major, Mvt. I, m.78-85

*Allegro vivace*



The alternation of open and semi-closed notes produces an uneven tone quality and makes intonation difficult. An entire chromatic scale over the upper octave's range occurs near the end of the solo exposition (Example 19). The subtle variations in closure required of the right hand are challenging at this fast tempo.

Example 19: Concerto in F Major, Mvt. I, m.120-124

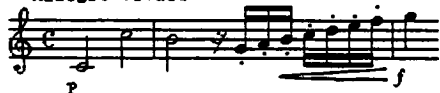
*Allegro vivace*



The recapitulation varies the first theme with the addition of a diatonic scale in sixteenth notes (Example 20).

Example 20: Concerto in F Major, Mvt., I, m.214-216

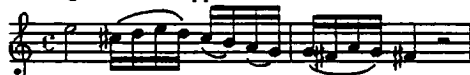
*Allegro vivace*



Most of the second movement features stepwise motion, with many chromatic alterations due to key changes and chromatic inflections. In Example 21 the key has modulated to G major, so accidentals are required in the horn part.

Example 21: Concerto in F Major, Mvt. II, m.25-26

*Adagio non troppo*



The rapid alternation of open and closed notes in diatonic passages in the first and fourth variations of the finale are particularly challenging. The latter moves to the key of F minor and A<sup>b</sup> major, so it is especially difficult because of the large number of closed notes in varying degrees.

Chromatic non-harmonic tones seem to be a standard part of the



vocabulary in works of this period. In the second variation of the finale, lower neighbors decorate the chord tones (Example 22).

**Example 22: Concerto in F Major, Mvt. III, m.57-60**



Passages which occur in foreign keys present interesting difficulties, and Oestreich does not shy away from placing the hornist in tonal areas far removed from tonic. In the first movement of the concerto the horn must play melodies in E<sup>b</sup> major, C minor, C major, F minor, and D<sup>b</sup> major. The second movement, still for F horn, is in the key of C major and moves to G major. The last movement's fourth variation in F minor and A<sup>b</sup> major was discussed above.

Most of the trills used in the work are whole step "lip" trills and thus are not difficult on the natural horn. One passage in the first variation of the finale employs quick trills, requiring an especially responsive lip (Example 23). These are both half and whole step trills, but they move so quickly that only minimal hand position changes can be made. The diatonic passagework demands dexterity also.

**Example 23: Concerto in F Major, Mvt. III, m.37-39**



Several turns are required, and Oestreich wrote them out in this particular piece. The notation and suggested performance style of the turn which appears in the main theme of the slow movement are given in Example 24. This turn is particularly difficult to play in tune because the A<sup>3</sup> is half stopped and quite a "slippery" pitch, whereas the B<sup>3</sup> is three-quarters stopped. Even performed as suggested below it moves rapidly enough to make faulty intonation all too possible.

**Example 24: Concerto in F Major, Mvt. II, m.1 (original and suggested performance versions)**





Grace notes, while not difficult, seem to be a favorite decorative device, used in both the second and third movements. Most grace notes are either open to an open main note, or closed to a closed main note, so the hand does not need to move.

Although the Concerto in F Major shows off the virtuosity of the horn player, it is not a shallow display piece, nor is it lacking in musical substance. Oestreich's approach to concerto form, while traditional, contains original ideas and some interesting departures from the norm, especially in the way he uses themes and tonal areas. The "limitations" of the natural horn do not seem to impede his creativity at all; the technical demands on the hornist are substantial. The composer does not avoid moving the hornist into foreign keys and giving it a full share of thematic and melodic activity. Because the concerto's form is cohesive and its themes are pleasant and show off the horn to its best advantage, it is a highly successful work.

### **The Concerto in E Major and Oestreich's Writing for Two Horns**

The Concerto in E Major was the second concerto written by Oestreich, according to the title page. It is inscribed, "*Meinem Lehrer und dessen Bruder gewittmut, Herren Harder in Dresden, par C. Oestreich.*" Like the Concerto in F Major for one horn and orchestra, this double concerto can be dated between 1816 and 1820, the parameters of time in which Oestreich composed in Dresden. It was the next composition written after the Concerto in F Major, and it is marked, "No. 7." In the first movement the orchestra consists of pairs of flutes and clarinets, a bassoon, two horns, two trumpets, and timpani, in addition to the strings. The second movement is orchestrated for divided violas and divided cellos only, creating a dark and very effective accompaniment for the two soloists. For the last movement a full orchestra consisting of strings and pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, is employed. In addition to the timpani, triangle and bass drum are added for the finale. The complete set of parts exists, catalogued under the number Mus.Hs.680. The parts are quite legible, although they do contain some mistakes and corrections, including the deletion of a few measures near the end of the first movement.

Whereas the first movement of the Concerto in F Major demonstrated a clear and traditional sonata form, the double concerto is less tied to convention. It begins like a sonata-form concerto movement, with an orchestral exposition which introduces two main themes. This is followed by a solo exposition presenting the same two themes, the first for both horns, and the second featuring second horn alone. After the double exposition the movement progresses as a patchwork of tutti and solo sections rather than as a continuation of sonata form. Three more themes are



presented by the soloists, none of which are in the tonic key. After all five themes have been presented the movement concludes with a virtuosic display of passagework, first in the subdominant and finally in a return to the tonic key.

Although the movement does not conform to a standardized form it maintains formal coherence by clearly articulating a sectionalized structure and using a few recurrent motivic and transitional ideas. The soloists play in relatively stable key areas in the five main themes and concluding passagework, whereas the orchestra usually provides the connecting modulations.

The second movement is a lovely succession of melodies that are related by their “cantabile” style. The rich accompaniment by violas and cellos reinforces the romantic tone quality of the horns. Excellent and characteristic writing for the pair of horns evokes a pastoral atmosphere. The typical “horn fifths” which are used in the last phrase for unaccompanied horns sum up the character of the entire movement (Example 25).

#### Example 25: Concerto in E Major, Mvt. II, m.75-76



The second movement is in the relaxed key of the subdominant, and the soloists progress through the keys of A major, F# minor, A major, and E major, before the final return to A major.

Like the first two movements, the “Presto” finale is a patchwork of sections which progress logically from one to the other. It begins with an energetic theme in  $\frac{6}{8}$  meter which is patterned after a typical hunting duet (Example 28). One return of the theme and a vague variation of it give the movement a rondo-like quality, but the overall impression is that of a perpetual motion piece. As in the first movement, the keys used are the subdominant and submediant; dominant is never used as a tonal area.

The main goal of the double concerto seems to be to display the virtuosity of the two hornists to the fullest extent. Thus the structure is determined by the melodic and figural material which is appropriate for the horns rather than by a prescribed structure determined by the relationship of themes and keys. In the Concerto in F Major the material played by the solo horn fits the sonata structure of the piece. In the Concerto in E Major the structure is shaped to fit the considerable technical and combinational capabilities of the two horns.

The combination of the brilliance of the first horn style with the special virtuosic capabilities of the second horn makes the duo concerto particularly exciting. The hunting and pastoral characteristics that have been associated with the horn since the seventeenth century are amplified by



Oestreich's superb writing for the two horns.

Throughout much of the piece the two horns play together in parallel motion, usually in thirds. Examples 26, 27, and 28 show the horns in parallel motion in each of the movements. In the third movement (Example 28) the parallel thirds are occasionally replaced by "horn fifths," which are so typical of hunting duets.

Example 26: Concerto in E Major, Mvt. I, m.70-73



Example 27: Concerto in E Major, Mvt. II, m.9-12



Example 28: Concerto in E Major, Mvt. III, m.3-6



Another common treatment of the two horns is the alternation of similar phrases. In Examples 29 and 33 the two horns imitate each other's phrases within their own ranges and special capabilities.

Example 29: Concerto in E Major, Mvt. I, m.79-85



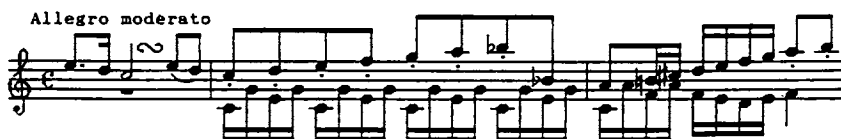
The two horns do not share all melodic material, however; there are extended solo passages written for each of the hornists. The second horn plays the majority of the extended solos in the first and last movements,



displaying typical second horn arpeggiation and virtuosic figurations.

The second horn carries at least as much melodic weight as the first horn throughout the concerto. It is rarely relegated to an accompanying role, which is so common in many other duo concertos of the period. Example 30 shows the *only* passage in which Oestreich gave the second horn an accompanying role, while the first horn carries the melody.

Example 30: Concerto in E Major, Mvt. I, m.165-167

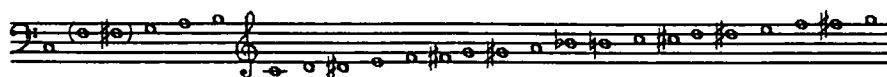


In the duo concerto, each horn is treated similarly to the way the first and second horns were in “Thema con Variation” and the Concerto in F Major. The gamut of pitches used for each horn is typical of Oestreich’s first and second horn writing (Examples 31 and 32). The second horn makes frequent use of some of the more difficult middle-range closed pitches, such as  $D^3$ ,  $E^{b3}$ ,  $A^2$ , and  $B^2$ , while the first horn avoids those pitches (notes in parentheses are required no more than twice in the entire work).

Example 31: Gamut of pitches used in Concerto in E Major, first horn



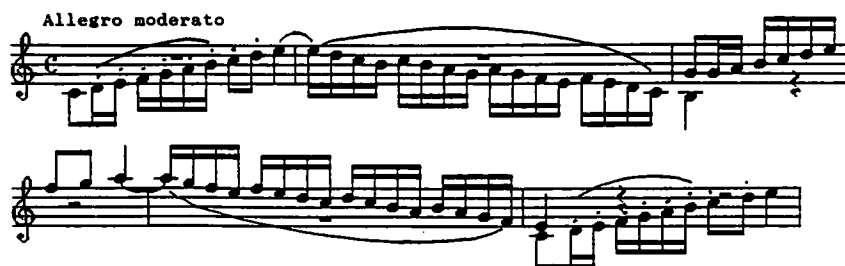
Example 32: Gamut of pitches used in Concerto in E Major, second horn



The majority of the virtuosic passagework for both horns in this concerto consists of either arpeggios decorated with chromatic lower neighbor tones or diatonic scales. The decorated arpeggio passage in which the two horns alternate in the first movement was quoted in Example 29. Scale passages for both horns abound. Example 33 is another passage in which the two horns alternate, playing diatonic scales within their own ranges.



Example 33: Concerto in E Major, Mvt. I, m.149-153



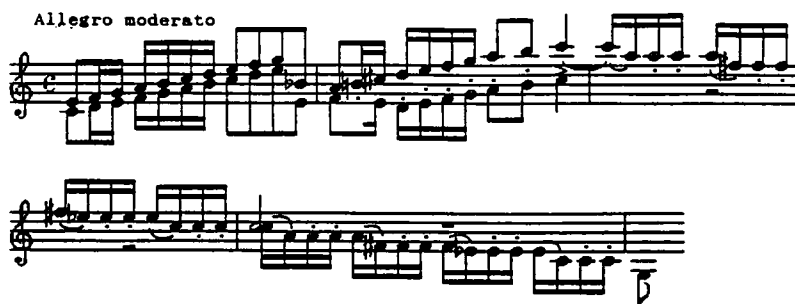
One of the most virtuosic solo passages for second horn combines the techniques of diatonic scale playing with decorated arpeggios (Example 34).

Example 34: Concerto in E Major, Mvt. I, m.232-239



One of the climactic moments in the first movement, occurring in the middle of the movement and again near the end, is a diatonic scale ascending two octaves followed by a descending diminished seventh chord encompassing two octaves (Example 35).

Example 35: Concerto in E Major, Mvt. I, m.157-161





In addition to scales and decorated arpeggios, both horn parts contain a number of chromatic inflections. In theme four of the first movement (Example 36), the dexterity of both hornists is challenged by many chromatic inflections. In this passage the varying degrees of right hand closure by each hornist creates an uneven tone quality which is inconsistent between the two horns. Balance and good intonation are particularly difficult in these phrases.

Example 36: Concerto in E Major, Mvt. I, m.217-220



Arpeggiation plays a small role in this concerto, even in the second horn part. There are no extended arpeggio passages such as those found in the Concerto in F Major (Examples 14 and 15); diatonic scales are more often featured. Nevertheless the finale contains a few challenging triadic passages. One solo for the second horn begins with tonic arpeggios (Example 37).

Example 37: Concerto in E Major, Mvt. III, m.62-66



A few second horn passages require triads other than tonic. The triads written in Example 38 are challenging to the dexterity of the right hand, particularly because of the frequent use of the pitch A<sup>3</sup>, a half-closed note which is somewhat difficult to “find.”

Example 38: Concerto in E Major, Mvt. III, m.166-169



In Example 39 the “Prestissimo” triads of the final measures alternate



tonic and dominant chords for both horns. This repetitious pattern is especially difficult for the second horn because of the slippery nature of the B<sup>2</sup> and D<sup>3</sup>. It is very difficult to be accurate on these pitches at such a fast tempo.

**Example 39: Concerto in E Major, Mvt. III, m.239-245**



As in the “Thema con Variation” and the Concerto in F Major, Oestreich does not hesitate to move the soloists into a variety of keys in the double concerto. The soloists play in the keys of B major, A major, C major, E minor, F<sup>#</sup> minor, and C<sup>#</sup> minor, in addition to tonic. As previously stated, anytime the music departs from the tonic key, hand technique requirements become considerable.

The Concerto in E Major is an exciting work which brilliantly shows off the virtuosic capabilities of two horns. Although it contains very difficult passages, Oestreich knew exactly how far he could push the hand technique and flexibility of the players without sacrificing musical integrity. In the double concerto the focus is clearly on the soloists: there are ample opportunities for them to display their technical abilities and bravura styles, in addition to their beautiful sounds and lyrical qualities. It is easy to imagine why duettists were so popular in the late eighteenth and early nineteenth centuries if much of the music they performed was as exhilarating and satisfying as this work is.

