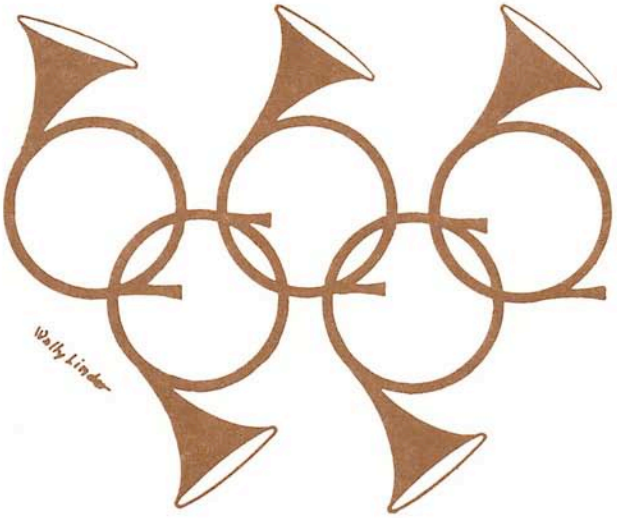
The Horn Call Annual 1991



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

No. 3, 1991

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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.

Clarino Horn, Hand Horn, and Virtuosity in the Late-Eighteenth Century Horn Concerto[1]

by Andrew Kearns

The second half of the eighteenth century has long been recognized as an exciting period in the history of horn playing and horn music. It saw the expansion of the horn's most important role, that of coloring the harmonic and rhythmic background of the Classical orchestra. It was a time of significant innovations in the design and construction of instruments. And it was a time of remarkable expansion of technique by performers who raised horn playing to a level of subtlety and virtuosity that would remain unmatched until well into the twentieth century.[2]

Composers of the period were sufficiently inspired by these developments to create a substantial body of virtuosic music for the instrument. They included the horn as an obligato instrument in opera arias, in small chamber music ensembles, and they occasionally wrote demanding horn parts in their symphonies, but it was the vehicle of the solo concerto in which the new virtuosity of late-eighteenth century horn playing was most characteristically and freely expressed.

Composers of the early eighteenth century had been interested in the horn primarily as an orchestral instrument and often employed a pair of horns in their concerti grossi or as soloists in an occasional two-horn concerto. Solo horns were not infrequently used in obligato accompaniments to arias in opera and church music, but solo concertos were much less common. An important early collection of solo concertos from the second quarter of the century is preserved in the manuscript Kat. Wenster Litt. I/1-17b at the Universitetsbiblioteket, Lund.[3] Most of the composers represented in this manuscript were associated with the court in Dresden, which had become an important center of horn playing during this period. The musical style of the works still shows strong Baroque influences, but many features of the lighter *galant* style are also present. Their most remarkable features are the display of the brilliant clarino technique of their first-horn parts, and, in a few works, the emerging second-horn style with its newly discovered technique of hand stopping.

These works set the stage, in a sense, for the further refinement and development of horn technique within the Classical concerto. The development of the two distinct styles of horn playing, and the way they affected and were affected by changes in musical style in the second half of the eighteenth century, may be observed in the surviving horn concerto

repertory of that period. A particularly important cross-section of this repertory is provided by a group of concertos preserved at the Thurn und Taxis Hofbibliothek in Regensburg, Germany. This collection is of special interest because it has representative works from the entire second half of the eighteenth century, from five concertos written by Franz Xaver Pokorny in the 1750s to a *Symphonie Concertante* for two horns written by Heinrich Domnich early in the nineteenth century. In addition, the relatively high musical quality of most of the works recommends that they be better known to performers, scholars, and listeners.

Music at the Thurn and Taxis Court

The collection of the Thurn und Taxis Hofbibliothek is made up largely of music manuscripts used by the court orchestra of Regensburg between its establishment in 1748 and its disbandment in 1806. During this period the Princes of Thurn and Taxis, founders and administrators of the postal service in the Holy Roman Empire, took up residence in the *Reichsstadt* as the personal representatives of the emperor to the Imperial Diet that met in that city. One result of the prestige brought by the new office was an enhancement of the court's musical life. The orchestra grew from a small ensemble of fourteen players in 1755 to an establishment of fifty or more active musicians during the mid-1780s, musicians who not only presented weekly Thursday afternoon concerts for the court but were also called upon to perform in operas, at meals, in ceremonies, and at church. The economic climate of the late 1790s, however, forced a reduction in the musical staff, and by 1806, when Napoleon's invading armies led to the dissolution of the Holy Roman Empire and the abolishment of the Prince of Thurn and Taxis's special office, the court orchestra had dwindled to twenty-six players.

The *Hofkapelle* was reestablished briefly between 1820 and 1828, when a series of *Gardemusik* concerts were held at the summer palace of Trugenhofen. The repertory for these concerts consisted mainly of wind ensemble music, although orchestral works were performed on occasion.[4]

During its heyday the Regensburg court could boast several outstanding musicians. Chief among them were the celebrated theorist, composer, and violinist Joseph Riepel, the violinist and composer Franz Xaver Pokorny, who settled in Regensburg after a period in Wallerstein, and the court music *Intendant* Baron Theodor von Schacht, who was also a fine composer. The court maintained close ties with the court of Oettingen-Wallerstein in nearby Swabia, where a remarkable school of horn playing had developed. The Thurn and Taxis court was highly influenced by Wallerstein where horn playing was concerned, but the tradition of excellent horn playing at Thurn and Taxis was, to some extent, a parallel development.[5]