### **Conclusion**

Oestreich’s horn music compares favorably with music of other composers in the early nineteenth century. His music demonstrates creativity in both content and form. The horn parts are integral to the thematic structure of his concertos, carrying melodic weight in addition to displaying the virtuosity of the hornist. The difficulty of Oestreich’s music is about average compared to that of his contemporaries. Oestreich used a higher proportion of closed notes than composers such as Punto, Beethoven, Gallay, and Weber, placing more demands on the hand technique of the hornist. On the other hand, music by composers such as Dauprat and Kuhlau requires even more intricate hand technique than that of Oestreich, seemingly defying the traditional limitations of the hand horn. Oestreich’s music represents a middle ground, displaying the virtuosity of the hornist to a great extent, but never sacrificing musical integrity. His works are interesting and worthwhile, both historically and as additions to the horn repertoire known today.



## APPENDIX

### WORKS FOR HORN BY CARL OESTREICH

#### Published Works

##### HORN ENSEMBLE

*Zwölf Trios für drei Waldhörner*. Frankfurt: Dunst. Dedicated to the Hasse brothers of Dresden. Book two (trios 7-12) is listed in Whistling's *Handbuch der musikalischen Literatur* (Leipzig, 1834). It has been reprinted by Hans Pizka. No. 8 is the same as Mus.Hs.791, and No. 12 is the same as Mus.Hs.792.

See review of book one (trios 1-6) in *Allgemeine Musikalische Zeitung*, Vol. 32, no. 52 (December 29, 1830), p. 850-851. This is probably the same set of trios as Mus.Hs.790.

#### Unpublished Works

Note: Titles in italics are actual titles by Carl Oestreich. Non-italicized titles were provided by the Frankfurt Stadt- und Universitätsbibliothek card catalog. All works are housed in the Frankfurt Stadt- und Universitätsbibliothek, and "Mus.Hs." numbers refer to the manuscript numbers there.

##### HORN(S) AND ORCHESTRA

*Adagio et Poloniase [sic] pour le Corno Principale in E<sup>#</sup>* [E Major] and orchestra (2 fl, 2 ob, 2 cl, 2 bsn, 2 hn, 2 trp, 3 trb, timp, strings). Parts only. Composed in Dresden between 1816 and 1820, marked "No. 8." Solo in second horn range. Includes a written-out cadenza. Mus.Hs.679.

*Andante con Variation pour le Corno 2do Principale E<sup>#</sup>* [E Major]. For horn and 2 vln, vla, cello. Parts for strings only; horn part missing. Marked "No. 10," dated Frankfurt a/M, 1820. Mus.Hs.677.

*Andante con Variation pour Corno 2do Prinzibala in F*. Orchestra: 2 fl, 2 hn, strings. Parts only; horn part missing. Note: "Erstes Werk mit Begleitung des Orchestra, in Dresden geschrieben...1816." Marked "No. 1." Mus.Hs.683.

Theme is again developed in *Tiroler con Variazioni*, Mus.Hs.743.

*Andante con Variaz[ion]i*, in E Major, for horn and orchestra (2 ob, 2 hn, strings). Parts only. Solo in second horn range. Mus.Hs.673.

*Concertino*, in F Major, for horn and orchestra (2 fl, 2 cl, 2 bsn, 2 hn, 2 trp,



strings). Parts only. Missing parts: fl 2, bsn 2, hn 2. Incomplete parts: all strings. Mus.Hs.676.

*Concertino*, in E Major, for 2 horns and orchestra (2 fl, 2 ob, 2 cl, 2 bsn, 2 hn, 2 trp, timp, strings). One movement: Allegro moderato. Full score; many cross-outs and changes. Dated Frankfurt a/M, 1822. Mus.Hs.794.

*Conzertino für das Second Horn*, in E Major, for horn and orchestra (fl, 2 cl, bsn, strings). One movement: Allegro brillante. Score only. Inscribed: "für meinem bruder Eduard." Dated 3 March 1830. Mus.Hs.784.

*Concerto [für] Corni Principale in E<sup>#</sup>* [E Major] and orchestra (2 fl, 2 ob, 2 cl, 2 bsn, 2 hn, 2 trp, timp, triangle, bass drum, strings). Parts only. Dedication: "Meinem Lehrer und dessen Bruder gewittmut, Herren Harder in Dresden." Second concerto written in Dresden between 1816 and 1820, marked "No. 7." Mus.Hs.680.

*Concert[o] für Corno principale in F* and orchestra (2 fl, 2 bsn, 2 hn, strings). Parts only. First concerto written in Dresden between 1816 and 1820. Marked "No. 6." Solo in second horn range. Mus.Hs.681.

*Conzerto*, in F Major, for 2 horns and orchestra. Two solo horn parts only; neatly copied. All orchestra parts missing. Unsigned. Three movements: Adagio con spirito—Allegro moderato, Cantabile, Rondo. Mus.Hs.817, no. 4.

Second and third movements are very similar to those of Mus.Hs.680.

*Larghetto*, in F Major, for horn and orchestra (fl, 2 cl, 2 bsn, 2 hn, strings). Parts only; carefully copied. Unsigned. Mus.Hs.675.

*Thema con Variation pour Corno Primo Principale in F* and orchestra (2 fl, 2 ob, 2 cl, bsn, 2 hn, trp, timp, strings). Full score and parts. Signed, "2tes Werk geschrieben in Dresden 1816." Marked "No. 2." Mus.Hs.685.

*Tiroler con Variazioni*, E Major, for horn and orchestra (2 ob, bsn, 2 hn, strings). Full score, fair copy. Consists of theme and 6 variations. Solo in second horn range. Mus.Hs.743.

Theme is the same as that of *Andante con Variation*, Mus.Hs.683.

*Var[iationen]*, in F Major, for horn and bassoon soli and orchestra (fl, 2 cl, bsn, 2 hn, 2 trp, timp, strings). Parts only. Solo in second horn range. Mus.Hs.678.



Untitled work in E Major for horn and orchestra (fl, 2 cl, 2 hn, strings). Full score. Unsigned. Consists of theme and 8 variations. Solo in second horn range. Mus.Hs.742.

### HORN(S) AND PIANO

*Andante für das Piano-Forte und Waldhorn* in A<sup>b</sup>Major. Separate parts, carefully copied, for horn in E<sup>b</sup> and piano. Second horn range. Mus.Hs.705.

*Rondo* in A Major for horn and piano. One movement. Score. Second horn range. Mus.Hs.787.

*Terzetto*, in F Major, for 2 horns and piano. Score and separate parts. Single movement: Largo-Allegro moderato. Dated 18 June 1821, Frankfurt a/M; unsigned. Mus.Hs.729.

Arrangement for orchestra without soloist (2 fl, 2 ob, basset hn, 2 bsn, 2 hn, 2 trp, timp, and strings), dated 1822, Mus.Hs.730.

### HORN ENSEMBLE

*Leichten Duetten für 2 Waldhorn*: Andante, Andantino, Presto, Allegro Scherzando, Allegro. Unsigned. Mus.Hs.788, no. 1.

*Terzetto* for 3 horns. Six pieces (No. 1-6): Andante, Moderato, Tempo di Marziale, Presto, Adagio sostenuto, Allegretto. Parts only. Unsigned. Mus.Hs.790.

This is probably Book 1 of the twelve trios published by Dunst in Frankfurt in 1830. See review in *Allgemeine Musikalische Zeitung*, Vol. 32, no. 52 (December 29, 1830), p. 850-851.

Trio No. 8: *Andante* and *Fantasie* in G Major. Parts only; not labelled for horn. Unsigned. Mus.Hs.791.

This trio is the second one in Book 2 of the twelve trios published by Dunst in Frankfurt in the early 1830s.

Trio No. 12: *Largo*. Parts only. Unsigned. Mus.Hs.792.

This trio is the last one in Book 2 of the twelve trios published by Dunst in Frankfurt in the early 1830s.

*12 Quartetten für Waldhörner* [actually only 6]: Andante maestoso, Tempo di Choral, Thema mit Variationen, Allegretto, Presto Scherzando, Presto assai. Score. Completed 30 July 1836. Mus.Hs.789.

Quartet for 4 horns. Five pieces: Adagio sostenuto, Presto, Marsche, Largo, Polacca-Trio. Parts only. Unsigned. Mus.Hs.793.



## NOTES

1. This article is extracted from Kristin Thelander, "The Solo Horn Writing of Carl Oestreich (1800-1840) and Critical Editions of Three Works for Horn and Orchestra" (D.M.A. diss., University of Wisconsin, 1987). University Microfilms International #8711053.
2. David Whitwell, "Early Wind Manuscripts in Frankfurt am Main," *The Instrumentalist* 30, no. 6 (January 1976): 32.
3. Todtenbuch der freien Stadt Frankfurt, vol. 64 (1840), p. 114, no. 207 (unpublished document housed in the Frankfurt Stadtarchiv). The Niederlausitz is a physical region in what is now East Germany.
4. Aufgebot Buch der freien Stadt Frankfurt von 1822 bis 1825, p. 401, no. 172 (unpublished document housed in the Frankfurt Stadtarchiv).
5. "Mannichfaltigkeiten," *Didaskalia* 106 (April 15, 1840).
6. Eric James sent inquiries to the Dresden State Archives about the possibility of Oestreich having been an orchestral player there, but the response was negative. Eric James, "Who is Carl Oestreich and Why is He Important to Horn Players?" *The Horn Call* 14, no. 2 (April 1984): 53.
7. Information about George Miksch is from Fitzpatrick, *The Horn and Horn-Playing*, pp. 212, 216. Information about the Haase brothers is from François Fétis, "Haase, Auguste," and "Haase, Louis," in *Biographie universelle des musiciens*, vol. 4, p. 171.
8. Schnyder von Wartensee, "Oestreich, Carl," in *Encyclopädie der gesamten musikalischen Wissenschaften*, ed. by Gustav Schilling, vol. 5, pp. 208-209.
9. The assertion that Oestreich visited Frankfurt on the tour is from Hermann Mendel, "Oestreich, Karl," in *Musikalisches Conversations-Lexicon* (Leipzig: List and Francke, 1890-1891), vol. 7, p. 326. The assertion that Oestreich settled in Frankfurt at the end of the tour is from Schnyder von Wartensee, loc. cit.
10. Emilie Oestreich, preliminary application for continued citizenship (August 18, 1846), Document 467/14, Stadtarchiv, Frankfurt am Main.
11. Carl Oestreich, *Andante con Variation*, Mus.Hs.677, Frankfurt Stadt- und Universitätsbibliothek.
12. Aufgebot Buch, loc. cit.
13. Eduard Bernsdorf, "Oestreich, Carl," in *Neues Universal-Lexikon der Tonkunst* (Offenbach: Johann André, 1861), vol. 3, p. 64.
14. Emilie Oestreich, loc. cit.
15. C.M.Oettinger, *Repertorium und Personalbestand des National-Theater zu Frankfurt am Main vom 1 Januar bis 15 Dezember 1832* (Frankfurt: Heller und Rohm, 1833).
16. C.M.Oettinger, *Repertorium und Personalbestand des National-Theater zu Frankfurt am Main* (Frankfurt: Heller und Rohm, 1834, 1835, 1836).
17. Emilie Oestreich, formal application for continued citizenship (April 20, 1847), Document 467/14, Stadtarchiv, Frankfurt am Main.
18. Carl Oestreich, *Andante*, Mus.Hs.759, Frankfurt Stadt- und Universitätsbibliothek.
19. "Mannichfaltigkeiten," *Didaskalia* 106 (April 15, 1840).



20. Todtenbuch, loc. cit.
21. *Didaskalia* 106 (April 15, 1840).
22. *Didaskalia* 116 (April 25, 1840).
23. *Didaskalia* 116 (April 25, 1840). My translation.
24. Schnyder von Wartensee, loc. cit. My translation.
25. *Didaskalia* 116 (April 25, 1840).
26. *Didaskalia* 116 (April 25, 1840). Probably the "horn quartets" mentioned were really Oestreich's published horn trios.
27. Unnumbered subscription invitation signed by Carl Oestreich, followed by several pages of subscribers, dated throughout the first half of 1832. Frankfurt Stadt- und Universitätsbibliothek.
28. Schnyder von Wartensee, loc. cit.
29. *Allgemeine Musikalische Zeitung* vol. 32, no. 52 (December 29, 1830): 851.
30. Ibid., pp. 850-851.
31. [Review of Musical Fund Concert of December 16, 1854], *Dwight's Journal of Music*, vol. 6, no. 12 (December 23, 1854): 94.
32. Two excellent sources for more information on duettists are Horace Fitzpatrick, *The Horn and Horn-Playing*, and Sterling E. Murray, "The Double Horn Concerto: A Speciality of the Oettingen-Wallerstein Court," *Journal of Musicology* 4, no. 4 (Fall 1985-1986): 507-534.
33. Fitzpatrick, *The Horn and Horn-Playing*, p. 176.
34. Pitch names are identified according to the following system:



All musical examples are quoted in the original keys, as they appear in the horn part.



35. To familiarize the reader with the basic hand positions required for the natural horn a hand position chart is supplied below. The following symbols are used in the chromatic scale chart:

- + fully stopped
- $\frac{2}{4}, \frac{3}{4}, \frac{7}{8}$  varying degrees of closure
- o normal hand position
- >o more open than normal

Hand position chart for natural horn. The chart consists of two staves, one in bass clef and one in treble clef, showing a chromatic scale. Various hand positions and fingerings are indicated by symbols and numbers below the notes.

**Bass Clef Staff:**

- Notes: C<sub>2</sub>, C<sub>3</sub>, D<sub>3</sub>, D<sub>4</sub>, E<sub>4</sub>, E<sub>5</sub>, F<sub>5</sub>, F<sub>6</sub>, G<sub>6</sub>, G<sub>7</sub>, A<sub>7</sub>, A<sub>8</sub>, B<sub>8</sub>, B<sub>9</sub>, C<sub>9</sub>
- Hand positions: 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0
- Fingerings: (1/2), (not used), 7/8, 7/8, 1/2, 0, +, 7/8, 3/4, 1/2, 0, +, 3/4
- Annotations: factitious (bend), (force), (bend)

**Treble Clef Staff:**

- Notes: C<sub>4</sub>, C<sub>5</sub>, D<sub>5</sub>, D<sub>6</sub>, E<sub>6</sub>, E<sub>7</sub>, F<sub>7</sub>, F<sub>8</sub>, G<sub>8</sub>, G<sub>9</sub>, A<sub>9</sub>, A<sub>10</sub>, B<sub>10</sub>, B<sub>11</sub>, C<sub>11</sub>
- Hand positions: 1/2, 0, +, 1/2, 0, +, 1/2, >0, 3/4, 0, 3/4, 0, 3/4, 0, 1/2, >0, 0, 7/8, >0, >0, 0, 0, 0
- Fingerings: 1/2, 0, +, 1/2, 0, +, 1/2, >0, 3/4, 0, 3/4, 0, 3/4, 0, 1/2, >0, 0, 7/8, >0, >0, 0, 0, 0
- Annotations: or +

36. Quoted in Osborne, "Great Horn Virtuosi of the Past," *Woodwind World* 3, no. 5 (December 1, 1959): 11.





# History of the Horn Mute

by Nicholas E. Smith

## Introduction

This article is a revision of a dissertation I completed in May of 1980 for my DMA at the Eastman School of Music. Two other chapters from the paper will be offered for future publication. The second concerns the acoustics of the mute, and the third a catalog of currently available mutes as well as suggestions for choosing one.

*Early History.* There is no record for the first use of the mute for horn, or for that matter, any other brass instrument. For the horn, the first usage is said to have been well before 1750.<sup>1</sup> A typical early example is found in Buxtehude's Cantata, *Ihr lieben Christen, freut euch nun*, which calls for two Clarini in Sordini.

Clarini in sordino

In D



Ex. 1. Muted clarini passage from *Ihr lieben Christen, freut euch nun*, by Dietrich Buxtehude.

During the first half of the eighteenth century, horn mutes were most likely of similar design as trumpet mutes, like the ornate example in Figure 1.



Fig. 1. Trumpet mute of the eighteenth century.

The only difference between horn and trumpet mutes was merely the larger size of the horn mute due to the larger throat of the horn bell. One writer described the mutes as being "...made of wood in the form of a truncated cone with a hole in the bottom through which the sound issued."<sup>2</sup> Their performance is said to have been poor. The contact between wood



and brass produced an unpleasant buzzing. To remedy this problem, mutes of cardboard were made and used, although their tone quality was also poor.<sup>3</sup>

It was at an unknown date during the years 1748-1760 that J.J. Hampl formulated the hand technique which revolutionized horn playing. Initially, he began his research to improve the facility of existing mutes. Though we have little description of Hampl's research, Domnich mentions that when Hampl inserted a wooden cone or plug in the bell, it lowered the pitch a semitone, besides changing the timbre. However, when this cone was hollowed out and slightly enlarged, the pitch was not lowered and the desired effect was achieved.<sup>4</sup> So in addition to the *Inventionshorn* and hand technique, Hampl is also credited with producing the first non-transposing mute. Gerber mentions that Hampl "devised mutes which neither raised nor lowered the horn's pitch."<sup>5</sup> Hampl's design was purportedly popular, especially with soloists and duettists of that period. It is unfortunate there are no examples of this mute in existence. However, Gerber describes this mute as "a simple cone made of sheet brass covered with leather, and having an opening at the upper end."<sup>6</sup> Gerber's source for this description as well as his other information on the horn came from the celebrated hornist Carl Thurrschmidt (1753-1797). Thurrschmidt came into contact with Hampl's mute through the Boeck brothers. They used this mute as early as 1775 when they began their careers as duettists. As in all products handmade, a certain degree of variance is expected, which might account for the lack of any written dimensions. It is this writer's belief that these mutes must have been quite large in relation to the size of the horn bell to prevent any alteration of the pitch. An apt comparison would be the relation of the size of a trumpet straight mute to the trumpet bell. All mutes must account for end correction, which is an acoustical phenomenon common to all brass instruments.<sup>7</sup> For the sake of portability, most modern horn mutes have an inner shaft which acts as a tube lengthener. This explains the smaller size of the modern horn mute relative to the size of the bell.

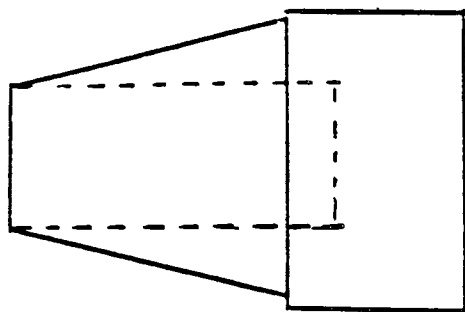


Fig. 2. Cutaway of a modern de Polis type mute.



As mentioned before, the echo or muted effect became quite popular with soloists and duettists during the last quarter of the eighteenth century and early years of the nineteenth century. However, all mutes had one serious drawback. While the mute was being used, the player could never use his hand technique to chromatically alter the natural harmonic series of the valveless horn. In other words, he could never play stopped notes, which were essential if he were to play anything other than the open notes of the harmonic series. This was quite limiting, but a solution to the problem was found by the aforementioned Carl Thurr Schmidt. Descriptions of this mute are vague. Fröhlich describes it as:

...a papier-maché ball, about six inches across, with an open end to be inserted into the bell of the horn. Inside this ball was another covered with leather and with a cord attached to it which hung down from the bell. With this, the neck could be more or less fully occluded at will, in the same way as by hand stopping.<sup>8</sup>

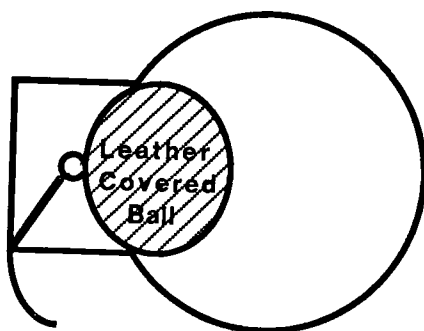


Fig. 3. Cross section of stopping mute according to Fröhlich.

Another source of the Bernsdorf *Tonkunst*. The mute is described as:

...a hollow ball or sphere of papier-maché covered with cloth approximately six inches in diameter to which an open tube is attached which fits into the bell. Inside the ball is a wire with a disc by which the opening of the tube can be covered, so the hornist can stop the horn even while muted. The wire has a handle which projects from the lower side of the ball.<sup>9</sup>

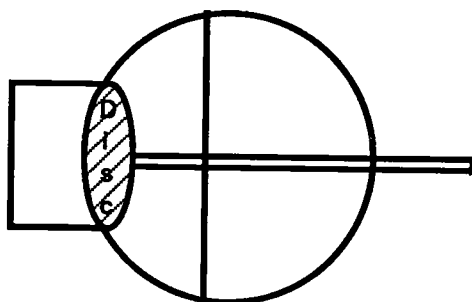


Fig. 4. Cross section of stopping mute according to Bernsdorf.



Though the mute was often used by soloists, there are few, if any, orchestral examples of its application until after the beginning of the nineteenth century. However, soloists such as the Boeck brothers, Thurr-schmidt, the celebrated Punto, and Nicolaus Simrock, who later became the famed publisher, influenced young composers such as Beethoven and von Weber to use the muted effect. In particular, Simrock is known to have influenced Beethoven's writing in the *Rondino in E<sup>b</sup> for Eight Instruments* which has a muted passage with a stopped *f* in the first horn part. Simrock

in E<sup>b</sup>

1st

2nd

*p*

*p*

*muted*

*open*

*muted*

*p*

*pp*

*p*

*pp*

Ex. 2. Muted passage with stopped notes from the *Rondino in E<sup>b</sup> for Eight Instruments* by Ludwig van Beethoven, op. posth.

probably possessed one of the Thurr-schmidt "chromatic Mutes" as in Fig. 3 or 4, and Beethoven found the effect usable. However, Beethoven rarely wrote for the muted horn and used the effect only twice in his large orchestral works. One example is found in the *Sixth Symphony* at the end of the last movement.

in F

*con sordino*

*ff*

Ex. 3. Muted horn passage from the *Sixth Symphony*, op. 68, by Beethoven.

The other passage is found in the *Concerto for Violin*, op. 61, at the end of



the second movement. This short passage is an echo of an identical “open” passage at the beginning of the movement.

In D  
con sordino pp  
con sordino pp

Ex. 4. Muted horn passage from the *Concerto for Violin*, op. 61, by Beethoven.

An excellent example of how von Weber used the mute is found in his *Concerto in E<sup>b</sup> major for Clarinet*.

3 Horner  
Solo con Sordini  
Adagio  
In Es p  
In Es p  
In Es p  
In C pp  
In C pp  
In C pp

Ex. 5. Muted passages for three horns found in the *Concerto in E<sup>b</sup> for Clarinet* by Carl Maria von Weber.



*French School.* By 1820, the French school of horn playing was becoming a dominant musical force with the Paris Conservatory producing scores of fine players who influenced horn playing in many ways. The French perfected the hand horn technique begun by Hampl, Leutgeb, and Punto of the previous century. Fortunately, tutors or books on how to play an instrument had become popular, and through them we have a glimpse of the techniques used by musicians of the last century. The first horn tutor was published in 1803 by Frederic Duvernoy and was called simply, *Méthode pour le Cor*.<sup>10</sup> The next was Heinrich Domnich's already-mentioned tutor, published in 1808 and called *Méthode de Premier et de Second Cor*.<sup>11</sup> This book codified all the basic principles of the French school of playing, and also offered the first real history of the horn up to that time. The best tutor, however, was written by Louis François Dauprat and was published in 1824.<sup>12</sup> It is superlative in stressing the development of good musicianship and taste, and although written for the hand horn, contains much information which is valuable to the modern horn player. Among his comments are several statements about mutes and muting which show a gradual decline in the use of the mute in France.

Since good artists are coming to modify the tones of the horn almost at will by the hand, lips, and breath, they no longer use the sourdine and it is no longer in favour. Without doubt, one obtains with it the effect of pianissimo which can surprise, but this foreign body changes the quality and timbre of the tones, and lowers sensibly their pitch when placed in the bell which it fills up almost completely.

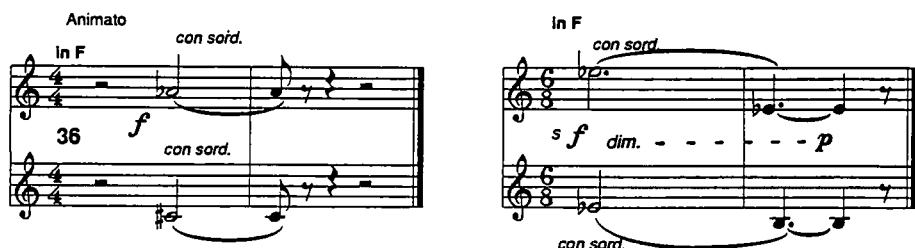
The double echo above all, being priceless, becomes useless. When one has need of this effect, as in the overture of *Le Jeune Henri*, for example, we have seen that two horns at a distance and well hidden, will produce a better and more natural effect than that which comes from a piece of wood, pasteboard or elastic rubber inserted in the bell of the instrument.<sup>13</sup>

So, it would seem that the mute was considered merely a bother and was discarded by many players of the last century.

More information on nineteenth-century use of the mute comes from the first tutor for the valve horn. Although the French were reluctant to adopt the valve horn, in 1833 a class of valve-horn students was begun at the Paris Conservatory under the instruction of Pierre Joseph Emile Meifred. His tutor was aptly called *Méthode de Cor Chromatique ou à Pistons*, and was published in 1841.<sup>14</sup> By this time, the French must have practically forgotten the mute as Meifred remarks "the hand, in this circumstance, replaces the old sourdine, today totally abandoned."<sup>15</sup> The fact that mutes were unreliable in pitch and were also another added piece of equipment to carry contributed to their demise.

*Germany & Austria.* The Germans and Austrians appear to have also given up the mute by 1840.<sup>16</sup> However, Richard Wagner revived its use in the 1860's. Because of his demands for a large orchestra, he probably felt that both hand muting and stopping were not loud enough and he reintroduced mutes to allow the players to be heard more easily.





Ex. 6 Muted horn passages from *Götterdämmerung* by Richard Wagner.

These mutes were still made of turned wood or papier-maché, and were not a big improvement over earlier models. Oscar Franz describes them in his *Complete Method for Horn*:

Mutes made of wood or pasteboard are...employed by placing them inside the bell, but their use is not very convenient as they must be held in place by the hand. In these echo effects, the purity of intonation must be carefully considered, especially as some intervals become higher and others lower. As this impurity is detrimental to the effectiveness of the echo, the lips must force those notes which are too low and relax upon those which are too high.<sup>17</sup>

The musical effects created by Wagner were also used by other German romantic composers. The following examples illustrate muted passages in works by Gustav Mahler and Richard Strauss.



Ex. 7. Muted horn passage from *Symphony Number 5* by Gustav Mahler.



Ex. 8. Muted horn passage from *Don Quixote*, op. 35, by Richard Strauss.



The passage from *Don Quixote* must be played fortissimo and “brassy,” an effect which could not be produced properly by hand muting. Even today, players need a special “loud” mute for this passage.

The muted passages found in the works of Strauss and Mahler are numerous and, in fact, more numerous than muted passages found in works by most twentieth-century composers. Exceptions to this last statement would be Schoenberg, Berg, Webern and Bela Bartok.

Schoenberg, Berg, and Webern wrote passages for the muted horn which are probably some of the most difficult ever written. All three composers wrote muted horn parts at extreme dynamic levels and in the extreme registers of the instrument. The following solo passage from the first act of *Wozzeck* by Alben Berg is typical.



Ex. 9. Muted horn passage from *Wozzeck*, Act I, bar 239.

Even more challenging is their writing for a section of horns. In this difficult passage from *Passacaglia* by Webern, horns I and III and horns II and IV play in unison. Already difficult on the open horn, this is more taxing when muted, even if the players used identical horns and mutes.

In F

1. 2. m. Dpt.

3. 4. m. Dpt.

Ex. 10. Muted horn passage from *Passacaglia*, Op. 1. 4th bar of 6.

It is fortunate for horn players that the music of these composers has never been popular with audiences. Although Berg’s operas are enjoying some artistic success, most works by these three composers have



relatively few performances.

The compositions of Bela Bartok, on the other hand, have remained popular with audiences, and the hornist will note his generous usage of the muted horn. Bartok's writing for muted horn may be exposed, but it is far more idiomatic than the muted writing by Schoenberg, Berg and Webern. The biggest problem to be solved by the player is the sudden or almost immediate change from open to muted or vice versa.

*French Romantics and Impressionists.* Works by the French romantic and impressionist composers abound with writing for muted horn. They are, however, different from the German passages. The French passages more often evoke a far-away, distant quality, rather than the "steely," edge-like sound of the German romantics. These passages were also much easier to play with the hand-mute technique. An echo was the desired quality, which made hand-muting ideal. Therefore, mutes never gained favor with the French players. The following illustrations are typical of French muted passages.

Très lent et très retenu jusqu'à la fin  
In F  
(sourdines)

ppp (sourdines) 1. pp 3. pp

Ex. 11. Muted horn passage from *Prelude to the Afternoon of a Faun* by Claude Debussy.

en Fa  
cor | Solo

pp (sans d'écho)  
prenez le doigté un demi-ton dessus

Ex. 12. Muted horn passage from *The Sorcerer's Apprentice* by Paul Dukas.

*Twentieth Century.* During the first quarter of the twentieth century, composers used the muted effect quite often. However, most players were still using the hand instead of actual mutes. This tradition survived well into the middle of the century. The late Wendell Hoss, one of America's well-known hornists, mentioned to the writer that non-transposing mutes were little used and that players chiefly depended on hand-muting or the transposing type mute.<sup>18</sup> Mr. Hoss mentioned that the first big innovation in non-transposing mutes was a design by Parduba in New York. A set of these mutes was made for Bruno Jaenicke and the Schultz brothers, who were all members of the New York Philharmonic



horn section during the 1920's. The mutes were made of brass and weighed about four pounds, which is quite heavy by today's standards. They were conical in shape with an inner shaft which was adjustable in length for tuning purposes. The inner shaft consisted of two parts, an upper part which protruded from the upper end of the mute and a lower part which fit into the upper part as in the following illustration.



Fig. 5. Inner shaft of the Parduba mute.

The lower part of the shaft also had notched rings around it for reference in correct pitch placement. The upper section, with lower section attached, could be pulled from the neck of the mute to produce different tone qualities.

With the adjustable inner shaft, these mutes were supposed to be able to produce a mellow, plaintive quality as well as a coarse, raspy sound. However, Mr. Hoss mentioned that they tended to be coarse, loud-sounding mutes. Despite their sound quality, they were a big innovation and seem to have affected the design of all succeeding mutes. Gunther Schuller mentioned to the writer that these mutes were still being used by horn players in the Metropolitan Opera as late as 1960.

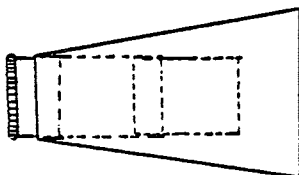


Fig. 6. Parduba Mute, cross section.

Although Parduba mutes were a breakthrough in the design of non-transposing mutes, they were never made in great quantities, and most players never came into contact with them. For professional players there was little to choose from in the way of a mute, and many players designed their own from various materials such as bottles, gourds, the common papier-maché, and wood. Because of this, there was never a great deal of consistency as far as muted sound, even with players in the same horn section. There were attempts by a number of players to manufacture their own design, but none of them enjoyed the success of Frank de Polis.

*de Polis Mute.* Frank de Polis was born in Sulmona, Italy, in April of 1891, and studied trumpet initially before switching to the horn. He at-



tended Rome University where he continued further study on the instrument before coming to America. After his arrival in the United States, he studied with the long-time principal horn of the Philadelphia Orchestra, Anton Horner. After serving with General Pershing's band during World War I, de Polis played in some of the leading movie houses in New York City. In 1921, he became assistant principal horn of the Cleveland Orchestra, and later played with the Philadelphia Orchestra and the Fox Theatre Orchestra. In the 1940's, he was a member of the Radio City Music Hall Orchestra and the ABC Radio Orchestra.<sup>18</sup> He began making mutes after experiencing dissatisfaction with what was then available. He experimented with various designs until he got the results he wanted. His colleagues were impressed with the quality of his mutes and began requesting them for themselves. The mutes can generally be described as being a cone on top of a short cylinder with an inner shaft running from the open top to the bottom of the mute. They were all made of fiberboard with a thin wooden bottom. Figure 7 is a cutaway diagram of this mute.

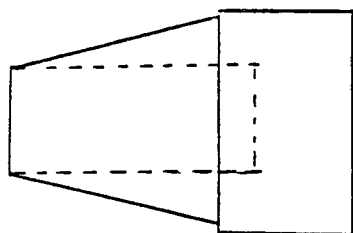


Fig. 7. de Polis mute.

The mutes became very popular with orchestras such as the Philadelphia Orchestra and the NBC Symphony which had their entire sections use them. At the time of his death in 1962, de Polis' mutes were probably the most popular of any in use and the design has been widely copied.

Although maintaining the same general shape, his mutes often differed with regard to specific dimensions. Figure 8 shows the differences within the basic design. These variations were necessary due to the differences in the design of horns for which the mutes were made. For example, Figure 8C was designed specifically for the large-belled Conn 8D horns used by the Cleveland Orchestra horn section.

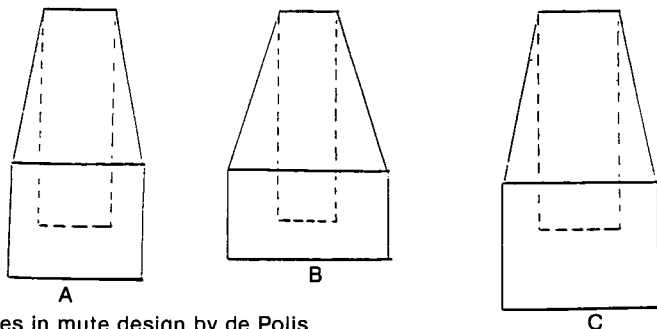


Fig. 8. Variances in mute design by de Polis.



After de Polis' death, the mutes were manufactured for a number of years by Ted Griffith, a trombonist with the Toronto Symphony, who had worked with de Polis. Lack of time forced Mr. Griffith to stop producing the mute and to sell the production rights to Walter Lawson and William Cook of Aulos, Inc., in Baltimore, Maryland.

*Other Contemporary Designs.* The de Polis Mute has remained one of the most popular designs with professional players, but several other mute makers deserve mention. Horn mutes by the Humes and Berg Company are some of the most popular mutes sold. Their availability and very reasonable cost have made the mutes one of the most widely used in America, especially by younger students. According to Milan Yancich, Carl Geyer designed this mute which was first manufactured in 1942. The Humes and Berg mute has the same basic design as the de Polis mute, although its upper cone part is made of molded fiberboard. Like the de Polis mute, it also has an inner shaft and a wooden bottom.

Lorenzo Sansone (1881-1975) designed and manufactured three different non-transposing mutes. One had a simple cone shape, much like a trombone straight mute. Another was made of spun aluminum and could be tuned by turning the screw mechanism at the top of the mute.

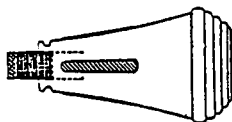


Fig. 9. Cross section of a Sansone aluminum mute.

Sansone's third, and most successful design was similar in shape to the de Polis mute, although it had an inner shaft that could be pulled out to adjust the pitch. It was also made of fiberboard, including the bottom. The mute was last manufactured and sold by the Giardinelli Band Instrument Company of New York City.

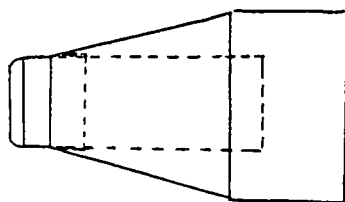


Fig. 10. Cross section of Sansone fiberboard mute.

In surveying today's professional players as to their mute preference, the name Eugene Rittich of Toronto, Canada seems to be mentioned more than any other. Mr. Rittich has been for many years Co-Principal of the Toronto Symphony and his experimentation with mutes began as a result



of his dissatisfaction with what was available.

He began working in 1962 to try and achieve better intonation and response from the then popular cone on cylinder mute shape. This failed to produce the results he wanted, so he experimented with a simple cone shape which achieved better results. Before long, he was receiving so many requests for copies of his design, that he decided to produce them for sale. Since that time (1967), he has worked to find the best combination of the many variables found in a mute's dimensions. These include taper and length of the cone, top hole diameter, diameter of the inner cylinder, placement, width, and thickness of corks, and the materials from which the mute is made.

The Rittich mute has an adjustable length inner cylinder for fine tuning the mute to any horn. Although this feature isn't new, it is probably the most successful application of a tunable mechanism on a mute to date. The success of his design is evident by the large number of copies being presently produced by other manufacturers.

*Conclusion.* Changes and improvements in mute design have usually occurred because of dissatisfaction with what was currently available. Continuing research to improve the various playing qualities of present designs will always be greeted with much enthusiasm by all players.

## NOTES

1. R. Morley-Pegge, *The French Horn* (London, 1960), p. 139.
2. Heinrich Domnich, *Méthode de Premier et de Second Cor (The French Horn)* (Paris, 1808) trans: Morley-Pegge (London, 1960), p. 139.
3. Ibid.
4. Ibid.
5. Ernst Ludwig Gerber, *Neus Historisch-Biographisches Lexicon der Tonkünstler* (Leipzig, 1813), ii, p. 439.
6. Ibid.
7. At the open end of an air column containing a standing wave, the air is moving in and out of the open end, and its motion actually extends a little way past the end. This makes the tube appear longer than it actually is by an amount called the *end correction*. John Backus, *The Acoustical Foundations of Music* (New York: W.W. Norton, 1969), p. 65.
8. Joseph Frohlich, *Zeitschrift für Instrumentenbau*, vol. 6, p. 325, quoted in R. Morley-Pegge, *The French Horn* p. 140.
9. Edvard Bernsdorf, *Universal-Lexicon*, p. 225.
10. Frederic Duvernoy, *Méthode pour le Cor*, Gravée par Mme. le Roi (Paris, 1803).
11. Domnich, *Méthode de Premier et de Second Cor*.
12. François Dauprat, *Méthode de Cor alto et Cor Basse* chez Zetter et Cie (Paris, 1824).



13. François Dauprat, *Méthode*, Part II, pp. 151-152, trans: Birchard Coar, *A Critical Study of Nineteenth Century Horn Virtuosi in France* (DeKalb, Illinois, 1952), p. 87.
14. Pierre Joseph Emile Meifred, *Méthode de Cor Chromatique ou à Pistons*, chez S. Richault (Paris, 1841).
15. Meifred, *Méthode*, Part II, p. 42, trans: Coar, *A Critical Study*, p. 122.
16. Horace Fitzpatrick, Letter to the Author, March 3, 1977. Dr. Horace Fitzpatrick is a noted horn historian who has greatly researched the development of the natural, valveless horn. He has published a number of articles and a book on the subject and is very active in teaching the natural-horn technique at Oxford and the Guildhall School of Music in London.
17. Oscar Franz, *Complete Method for Horn*, (Carl Fischer, New York, 1906), p. 59.
18. Hoss, Letter to the Author, March 9, 1977.
19. Norman Schweikert, Letter to the Author, September 7, 1976.





# Corrigenda to “Some Observations on Bach’s Use of the Horn”

(*Horn Call Annual* No. 1 p. 59)

by Bertil H. van Boer, Jr.

Modern word processing technology is both a wonder and a curse with respect to the transferral and preservation of data; a wonder in that material can effortlessly be stored, edited, and revised without the cumbersome process of rewriting the material, and a curse in that the material thus accumulated can occasionally be omitted by means of some electronic glitch. In the case of my article “Some Observations on Bach’s Use of the Horn,” one of these unexpected gremlins deleted portions of edited footnote text during the transferral process from one disk to final copy. Without the missing material below, the footnotes of the article led to several misquotations of cited material, mainly of Thomas MacCracken’s important article on Bach’s brass instruments published in the *Bach Jahrbuch* 1984. The present author deeply regrets any misunderstanding that might have been caused by this technical problem. The endnotes of the article should be corrected to read as follows:

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 stemming from a misidentification of the ancient Roman instrument, though its identification as a horn is given in Curt Sachs, “Die Litui in Bachs Motette ‘O Jesu Christ,’” *Bach Jahrbuch* (1921): 96-97. An engraving of the instrument called a *lituus*, an ancient Roman trumpet, in Johann G. Walther’s *Musikalisches Lexikon* of 1732 erroneously substitutes a picture of the Roman *cornu*, a curved conical-bore instrument called a *Halbmond* in eighteenth-century Germany.
6. Arthur Mendel, “On the Pitches Used in Bach’s Time,” *Musical Quarterly* 61 (1955): 334. This would involve adding small tuning bits to the mouthpipe to compensate for larger discrepancies, though minor differences in overall pitch would have been difficult to compensate for, given the lack of tuning slide, first invented by Werner and Hampel c. 1753.
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. See, however, Note 21. The art of the Dresden horn player can be seen in a series of eighteen concerti for first and second horn by various composers active in and around Dresden; these works, seven of which have been recorded (Barry Tuckwell, London 417 406-2) include works by Knechtel, Röllig, and Graun. They are preserved in manuscript at Lund University in Sweden.



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. If one accepts that the horn and clarino were different instruments, despite their equal registers, then the amount of time needed to put the first down and take up the second would still be more than that allowed between the two movements.
26. See Charles Terry, *Bach's Orchestra* (London, 1932), 44 and 191. See also Janetzky, 97. This designation of pitch does not, of course, have anything to do with C alto horns, *per se*, but rather is only an indication that the parts were to be performed as written at sounding pitch.
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 a theory currently in vogue that these parts were performed on a cornetto because "the name on the partes [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 Cantata *BWV 68*, where Bach writes "Corne" and specifies cornetto later on; MacCracken, however, notes that the distinction that Bach makes between the two instruments in this work undermines this solution. To expand this explanation to include all of Bach's non-transposing parts is, of course, absurd, as MacCracken notes, calling it a "sehr verführerische Lösung [a very misleading solution]." He further notes that Bach seldom uses an obligato cornetto without the accompanying trombones and never in the manner of a tromba da tirarsi.
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; for facsimiles of the horn part of this extremely difficult part, see Janetzky, 85, MacCracken, 85, and *infra*.
30. See Note 27. Though Bach seems clearly to indicate a separate instrument, the range of the part is more in line with that of a *Zink*, or cornetto, yet, as MacCracken has noted, such a solution is contrary to Bach's nomenclature and apparent separation of instruments. A horn cannot, of course, be ruled out entirely, since the range of the part corresponds nicely with that of Cantata *BWV 109*, a high and extraordinarily difficult part which is expressly meant for a most accomplished clarino player, most likely performing on a "Corne du chasse" in C *basso*. See Harnoncourt, Notes to *Cantatas BWV 65-68* (Telefunken 6.35335EX), 14 and Note 34.
31. In the compilation of Table 1, which was derived from the printed parts in both the old and new Bach editions, several items were used to determine the pitch of the horn intended: the range of the parts, the best possible harmonic series, the highest and lowest notes, the amount of chromaticism, the lengths and numbers of the factitious or problematic notes, and the instruments available at that time. Thus the horn in Cantata *BWV 105*, No. 5 is listed as in E-flat, although it is perfectly playable in B<sup>b</sup> *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 at St. Thomas Church) and thus it is written in non-transposing notation. The range (up to transposing g'') lies well within the range for horn in E<sup>b</sup> of that period; similar works such as those by Zelenka (*Capriccio* No. 1, horn in D), Telemann ("Steinmetz" Concerto in D, ca. 1740), Knechtel (Concerto in E<sup>b</sup>, ca. 1735 from the Lund manuscript), and Johann Stamitz (Symphony in E<sup>b</sup>, ca. 1749) all ascend up to that note (g''), as do several works from the latter part of the century such as Mozart's *Duos for*



*Two Horns* KV<sup>a</sup> 496a and Haydn's trio *Pietà di me*, both for horns in E<sup>b</sup>. MacCracken's contention that Bach's horns of the period were notated, with a few exceptions, only in the keys of G and F (p. 65) and his apparent surprise that there are no parts for the most "common" horn keys of E and E<sup>b</sup> (p. 67 "Es gibt keine Partien, die ein Horn in E oder Es vorschreiben [There are no parts that require a horn in E or E<sup>b</sup>]..."), is understandable considering the fact that he does not consider the possibility that the parts in those keys could have been written in a non-transposing notation to avoid exceeding the arbitrary upper limit of *d'''* that Bach seems to have placed upon his transposing notation; this traditional explication of the horn's use, which also appears in both Terry and Barbour, 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 as well as Note 27. The *tromba da tirarsi* explanation is, of course, the best compromise solution to the large number of chromatic notes that would ordinarily be virtually impossible to obtain on a horn in transposing notation. If, as noted before, the concept of non-transposing notation is accepted — a concept which would automatically include key signatures with accidentals and sounding pitch, and which would also maintain the upper "limit" of *d'''* — then the compromise solution is no longer necessary.
34. Autograph in the Bach Archive at St. Thomas, Leipzig; reproduced in facsimile in Janetzkysky, 85 and MacCracken, 85. See Note 29.
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'''*). Zelenka's *Capriccio* in A Major ascends to sounding *b-natural'''* (= transposing *d'''* for Horn in A, which substantiates the upper limit of *d'''* found in Bach's horn parts).
38. See Sachs, 96-97 and Note 3. 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 part of the eighteenth century it referred more to the latter. MacCracken (p. 77-78), citing musical "evidence" that the autograph (facsimile *NBA*, Ser. III, No. 1, x), written for two *litui* and Bach's normal brass choir of cornettos and trombones, is written out in C (which he subsequently calls instruments in "Kammerton C") while a second version dating from the last years of Bach's life (facsimile *NBA*, Ser. III, No. 1, xi) uses only *litui* in B<sup>b</sup> in a notation that contains a key signature, thinks that Bach means for them to be trumpets. In support of his contention and against the use of B<sup>b</sup> horns, he cites the conflicting nomenclature of the *lituus*, and the differences in transposition between the various parts. This reasoning is, however, specious; MacCracken has ignored the obvious fact that the first version is written in transposing notation (regardless of the fact that the *litui* are "ohne Tonartenvorzeichnung [without designation of key]") while the second version is simply in non-transposing notation. This difference in notation has in reality no bearing *per se* on the instruments intended, and further, cannot be used as an argument in favor of trumpets in B<sup>b</sup> (instruments to which that author admits [p. 78<sup>99</sup>] Bach may not have had access). Given the fact that both Sachs and Fitzpatrick (p. 55f) have found several contemporaneous sources which specifically equate the *lituus* with the Waldhorn, and that the Kürzinger references dates from a period a generation later, there is no reason at present to doubt that the *lituus* was indeed a horn of some type in B<sup>b</sup>.



39. Fitzpatrick, 222. MacCracken, 76-78 argues against the use of horns in this key altogether, remarking (78<sup>79</sup>): "Als praktische Notlösung hätte man deshalb diese Stimmen den Hörnern übertragen, auf denen sie vermittle des nach Bachs Tode in Übung gekommenen Handstopfen eine Oktave tiefer gespielt werden konnten [As a practical necessity, one could therefore have transcribed these parts for horns, upon which they were able to be played an octave lower by means of the handstopping technique that came into practice following Bach's death]." In his recording of *BWV 143* (Telefunken 6.35653EX), Harnoncourt uses B<sup>b</sup> 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. These "practical solutions" ignore the fact that B<sup>b</sup> basso horns were uncommon instruments up through the end of the century.
40. Cf. Heinrich Domnich, *Méthode de Premier et Second Cor* (Paris, 1807), 13; Fitzpatrick, 222. Domnich calls the B<sup>b</sup> basso crook "seldom used save for grave and serious music." While numerous Jagdhörner in B<sup>b</sup> *alto* from Bach's time have survived (see, for instance, one in the Musikinstrumentmuseum, Basel, and Deutsches Museum, Munich), there are none in basso; moreover, among the surviving Inventionshörner with complete sets of crooks, the B<sup>b</sup> basso crook appears only in 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 B<sup>b</sup> *alto* horn in Cantata *BWV 14* include Bach's own rubric "tromba" pencilled 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 involves their performance *basso* using hand-stopping as a substitute for the three trumpets of the presumed original: "Diese Partien [waren] ursprünglich für drei Trompeten und nicht für drei Hörner gedacht...da Bach in keinem einzigen anderen Werk drei Hörner...fordert, während es die übliche Anzahl für seinen Trompetenchor ist [these works are meant for three trumpets not three horns because Bach demands in no other work three horns...although this is the normal number used for the choir of trumpets] (p.78). With respect to *BWV 14*, the notation in the autograph score is not carried over into the autograph parts, as MacCracken duly admits; indeed, as Smither notes (p. 147), Bach clearly labels the entire brass part "Corne par force," i.e., a *Jagdhorn*. Thus, it is more logical to assume that the final notation in the last movement is merely an indication to change pitch or crooks (more likely the former, since Bach clearly designates the part as a non-tunable *Jagdhorn*), rather than some sort of change of type of instruments. Further, MacCracken's explanation that the lack of corroborating indications in the autograph parts of this cantata which would substantiate the added rubric "Tromba" of the score was due to "mündliche Anweisungen bei den Proben [an oral declaration of his intentions at a rehearsal]" is on face value purely speculative and should not be taken as "incontrovertible" evidence against the horn. Without further information on the particular performances of this cantata, the rubric "tromba" should probably be taken as an alternative instrument, to be performed by Bach's principal clarinet if he was for some reason unable to negotiate the high and difficult horn part. But Bach's access to B<sup>b</sup> trumpets too is in doubt; see MacCracken, 65f. As for *BWV 143*, though this work may originally have been composed as early as 1708 in Mülhausen, according to Dürr, and thus originally contained three trumpets (the key of which, however, has not yet been determined), Bach, in his Leipzig revision of 1735, clearly and unmistakably writes on the *surviving scores* "Corni da caccia," thus making any arguments over which instruments he intended at that point moot. It should also be noted



that *BWV* 46, No. 3 composed as early as 1723 is for horn in B<sup>b</sup> *alto*, indicating that Bach had access to at least one instrument in that pitch.

42. See J. F. B. C. Majer, *Museum musicum theoretici 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 one 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; along with the implication that it is becoming more commonplace, not that it has replaced the C alto horn.
44. Fitzpatrick, 77. This author does, however, note that this is only his personal preference. In a private conversation with the present author, he admitted that either *alto* or *basso* were possible on the horns of the period, and that the *Affekt* of the work admits to either.
47. Domnich, 13; Fitzpatrick, 146; see also Valentin Roeser, *Essai d'Instruction a l'usage de ceux qui composeut pour la Clarinette et le Cor* (Paris, 1764; reprint ed. Geneva, 1972), 18. Domnich gives the range of the C alto horn as from *c* to *a*", as does Roeser. This suggests that even as late as 1805, his students could have performed the first movement of *BWV* 65.
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 in the higher partials 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, although this should not be taken as by any means conclusive. There is nothing that would contradict the last meaning; MacCracken (p. 62) accepts this as the most workable solution: "Da präzisere organologische Informationen fehlen, möchte ich behaupten, daß von Bach *Corno da tirarsi* genannte Instrument im Grunde genommen das gleich wie seine *Tromba da tirarsi*, also eine Zugtrompete von der Art des überlieferten Exemplars von Veit darstellt [Because more precise organological information is lacking, I would like to maintain that the instrument called by Bach *Corno da tirarsi* is basically the same as his *Tromba da tirarsi*, that is, a slide trumpet of the [same] type as seen in the surviving examples by Veit]."
55. Baines, 180. See also MacCracken, 62; and Morley-Pegge, 143. This problem was discussed at some length with the present author by Stuart Frankel following a lecture on the subject given at the annual meeting of the American Musicological Society in New York in 1978. The latter also postulates the existence of cylindrically-shaped crooks as a possible solution to the *da tirarsi* question, though he errs in saying that he thought 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. MacCracken feels that no tuning slide he knows of could be pulled out enough to function as a *corno da tirarsi*.



58. After Karstädt, 88. Karstädt's original list of notes is incomplete, lacking the low *g* and several of the *higher partials*. The *a'* is an implied factitious note in BWV 109, No. 1 if the horn is pitched in F. It would have been obtained by lip-ping down the *B<sup>b</sup>*, itself an imperfect and only infrequently used partial (see Example 5). The partials above the eighteenth (*d'''*) are found in the non-transposing parts.





# Further Observations on Bach's Use of the Horn: A Reply to Bertil H. van Boer, Jr.

by Thomas G. MacCracken

I greatly appreciate Professor van Boer's willingness to provide corrected notes for his article "Some Observations on Bach's Use of the Horn," published in last year's **Horn Call Annual**, and I am glad to accept his explanation and apology for the circumstances which resulted in the publication of a different version of his text. Because my own article on Bach's use of brass instruments has appeared only in German translation, and moreover in a journal with limited circulation among performing musicians ("Die Verwendung der Blechblasinstrumente bei J.S. Bach," *Bach-Jahrbuch* LXX [1986], 59-89), I would like to take this opportunity to comment on a few issues which Professor van Boer raises in his article and about which we continue to disagree in our interpretation of the available evidence.

The most important of these points concerns the use of transposing and non-transposing notation, and the possible use of non-harmonic tones, in Bach's parts for brass instruments. Through extensive study of the original manuscript scores and parts to Bach's cantatas, I have discovered that when he wrote for an instrument called *Corno* (at times spelled *Corne*, with the plural being *Corni* in either case) he sometimes notated the part in question at sounding pitch and sometimes used transposing notation. By far the majority of transposed parts are for Horn in F or G, while a small number of others call for Horn in D, A, or B<sup>b</sup>. In these transposed parts Bach never wrote notes above the 18th partial (written d''') and he consistently avoided the use of non-harmonic tones, with the very occasional exception of written b', c<sup>#</sup>''', and e<sup>b</sup>''' used as ornamental or cadential leading tones. (The chromatic pitches f<sup>#</sup>''' and g<sup>#</sup>''' do not count as non-harmonic tones since they were routinely obtained from the sharp 11th and flat 13th partials, respectively, as shown in van Boer's Example 4.)

As for the untransposed horn parts, one might at first assume that they were simply intended for Horn in C. However, apart from Cantata 65 (and one movement in Cantata 16) these parts conspicuously do not observe the limitations of overall range, and of available pitches within that range, which characterize Bach's writing for horns in other keys. Rather, they either make frequent or prominent use of non-harmonic tones, or contain



abnormally high notes, or contain a combination of these features.

From this evidence I believe it is possible to draw two main conclusions. The first is that Bach's horn players normally had access only to instruments (or crooks) in F and G, with occasional opportunities to use ones in C, D, A, and B<sup>b</sup>. On the other hand, the total absence of parts using any other transpositions very strongly suggests that horns in other keys (notably E and E<sup>b</sup>) were not available to them — even though such instruments might at first glance seem well suited to certain pieces, and even though horns at these pitches may have been very common in other places or at other times.

Secondly, because Bach carefully and consistently observed certain technical limitations when writing transposing horn parts, I believe that the several dozen untransposed horn parts which do not conform to these restrictions were intended for an instrument other than the natural horn — again regardless of what other composers may have expected from their players, especially in the second half of the 18th century, after the introduction and development of classical hand-horn technique. This distinction seems particularly sensible since we know that an instrument especially well-suited for playing non-harmonic tones was in fact available to Bach in Leipzig, namely the *corno da tirarsi* ("slide horn"), which he called for by its full name in three cantatas (BWV 46, 67, and 162). Although no such instrument answering this description survives today, and it is not easy to imagine how a necessarily cylindrical slide section of tubing could have been fitted to the continuously conical horns of Bach's period, nevertheless it is clear that the composer was acquainted with some kind of instrument for which the name "slide horn" seemed to him an appropriate designation. At this point the most we can say is that it must have been similar in musical function, if not perhaps in construction, to the better-known *tromba da tirarsi*, or slide trumpet, which is likewise named in three of Bach's compositions and which was also used by his Leipzig predecessor, Johann Kuhnau.

In short, I believe that untransposed parts entitled *Corno* which contain notes outside the natural harmonic series of C should be regarded as parts for the *Corno da tirarsi*, even if they do not say so explicitly. Professor van Boer, in contrast, asserts (p. 64) that untransposed horn parts in as many as 50 individual movements are "in" some particular key ranging from B<sup>b</sup> alto to C basso. What he actually means is that in his opinion it would be possible to play these parts on a natural horn pitched in one of these keys (often by making considerable use of non-harmonic tones or by using notes above the 18th partial); yet precisely because these parts are untransposed, we lack the most obvious and fundamental piece of evidence needed to support a claim this was in fact Bach's intention.

It seems to me that Professor van Boer's theory requires one to believe some or all of the following propositions: (1) that a hornist reading from an untransposed part could play notes (both at the top of his range and as non-harmonic tones) which Bach carefully avoided in transposed parts for



the same instrument; (2) that when writing for horns in D, F, G, A, and B<sup>b</sup> Bach sometimes treated them as transposing instruments and at other times did not, in order “to avoid exceeding the arbitrary upper limit of d” that Bach seems to have placed upon his transposing notation” (Note 31); (3) that Bach therefore sometimes (but not always) expected his horn players to transpose at sight by any of several different intervals while reading from parts written out at sounding pitch; and (4) that upon occasion Bach undeniably wrote transposed parts for horns in these five keys but for some reason never did so when he needed horns in E or E<sup>b</sup>. For my part I find these notions both inherently implausible and unsupported by either musical or documentary evidence, and I therefore question whether it is not Professor van Boer’s hypothesis, rather than mine, that “does not reflect a realistic knowledge of the instruments and crooks available to Bach or the concept of non-transposing parts” (Note 31), and “has ignored the simplest and most obvious solution” (p. 64) to this problem.

With specific regard to Bach’s possible use of Horn in B<sup>b</sup>, the main point I tried to make in my article was that the source material for each of the pieces in question contains significant ambiguities, enough in all cases to suggest at best a cautious attitude toward the availability of such instruments. After reading even the revised text of Professor van Boer’s Notes 38-40, however, I find that he has not clearly understood several of the reasons for my reservations, which I would therefore like to clarify here.

First, in discussing the motet BWV 118 he has confused two different objections which I raised, one having to do with terminology and the other with pitch standards. In the original version of this work the instrumental accompaniment is scored exclusively for brass instruments: two *Litui* (whose parts are notated in C major) plus a quartet consisting of cornetto and three trombones (whose parts, like those for the choir, are written in B<sup>b</sup> major). Now, in 18th-century Germany the term *Litui* could mean either horns or trumpets, so there is certainly room for disagreement here. But even if these are horns they are probably not B<sup>b</sup> horns, despite what one might think from an initial inspection of the score. The reason for this involves the complexities of instrumental pitch at that time, which typically involved a kind of double standard.

What Professor van Boer does not seem to realize is that Bach’s trombones were tuned to organ pitch, which in Leipzig was a whole tone above chamber pitch, to which the rest of his orchestra tuned. When Bach used trombones in combination with woodwinds and strings their parts were invariably transposed down a step, since a trombonist’s B<sup>b</sup> was the same as an oboist’s C. Both trumpets and horns, on the other hand, were treated by Bach as chamber-pitch instruments — meaning that on an instrument said to be in C, written C matched the oboe’s C. And this is precisely what we find in the score for BWV 118, where the quartet of cornetto and trombones, playing as always at high (organ) pitch, would have read their parts in B<sup>b</sup> major and thereby sounded in what any other in-



strumentalist would have called C major by reference to the prevailing (lower) chamber pitch. I am therefore convinced that the *Litui* in this piece, regardless of whether they are horns or trumpets, ought to be described as instruments in C rather than B<sup>b</sup>, because to their players the piece itself was in C major.

I willingly concede, however, that this same explanation does not work for Bach's later, revised version of BWV 118, in which the cornetto and trombones have been replaced by a four-part string ensemble, doubled by three oboes and a bassoon. In this case the strings, winds, and voices would almost certainly have performed in chamber-pitch B<sup>b</sup> major, and the *Litui* would have had to be crooked a whole tone lower in order to play in the same key while reading their parts in C major (since, contrary to Professor van Boer's assertion [Note 38], these parts are still written in transposing notation relative to the rest of the ensemble). My point remains, however, that there are at least two reasons — involving terminology and transposition practices, respectively — to doubt that this work was originally conceived for Horns in B<sup>b</sup>.

Fortunately, the remaining cases are rather less complicated. In Cantata 46 the brass-instrument part is entitled *Tromba o Corno da Tirarsi*, and while this rubric is arguably ambiguous as to whether the trumpet mentioned as the first alternative should or should not be provided with a slide, surely it is quite clear that Bach expected the alternative horn-type instrument to be so equipped. Thus, although the third movement of this work does indeed use B<sup>b</sup> transposition (unlike the first and last, which are untransposed), the choice of terminology leaves little room for doubt that the composer did not intend this aria for an ordinary natural horn.

In Cantata 14, the first and last movements are transposed for an instrument in F and marked *Corne*, while the second movement is written in B<sup>b</sup> transposition. In the score, though not in the part, this line is marked *Tromba* in several places during the second movement. Perhaps Bach did indeed later change his mind and decide to use horn throughout the piece; but it is also possible that while copying out the part he absent-mindedly forgot to write *Tromba* at the start of the second movement. This is not so difficult to imagine when one realizes that Bach nowhere indicated to the player the necessity of changing from an F instrument (or crook) to one in B<sup>b</sup> at this same point — surely an even more crucial piece of information if wrong notes were to be avoided in performance.

In the case of Cantata 143, an early work written before 1714, Professor van Boer's claim that "Bach, in his Leipzig revision of 1735, clearly and unmistakably writes on the surviving scores 'Corni da caccia,' thus making any arguments over which instruments he intended at that point moot" (Note 40) is simply incorrect. Not only is there no evidence for a revision (or even a performance) of this work in 1735, but there are in fact no surviving scores or parts for BWV 143 from Bach's lifetime, let alone in his own hand. Thus, while the oldest extant copy of this piece, dated 1762, does indeed specify "3 Corn[i] da caccia," we cannot be sure this was the com-



poser's original specification. Moreover, even if this score is a scrupulously accurate copy of the lost original, the fact that in 1714 Bach based his scores on (and tuned the strings of his church orchestra to) high organ pitch — contrary to his later practice in Leipzig — means that these putative horns would have been in chamber-pitch C, just as I have argued for BWV 118 above. One's suspicions about this piece are further strengthened by observing that Bach nowhere else calls for a group of three horns, whereas this is the normal number for his trumpet choir. For all these reasons, then, I believe Bach originally wrote Cantata 143 for three trumpets in chamber-pitch C.

In conclusion I would like to offer, and comment briefly on, a revised version of Professor van Boer's Table 1. Unfortunately, the recent reprint of his article fails to correct a considerable number of misspellings found in the original publication under the heading "Bach's Name." Moreover, while this table "was derived from the printed parts in both the old and new Bach editions," (Note 31), mine is based on a comprehensive study of the original manuscripts, albeit by means of microfilms and published facsimiles rather than at first hand. As a result I am able to provide additional information showing whether a given permutation of the name *Cor-no* is found in Bach's own composing score or in the performance parts; in the latter case I also note whether the composer himself or one of his student copyists is responsible for the term used, based on an examination of their handwriting. Finally, instead of giving the (often hypothetical) "Key" of a particular horn part, as Professor van Boer does, I indicate the actual transposition found in the original manuscripts, including mention of cases where the horn doubles the sung chorale melody and therefore has no line of its own in the score. To save space I have omitted the dates of composition, work titles, and titles of individual movements, which he helpfully includes. However, a number of his dates are in error and should be emended as follows:

<i>List</i>	<i>BWV</i>	<i>Van Boer</i>	<i>Correction</i>
41	233	1726?	c. 1737
42	195	1728?	after 1737, maybe 9/11/1741
44	112	4/8/1730	4/8/1731
45	140	11/25/1730	11/25/1731
50	143	1735?	before 1714
52	212	8/30/1724	8/30/1742
57	100	1735-37	1732-35

The main usefulness of our combined tables, it seems to me, is in showing that Bach's terminology for the horn, for all its variability, does not correlate with chronology, musical function (i.e., paired or solo obbligato writing, or doubling of a chorale melody), or especially with transposition choices. In addition, my scribal analysis reveals that in at least eleven cases Bach himself wrote out an untransposed horn part containing



technical features which he elsewhere carefully avoided, and yet gave this part a title lacking the key words *da tirarsi* to indicate the use of an instrument equipped with a slide mechanism. For me, the logical conclusion is that Bach was simply somewhat nonchalant about nomenclature for the horn, for example in choosing between the Italian term *Corno da caccia* and its French equivalent *Corne du chasse*. Ultimately I find an hypothesis based on this type of inconsistency far more acceptable than the assumption (implicit in Professor van Boer's proposals) that Bach inconsistently observed and ignored certain norms of instrumental technique and notational practice. We must remember that most of these cantatas were produced at the rate of one per week, under circumstances that urgently required Bach to develop an efficient and easily-understood system of putting the notes in front of his players. Surely it is our task to discover the logic of that system rather than to accept explanations which posit arbitrary and inconsistent operating procedures on the part of a musician who was not only a superb composer but also a practical and experienced ensemble director.

### NOMENCLATURE AND TRANSPOSITION IN BACH'S HORN PARTS According to the Original Manuscript Sources

<i>Number in van Boer's Table 1</i>	<i>BWV</i>	<i>Name in original MS part</i>	<i>Copyist of MS part</i>	<i>Transposed or not</i>	<i>Name in Bach's autograph score</i>	<i>Trans- posed or not</i>
1	208	—	—	—	2 Corni da caccia, 2 Corni, Corno 1 + 2	F
2	1046	—	—	—	2 Corni di caccia, Corno: 1 + 2, Corni, Corne	F
3	24	Clarino	A	no	—	no
4	136	Corno	A	1: A 6: no	—	—
5	105	—	—	—	Corno	no
6	46	Tromba o corno da tirarsi	1: JSB 3 + 6: A	1 + 6: no 3: B <sup>b</sup>	[Part not named]	—
7	95	Corno	A	no	—	—
8	162	Corno da tirarsi	JSB	no	—	—
9	109	Corne du Chasse	JSB	no	[part not in score]	—
10	89	Corne du Chasse	JSB	no	—	—
11	60	Corno	A	D [sop. clef]	—	—
12	40	Corno 1 + 2	A	1 + 7: F 3 + 6 + 8: no	7: 2 Corn [3 + 6 + 8: only one horn, no separate line]	1 + 7: F
13	65	—	—	—	2 Corn, 2 Core du Chasse, Corni	no
14	73	Corno	A	no	—	—
15	83	Corno 1 + 2	A	1: F 5: no	— [5: only one horn]	—



<i>Number in van Boer's Table 1</i>	<i>BWV</i>	<i>Name in original MS part</i>	<i>Copyist of MS part</i>	<i>Transposed or not</i>	<i>Name in Bach's autograph score</i>	<i>Trans- posed or not</i>
16	67	Corno [+ da tirarsi:	A JSB]	1: A 4 + 7: no	Corno [4 + 7: no separate line]	1: A
17	107	Corne da caccia	JSB	no	—	—
18	178	Corno	A	—	—	—
19	78	Corno	A	no	—	—
20	99	Corno	JSB	no	—	—
21	8	Corno	B	no	—	—
22	114	Corno	1: JSB 7: A	no	[no separate line]	—
23	96	Corno [with alt. part for Trombona	B JSB	no yes]	[no separate line]	—
24	115	—	—	—	—	—
25	26	Corno	JSB	no	[no separate line]	—
26	116	Corno	JSB	no	[no separate line]	—
27	62	Corno	B	no	[no separate line]	—
28	91	Corno 1 + 2	A	G	Corno 1 + 2, Corne 1 + 2	G
29	124	Corno	JSB	no	[no separate line]	—
30	3	Corno	JSB	no	[no separate line]	—
31	125	Corno	B	no	—	—
32	1	Corno 1 + 2	A	F	—	—
33	128	Corno 1 + 2	1: A 5: B JSB	G no yes	[parts not named]	G
34	68	1: Corne 5: Cornetto	JSB JSB	no yes	—	—
35	205	—	—	—	2 Corni da caccia, Corno 1 + 2, Corni	D
36	79	Corno 1 + 2	A	G	Corn 1-2	G
37	16	Corno da caccia	JSB	no	[1 + 6: no separate line 3: part not in score]	—
38	88	Corno 1 + 2	C	G	[parts not named]	G
39	27	Corno	C	no	[no separate line]	—
40	52	Corne 1 + 2	C	F	Corne 1 + 2	F
41	233	—	—	—	—	—
42	195	Corne 1 + 2	JSB	G	[parts not named]	G
43	174	Cornu d'caccias	D	G	2 Corni da caccia	G
44	112	Cornu 1 + 2	1: D? 5: JSB	G	2 Corni	G
45	140	Corno	1: K 7: JSB	no	[no separate line]	—
46	232	Corne da caccia	JSB	D	Core da caccia, Corne	D
47	213	Cornu 1, Corn: 2	1: E 13: JSB	F	2 Corni da caccia	F
48	248/IV	Cornu da caccia 1 + 2	C1 = E C2 = F	F F	2 Corni da caccia	F
49	14	Corne	JSB	1 + 5: F	1 + 5: Corne	1 + 5: F
		[+ par force:	?)	2: B <sup>b</sup>	2: Tromba	2: B <sup>b</sup>
50	143	—	—	—	—	—
51	118	—	—	—	version A: due Litui version B: due Litui, Lituo 1-2	B <sup>b</sup> B <sup>b</sup>



<i>Number in van Boer's Table 1</i>	<i>BWV</i>	<i>Name in original MS part</i>	<i>Copyist of MS part</i>	<i>Transposed or not</i>	<i>Name in Bach's autograph score</i>	<i>Trans- posed or not</i>
52	212	—	—	—	16: Corne de chasse 18: Corne	G D
53	250	Corne 1 + 2	JSB?	G	—	—
54	251	Corne 1 + 2	JSB?	G	—	—
55	252	Corne 1 + 2	JSB?	G	—	—
56	1071	—	—	—	—	—
57	100	Corne 1 + 2	JSB	G	2 Corni	G
58	Anh.27	—	—	—	—	—
59	Anh.28	—	—	—	—	—

## NOTES:

1. "Original MS part" means a part prepared by Bach or a student assistant. Abbreviations used to indicate the copyists of these parts are as follows:

JSB = J. S. Bach

A = J. A. Kuhnau (formerly "Main Copyist A")

B = C. G. Meissner (formerly "Main Copyist B")

C = J. H. Bach (formerly "Main Copyist C")

D = S. G. Heder (formerly "Main Copyist D")

E = Anonymous "Main Copyist E"

F = J. L. Dietel (formerly "Main Copyist F")

K = J. L. Krebs

2. A dash in the columns pertaining to either the parts or the score of a given work, or both, means that no original manuscript material survives. Compositions for which both the original score and the original parts have been lost (BWV 115, 143, 233, 1071, Anh. 27, and Anh. 28) are known only through later copies not written by Bach or under his direct supervision. Because these sources may not accurately reflect Bach's nomenclature and/or transposition practices, they are not included here.
3. "[No separate line]" means that the horn only doubles choral soprano line, and hence has no line of its own in the score.





## Professor van Boer Replies:

Professor MacCracken's response to my article "Some Observations on Bach's Use of the Horn" (*Horn Call Annual* I [1989], 59-83) is welcomed as a means of initiating a debate and, hopefully, stimulating additional research on one of the most complex and heretofore unresolved issues surrounding Bach's instrumentation. Particularly useful are the clarifications of his own article, "Die Verwendung der Blechblasinstrumente bei J. S. Bach," in addition to the table of nomenclature and transposition based upon his study of facsimiles and microfilms of the sources and a useful list of correction to some of the dates. This material provides information which, as he notes, serves as a good supplement to my original table by presenting much appreciated source-critical information.

Professor MacCracken's observations are both useful and logical, providing alternative views and raising a number of questions which are crucial to the eventual resolution of this controversy. Since some of these issues involve analysis of both the data presented and the conclusions drawn in my article, it is necessary at this juncture to make a few further comments in order to clarify my main thesis and, hopefully, to answer a number of his queries. It is, of course, a given that a number of equally valid interpretations can be drawn from the extant data and that a final resolution will be possible only with further research.

First, with respect to my thesis on the non-transposing parts, the list in Table 1 of my article was *not* meant to show which instruments *Bach* intended, but rather *that Bach's parts could be easily performed on natural instruments in the given keys using the performance practices of the period*. The determination of the keys (or crooks) was based upon purely musical and/or technical grounds; the range of the natural instruments as noted in horn treatises of Roeser (1764) and Dörmnich (1807), and the parts involved in each part as compared with those used by Bach in his transposing parts (see p. 63 of my article). My assumptions were that Bach occasionally wrote in a non-transposing notation for some as-yet-unknown reason, that the performers of his time were able to play either transposing or non-transposing parts at will and thus would automatically make the necessary adjustments required in terms of horns or crooks, and that he had available to him, either as *parforce* Jagdhorns or terminally-crooked Waldhorns, a complete set of instruments from C basso to C alto. It must be underscored that these assumptions are based upon general performance practices of the period, not those involving Bach directly. As both Professor MacCracken and I have stated, the evidence of specific horn performance practices in Leipzig and elsewhere is meager or non-existent; apart from secondary references to horn-players at Cöthen (though without any specific reference to Bach or his



music) and Dresden, the existence of a horn (type still unknown) among Reiche's personal effects indicating that he performed on the instrument, the existence of a horn maker, Eichentopf, in Leipzig (though there exists no direct evidence that he provided the instruments used by Bach), and such bits and pieces that can be supplied from marginalia, etc. in the scores and parts (or implied by the music) used and written out by Bach. This makes an exact solution based upon primary evidence difficult, perhaps impossible at present. Therefore, a broader perspective is necessary and was used in my thesis that non-transposing parts were in fact performed upon natural horns.

Professor MacCracken lists four main objections to this proposed solution to the non-transposing parts, all of which are entirely valid and certainly must be answered before my thesis can be considered. In summarized form, they are:

- 1) that a hornist reading from an untransposed part could play notes (both at the top of his range and as non-harmonic tones) which Bach carefully avoided in transposed parts for the same instrument; 2) that when writing for horns in D, F, G, A, and B<sup>b</sup> Bach sometimes treated them as transposing instruments and at other times did not, in order "to avoid exceeding the arbitrary upper limit of d" that Bach seems to have placed upon his transposing notation;" 3) that Bach therefore sometimes (but not always) expected his horn players to transpose at sight by any of several different intervals while reading from parts written out at sounding pitch; and 4) that upon occasion Bach undeniably wrote transposed parts for horns in these five keys but for some reason never did so when he needed horns in E or E<sup>b</sup>: these he seems to have consciously avoided, even though there might have been ample opportunity to use them in various cantatas and though they were commonplace instruments/crooks among Bach's contemporaries such as Telemann.

These concerns form the core of the traditional arguments against Bach's use of the natural horn and in favor of some other instrument, usually thought to be either the tromba da tirarsi or as Professor MacCracken proposes, the corno da tirarsi, for the non-transposing parts. More specifically, is there some evidence in the primary source material which would satisfy the requirements for the use of the natural horn and, at the same time, answer the points raised above and in Professor MacCracken's response?

The first two points revolve around the issues of range and non-transposing versus transposing notation. Here the implications must be examined within a broader context before focusing upon Bach's parts. First, was the writing-out of horn parts in the Baroque period always in transposing notation, or did composers use a mixture of both transposing and non-transposing? If so, did Bach adhere to this convention — that is, did he ever specifically designate a non-transposing part for a natural



horn? If such a part exists, then what is the range of that part in relation to those that are written in transposing notation? And finally, does this putative non-transposing part contain both “notes...at the top of [the] range and...non-harmonic tones?” The first of these questions is easy to answer: both transposing and non-transposing parts abound in the music of the Baroque period in the works of Bach’s contemporaries such as Handel (all parts for horn in D are written in non-transposing notation — sounding an octave lower than written — while those in other keys vary; see, for instance, an example in the *Hallische Handel Ausgabe* Ser. 2, Vol. 13, p. xviii *Watermusic*, horns in F in transposing notation and p. xix, non-transposing horns in D, Telemann, and others (examples can be found in Barbour’s *Trumpets, Horns, and Music*, the Garland series of facsimiles of early Eighteenth-century Operas, etc.). This inconsistent notation is not surprising in an age where the horn was just making its entrance into art music from its outdoors hunting function. Specific evidence that Bach too meant his horn-players to read non-transposing notation can be seen in the part to Cantata BWV 109 (facsimile of the original in Janetzky, 85, and in Professor MacCracken’s article, 85, with a transcription of the opening bars in my Example 5, p. 72 [Illustration 1]). Here Bach clearly specifies “Corne du Chasse,” i.e. a parforce Jagdhorn. The instrumental designation cannot be questioned, nor is there any possibility of some sort of slide-horn or slide attachment implied by Bach’s designation, yet one can immediately see that the part is of almost unplayable difficulty (rising to sounding  $c'''$ ). If the work is taken as being in “C alto,” i.e. as written, then it begins on the awkward eleventh partial ( $f''$ ) and contains a number of  $c'''$ ’s not as passing tones but on strong beats, in addition to non-harmonic factitious notes such as  $e^{b''}$ ,  $a'$ ,  $f'$ , (and later on in the movement a  $d'$ ), all within the ritornello of the movement. It is, in fact, virtually impossible to play in C alto (or as written) without resorting to a valved horn or late eighteenth-century hand-stopping techniques. It does, however, fit more or less within the natural compass of a horn in F (the key of the movement), or C basso. Yet these two keys demand the equivalent of extremely high partials; if in F, it opens on the equivalent to a written  $c'''$  rising eventually to  $g'''$  (= sounding  $c'''$ ), and if in C basso, then the range (up to  $c'''$ !) is beyond the highest note ever written for horn, though it requires only one factitious note (an  $a''$ ). If one uses a natural horn in F (or C basso), then all of the supposedly non-harmonic notes save for one would fit within a designated harmonic series (with an occasional factitious note of the sort generally used by Bach in transposing parts) and thus be natural partials; exactly what one would accept as being normal for an instrument called a “Corne de Chasse” by the composer (cf Example 5, p. 72 of my article). And by using a non-transposing notation, Bach still remains within his upper limit of  $d'''$  (in this case, indicating sounding pitch). I have, as yet, found no other solution that would satisfy the technical difficulties of this part and at the same time remain true to



Bach's own designation. If an instrument such as a corno da tirarsi was meant, why did not Bach designate it (or a more generic term like "Corno[e]" rather than "Corne du Chasse?" Clearly, unless we drastically redefine the term *Corne du Chasse*, an instrument such as a corno da tirarsi cannot be meant by Bach. Here one must accept that at least one of Professor MacCracken's criteria — namely that Bach on occasion resorted to non-transposed parts that included non-harmonic notes and an extended upper range — has been met. With this part, at least, there is evidence that Bach could and did use (and presumably expected his hornists to read) non-transposing notation, and that this part, as written, contains both apparent non-harmonic notes and an extended upper range beyond the upper limit of  $d'''$  used in the transposing parts. Though this may only be an isolated instance that cannot be applied across the board to all non-transposing parts, at least the precedent has been set.

The obvious question contained in the second point above is that of why Bach would write for horns in various keys (D, F, G, A, B<sup>b</sup>, and C) both as transposing and non-transposing instruments, again to avoid exceeding a seemingly arbitrary upper limit ( $d'''$ )? This is certainly a crucial issue that needs to be solved. Concerning the limit of  $d'''$ , this is clearly something that only Bach himself could answer, but which we cannot without some sort of written statement on the composer's part. That this is the case (as it also is in Handel) is apparent from the music itself, yet there is plenty of evidence in the works of Bach's contemporaries such as Telemann (cf. Concerto for Three Horns, up to  $e'''$ ) to indicate that such an upper limit was not widespread. Thus the exact reason for Bach's limitation of horn parts to  $d'''$  must remain unanswered at present. A more pertinent issue, however, would be whether or not Bach ever used both a transposing and non-transposing part in the same work and, if so, how these compare in terms of range and idiomatic horn usage. There are, of course, several such parts to be found in the cantatas. Taking one of these, Cantata BWV 136, for which both Bach's autograph score and a set of authentic parts exist (cf. *Neue Bach Ausgabe*, Ser. I, Vol. 18 Kritischer Bericht, 138; the "corno" part was copied by J. A. Kuhnau with autograph corrections), some conclusions can be drawn which will address points two and three above. The opening movement, "Erforsche mich, Gott," requires a horn pitched in A; it is written out in transposing notation with a range of written  $c'-c'''$  (= sounding  $a'-a'''$ ). In the sixth movement, the chorale "Dein Blut, der edle Saft," however, the horn part is written *colla parte* with the soprano line; in the authentic parts this is in non-transposing notation, causing some questions to be raised as to instrumentation by the editors of the volume (Kritischer Bericht, p. 138). They came to the conclusion that, in the face of no contradictory evidence, the non-transposing part was to have been played by the same instrument as the transposing, e.g. a natural horn in A, a conclusion that is supported by the fact that the chorale has the same upper range as the



first movement (sounding  $a''$  = written  $c'''$ ) and all of the notes fit within the harmonic series for the horn in A. While again, this may not pertain to each and every case, the precedent has been set, and it is clear from at least this work that Bach not only used two forms of notational practice simultaneously, he required his performers to read them. With respect to the upper limit  $d'''$  set by the transposing parts, a majority of the non-transposing ones, which generally follow the soprano or cantus firmus line, do not in fact always have an excessive range even when read as transposing parts, rarely even approaching let alone exceeding  $d'''$  in the equivalent harmonic series. Instead, it seems likely from the evidence that the use of such a convention may indeed have been a circumstantial side-effect to a more specific practice, i.e. notating all parts that double a specific vocal line (as many of these non-transposing ones do) at sounding pitch, relying upon the performers to make the necessary adjustments automatically.

The final point, why Bach would have ignored such well-documented “preferred” horn keys as E and  $E^b$ , is a difficult one to answer, at least without any contemporaneous references. At this point, I cannot say why this is the case, especially since numerous concerti by his contemporaries do in fact use these keys. There is no reason that Bach should have avoided horns in these pitches, and, indeed, they might have added some very complementary effects to the orchestration on a number of occasions. The obvious answer is that Bach did not have access to instruments or crooks in these keys, though, given the apparent availability of virtually every other documented horn pitch in the transposing parts, such a lacuna seems anomalous. But perhaps one could draw some sort of inference with the instrumentation in Bach’s *Magnificat*, the first version of which was in  $E^b$  (including  $E^b$  trumpets), but which was later extensively revised and transposed to D Major. Here, the unavailability of the  $E^b$  trumpets is often cited as the reason for the revision, yet this supposition alone does not answer why Bach so extensively altered the work. For example, why did he remove the soaring cantus firmus solo trumpet line from the “Suscepit Israel?” It could just as easily have been transposed down a half-step as been removed. And why did Bach bother to retain the  $E^b$  Major version, if the lack of trumpets was the only hindrance to performance? The only other answer that comes to mind — admittedly highly speculative — is that trumpets (and perhaps horns) in this key (and E) were felt by Bach to be acoustically problematic (quite possibly due to the problem of tuning the instruments with the organ or other woodwinds/brass), which precluded their use in any soloistic capacity (but perhaps not occasionally as a part that would double the voice, as is implied in my Table 1). But this is entirely speculative and a definitive conclusion of the  $E^b$ /E question will require much more research before any sort of accurate picture can be drawn. But with respect to the issue at hand, the question is moot. I do not say that Bach used E or  $E^b$  horns (or



didn't), but merely that some parts (notably Cantatas 3, 8, 24/3, 27/1, 40/8, 67/4 & 7, 73/1, 114 124, and 140) fit within the range and harmonic series of those instruments. A small semantic difference, perhaps, but one which is relevant. The use of the E<sup>b</sup>/E horn in transposing notation is not the point, since Bach clearly did not write for them, yet this does not in and of itself preclude their availability in some other capacity.

Professor MacCracken's preference for the most equitable solution to the problem of Bach's non-transposing horn parts is the mysterious *corno da tirarsi*, which, according to the extant parts, must have been chromatic in the lower partials to some degree. There are, however, several things about this seemingly improbable instrument that should be mentioned. First, since we do not have any surviving examples of this instrument — it is known *only* from three Bach cantatas (BWV 46, 162, and 67) all dating from around 1723-24 — therefore, it is a solution that cannot yet be tested. This means, of course, that Professor MacCracken's proposal is entirely possible, even feasible, and should not be ruled out even if alternatives such as I propose are considered. But it is indeed singular that, if this was Bach's instrument of choice, he did not call for it more specifically, particularly in places such as BWV 136 where both transposing and non-transposing parts exist. Second, a supposed generic name like "Corno" used with such frequency simply does not explain the extremely few authentic mentions of this instrument by its full title. Indeed, even those are subject to closer scrutiny; as mentioned in my original article, the earliest cantata to use the *corno da tirarsi*, BWV 46 dating from 1 August 1723, only mentions it as an *alternate* to the *tromba da tirarsi*, as if it were an experimental instrument used for the first time. The fact that no further reference in the sources to the *corno da tirarsi* beyond the following year exist would seem to indicate that it was not widespread, and that its success was questionable. Third, as I mention, the most likely solution to the *corno da tirarsi* problem from a constructional point of view is that of a terminally-crooked Waldhorn equipped with a slide-crook — a true conical parforce *corno da tirarsi* is not only "not easy to imagine," it is impossible — which, because of the unwieldy playing positions of the time, would have been subjected to considerable stress and friction. This alone would have caused some practical performance problems, regardless of the sound quality of the instrument.

In short, when contrasting the two theories of natural horn versus *corno da tirarsi* when trying to determine which instrument performed Bach's non-transposing parts designated for "Corno," it becomes a matter of applying a paraphrase of Occam's Razor; that the natural solution would tend towards the simplest explanation. Far from being "inherently implausible and unsupported by either musical or documentary evidence," the natural horn solution seems to me to be the simplest means of solving the problem. It requires only that a performer such as Reiche be able to read both transposing and non-transposing notation, something that is



supported by the sources for works such as BWV 109 and BWV 136. It presupposes that a horn-player of Reiche's caliber would be able to perform with facility in the higher clarino register of the horn when the occasion demanded, even though most of the parts only make use of the unique sound quality of the softer Waldhorn, lending support to the often simple, cantus firmus upper vocal lines. This does not by any means rule out the possibility of the corno da tirarsi. But there is ample support both within Baroque music in general and Bach in particular to suggest that a conventional instrument such as Waldhorn or Jagdhorn could fulfil the function of the parts labelled "Corno[e]" by the composer.

With respect to horns in B<sup>b</sup>, Professor MacCracken's comments and clarifications of the textual ambiguities of his article (caused, no doubt, by the translation process) are indeed welcome. There are, however, a number of issues about which we seem to have been at cross purposes. First, the real question surrounding the brass instruments in BWV 118, whatever the prevailing tuning of the instruments in Bach's Kapelle, lies in the identification of the term *litui* (*lituus*). From his explanation of the differences between chamber and organ pitch, both versions of this motet use instruments pitched in two different keys, C and B<sup>b</sup>. The contention that the *lituus* meant either a horn or trumpet appears first in 1763, thirteen years after Bach's death, as I stated in my Note 38. The major reference from Bach's lifetime and one which he would have known is the 1732 dictionary by Walther, which mistakenly calls the instrument a *Heereshorn*, a circular horn similar to the Roman cornu. Both Sachs and Fitzpatrick have cited relevant references wherein the *lituus* is identified as "vulgo Waldhorn," and yet I know of no similar references to trumpets from the same period. Since this instrumental designation is an anomaly, and since Bach often called for both trumpets and horns by their proper names, it is safe to assume that an unusual instrumental type was meant. I agree, of course, that Bach did not originally conceive of the parts in this work for a B<sup>b</sup> brass instrument (of any type), but certainly the revision does call for one, and the most likely candidate is a conical-bore B<sup>b</sup> alto horn-like instrument called a *Halbmond*, abundant examples of which still exist in various museums around Europe.

Concerning the rest of the works that list B<sup>b</sup> horns, I concede that the third movement of BWV 46 is clearly meant for a corno da tirarsi (or tromba da tirarsi as an alternate), though the use of transposing notation for this section (as opposed to the two outer movements in non-transposing notation) is unusual. Indeed, here too may be an example of Bach requiring his performers to read both, adjusting their instruments accordingly. Unlike the chromatic, non-transposing outer movements, the part in this aria would seem to be idiomatic for the regular horn throughout, making it playable on any natural instrument, were it not for some extremely peculiar notes that appear on occasion. Two passages call for the non-traditional factitious notes of *f'* and *a'* which clearly delineate the slide



function (as does the frequent use of the  $b^b$  on a strong beat). This somewhat awkward style of part writing seems to indicate some insecurity on Bach's part in writing for the instrument, almost as if he were not quite sure of the capabilities of the instrument at hand, which in turn implies that it was relatively new and untried. In the case of Cantata BWV 14, a look at the autograph score indicates to me that the designation *Tromba*, which appears in several places, in the putative horn part of the second movement seems to be added at a later time (which would account for its not being entered into the original parts). Here, I think that both Professor MacCracken and I are correct to some degree; a reasonable solution is to suggest that Bach, after composing this difficult clarino-register part, had some doubts about its performability on the high  $B^b$  horn, substituting the trumpet as an alternative. Thus the part might well be read "corne o tromba" indicating that both instruments are acceptable. Here, one must acknowledge that sufficient ambiguity remains to make the original designation problematic. In Cantata BWV 143, it would seem that both Professor MacCracken and I are speaking of two different issues. His concern is over what Bach originally intended when the work was first written in Weimar in 1714 — i.e. the normal choir of three trumpets, probably in chamber-pitch C. My point, however, involves a current performance practice of the work according to the surviving sources. As he points out, the oldest copy of the work *does* call for "Corn[i] da caccia" in  $B^b$ , and thus there can be no doubt about the instrumentation as the sources exist *at present*. While it is certainly necessary at some point to reconstruct what may have been Bach's original intentions — I have no qualms about accepting that he originally required three trumpets in C — if one is to perform the work today according to the extant sources, then one must use three horns. Further, my argument is really directed towards the alto-basso controversy; namely, that even in 1762 as well as in Bach's time, the normal practice would have been to perform them in high  $B^b$ , not  $B^b$  basso as Harnoncourt does in his recording of this work. Here I see no real contradictions in both our points of view since we are tackling different issues. It is to be hoped that an accurate reconstruction of BWV 143's original form can someday be undertaken; in the meantime, we must interpret the work according to those sources that we have.

To summarize, I find that many of Professor MacCracken's ideas are worthwhile in both raising important issues that still need solution and, hopefully, this debate will stir some further much-needed research in Bach's performance practices involving the horn. I agree completely with his statement that Bach was a gifted, talented composer who, under pressure of a rigorous workday schedule that required him to compose constantly and deal with the vagaries of a continual regimen of performances and rehearsals, was extremely adept at making his music fit the circumstances. And while it is possible, even likely that many of Bach's attempts to solve everyday musical problems are a matter of speculation,



certainly some logical solutions, such as the ability of his horn-players to read non-transposing as well as transposing notation and thus be able to perform apparently chromatic horn parts on natural instruments, must be entertained and explored.

Illustration I. Original horn part for Cantata BWV 109 showing label "Corne du Chasse" and with factitious notes indicated by arrows.

11-13

Corne du Chasse



# CORRESPONDENCE

*Editor's Note: As a matter of public record and information to readers, it seems wise to review the selection procedure for articles published in this Journal. Upon receipt of a scholarly work, an editor reads the article to determine if it meets technical and formal requirements. The article is then submitted to a jury of three persons with eminent credentials appropriate to the subject matter for critical evaluation. The identity of the jury panel is never revealed to the author. The referees then either disapprove publication, approve publication, or approve publication with stipulations of changes to be incorporated in the text. No article escapes this scrutiny. As a case in point, an article submitted by a member of the Board of Referees must also pass through this procedure. Two authors in this issue serve as Referees; but their own submissions had to endure through this process and in some cases required extensive rewriting before being accepted by the jury. The object of the process, of course, is to assure academic integrity and impeccable scholarship.*

I have just completed reading the first edition of the **Horn Call Annual**, and I want to congratulate you on the quality of the articles included. You have included a comment on the Table of Contents page stating that "The **Horn Call Annual** solicits the submission of scholarly articles dealing with the horn." I consider the choice of articles in this, the first edition of a new venture, to be an excellent choice. The level of research seems to be excellent, the introduction of information seems thorough, and all the articles should have a high degree of interest to horn players around the world.

I consider the addition of this refereed journal to be one of the most important projects developed by the IHS and, also, one that will be of great value to the musical world in general. I am therefore very pleased to note the high quali-

ty of the first edition — one that sets the desired precedent for articles included in future editions. I look forward to the next edition of the **Horn Call Annual** with great expectations.

Sincerely,  
Paul Anderson  
(Past President, IHS)

★ ★ ★

Many thanks for the excellent first **Horn Call Annual**. Let me do some comments on two articles included. The first is the article about the Mozart concertos. There are some corrections necessary. My book *Das Horn bei Mozart* doesn't include "some chamber music works" except the duets for two horns. Brian Ernest Thompson should know that *Idomeneo*, *Re di Creta* and *Così fan tutte* are operas by Mozart. If he compares the different editions, he should not



quote Pizka (pp. 14 & 15) but Mozart's autograph. I didn't edit the Mozart concertos, but I have published Mozart's handwritings (autograph) in facsimile.

Brian Ernest Thompson's article is absolutely high interesting. But one question: Why do so many hornplayers look for Mozart's articulation marks etc.? Is it enough just to follow "original" markings? Can we arrive at the "absolute correct" Mozart interpretation? Yes, we can, but within certain limitations established by the language barrier. Mozart composed from the view of the southern German-Austrian dialect of the German language, which means not sharp, sticky accents in words, softer attack, but still very clean, phrasings running with the words, scales like two slurred and two separated notes combined. Not to forget the natural horn aspect: some notes couldn't be slurred together (with the legato bow) on the natural horn because of the smear effect between some open and some "muted" tones, but they can be slurred superbly on the modern valve horn; better on the F than on the B<sup>b</sup> horn. How to play the Mozart? Listen to the best Mozart singers in the world, try to imitate them, take back your EGO, don't make a show out of the Mozart concerto, just serve for the genius. That's it, but misunderstood by most of the soloists. MOZART first, then YOU, not the opposite way.

A short remark for Bertil Van Boer's article about "Bach's Use of the Horn:" Has nobody considered that even in Bach's time

hornists used a higher horn for lower pitched parts, like the G-natural horn for very high parts in D, the A<sup>b</sup>-crook for very high parts in E<sup>b</sup>? Try it and see the result. It's the same as the modern double horn was built for.

All together, the **Horn Call Annual** provides essential information for the horn playing world; the handy format fits into the horn case easily, fits between the pages of the hornpart of a symphony on your music stand, so you can read and enjoy yourself even during boring recording sessions, or boring rehearsals with incompetent conductors. Congratulations Paul, for your excellent work.

COR-dially Yours  
Hans Pizka  
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D-8011 Kirchheim  
West Germany

★ ★ ★

...Now finally to get to what I'm really writing to you about: the **Horn Call Annual**. Your first edition of it is superb. I was particularly surprised and delighted to find that the first article is by Brian Thompson, who studied horn in my home studio during his high school years, 1975 through '78. He did his college undergrad studies with Jim Winter at Fresno State, and is working on a doctorate at Iowa State with Paul Anderson. Interestingly, Brian's dad, Ernie Thompson, a clarinetist and high school music director, was a student at San Francisco State College (now University) in an



ensembles program (winds) that I directed. That was back during the mid-fifties. I get to feeling kind of ancient when I realize that some of my students who are now working on doctorates, or are playing in symphonies in various parts of the world, are the children of students I had 30 or 40 years ago. Anyway, I found Brian's article very interesting, thoroughly researched, and well deserving of being first in a series of what I'm sure will be highly distinguished writings.

The other two, Decker's Discography of Farkas, Chambers and Jones recordings, and van Boer's Observations on Bach's Use of the Horn, are also excellent. You and Johnny Pherigo are off to a great start in this project. Congratulations!

Sincerely,  
S. Earl Saxton

★ ★ ★

Here is the copy of the corrected footnotes which we spoke of (and I promised to send you) some time ago. I've sent the offending disk to our computer people to see if anything can be salvaged. The **Horn Call Annual** article was the least of the problems; I lost one chapter to a book I'm currently working on in addition to the only drafts of two other articles. These got messed up enough so that I cannot even get them onto the screen, let alone copied off. Living with technology can be interesting (as in the Chinese curse: "May you live in interesting times."). I am still thinking about a public disk burning...

Cordially,  
Bert van Boer

★ ★ ★

Earlier this month I received from Prof. van Boer the corrected text of selected end notes from his article, together with a (second) letter of explanation and apology. I assume that you have also received the new notes by now and are planning to include them in your next issue....

That said, however, I would like to offer the enclosed reply in the hope that you will agree to print it along with his corrections. In it I discuss briefly both the central interpretive issue on which Prof. van Boer and I continue to disagree, and a number of details regarding the possible role of Horn(s) in B<sup>b</sup> in Bach's music. Finally, I comment on the somewhat different version of his Table 1 which I have prepared, giving corrected and additional information on the nomenclature of Bach's Horn parts.

Sincerely yours,  
Thomas G. MacCracken  
Assistant Professor of Music  
McIntire Department of Music  
112 Old Cabell Hall  
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