The earliest Regensburg hornist known by name is Joseph Vogel, whom the lexicographer Lipowsky calls "one of the foremost players of his time," employed by the court about 1764.[6] Vogel was the teacher of the Boeck brothers, one of the period's leading duos. In 1766 two distinguished hornists from Wallerstein, Johannes Thürrschmidt and Joseph Fritsch, took positions as first and second horn. They were both on leave during a temporary cessation of musical activity at the Wallerstein court following the death of Count Philipp Karl, and while Thürrschmidt would return to Wallerstein after a few years, Fritsch would spend the rest of his life in Regensburg. Thürrschmidt's eventual replacement was Johann Anton Rudolf (1742-*ca.* 1810), who came to Regensburg around 1770. About this time a second pair of players were added: Weiss, a high-hornist about whom I can find no further information, and Joseph Stumm (1757-after 1811), whom Lipowsky identifies as a student of Rudolf. In court documents of the period this second pair is identified as *Orchester-Cornists* as opposed to the first pair of *Concert-Cornists,* a distinction that may also reflect some division of duties between the theater and concert orchestras. Upon Fritsch's retirement in 1785, Stumm became second to Rudolf, and Andreas Miny, who was also active as a copyist, was brought in to fill out the section. Rudolf himself was eventually replaced by Franz Xaver Zeh (1756-after 1811), a pupil of Johannes Thürrschmidt, who was still in the employ of the court with Stumm as his second when the orchestra broke up in 1806.[7]

Other hornists associated with the court can be briefly mentioned. Spilhofer is the name of a high-hornist appearing on a few parts copied during the 1780s, but is otherwise undocumented.[8] The court also employed hunting-horn specialists, and a salary list from 1796 probably includes the names of two of them, Joseph Baader and Ferdinand Bader, who were each designated *Waldhornist*, and thus distinguished from the *Concert-* and *Orchester-Cornists,* who were Zeh, Stumm, Weiss, and Miny. One name is associated with the *Gardemusik* at Schloss Trugenhofen: Joseph Benedikt Dambacher, who played second in 1823.[9]

The manuscripts of ten horn concertos by composers working at the courts of Thurn and Taxis or Oettingen-Wallerstein form the basis of this study. The earliest are five works by Franz Xaver Pokorny (1729-1794), written during his study at Mannheim and subsequent employment at Wallerstein, as the dates on three of the autograph manuscripts show. Two concertos for second horn in E♭ (Mannheim, 9 February 1754) and E (Wallerstein, 19 April 1755), one concerto for first horn in D (undated), and two concertos for two horns in E♭ (Hohenaltheim, 14 September 1754) and F (undated) show the state of horn technique during the 1750s.[10]

From the 1770s and 1780s there are three more horn concertos in manuscript by Wallerstein composers: one for two horns in E♭ by Joseph Fiala (1748-1816), and two for first horn by Antonio Rosetti (1750-1792) — Kaul III/35 and 39 — both in E♭ and the only works in the collection to be preserved in additional sources outside of Regensburg. To these may be

added the *Concerto in E dur per il Corno Primo Principale* by Franz Danzi (1763-1826), a manuscript score copied *ca.* 1790, when the composer was still active at the court in Munich. Finally, the library preserves the autograph score (*ca.* 1780) of the *Concerto per due Corni in E* by Baron Theodor von Schacht (1748-1823), the one work probably composed in and for Regensburg.

To this body of manuscript works may be added two printed editions from the early nineteenth century. A *Concerto Concertant* in E major for two horns by Joseph Reicha (1752-1795) is preserved in a Simrock print dating from 1819 or 1820, a good fifteen years after the death of the composer. Although Reicha had spent some time at the Wallerstein court, the late publication date and the advanced horn technique of this concerto point to his Bonn years in the 1790s as the most likely period of composition. The *Symphonie Concertante* in F for two horns by Heinrich Domnich (1790-1844) was written during his years as a professor of horn at the Paris Conservatoire, between 1795-1816. The copy at Regensburg bears the publisher's imprint on a pasted-on label that shows that it was issued *ca.* 1822. Both the Reicha and Domnich prints may have been acquired by the court for the *Gardemusik* concerts in the 1820s.

Most of the works emanating from the Wallerstein and Thurn and Taxis courts were probably intended for local players. Thürrschmidt and Fritsch were the principal pair of players at Wallerstein during Pokorny's employment there, and some of his concertos may have been intended for them. Thürrschmidt is also known to have inspired some of Rosetti's high-horn concertos. Rudolf was also a player of solo capabilities, and he is known to have been one of the featured soloists in Schacht's *Terzett* for clarinet, horn, bassoon and orchestra, written in 1772. In addition, there are several virtuoso horn passages of concerto-like brilliance in symphonies by Pokorny and Schacht, the parts of which bear the names of the players: Rudolf, Fritsch, Weiss, and Stumm.[11]

Franz Danzi's concerto may have been intended for a Munich hornist: perhaps Franz Lange, the first hornist of the court orchestra, or Carl Franz, Haydn's first hornist at Esterházy for many years and a virtuoso on baryton as well as horn; from 1787 Franz shared the title of *Kammermusicus* with Danzi at the electoral court. Domnich's *Symphonie Concertante,* on the other hand, was probably intended for his students at the Paris Conservatoire. The technical demands of the piece do not exceed the skill expected of a performer who has mastered the course of study set out in Domnich's own tutor, the famous *Méthode de Premier et de Second Cor* of 1807.

An interesting puzzle concerns the rondo movements by Reicha and Domnich, both of which appear to be based on horn duets by Carl Thürrschmidt, the celebrated son of Johannes, published in the *Cinquante duos pour deux cors, oeuvre III*e (Berlin, 1795).[12] Domnich took over No. 18, a 2/4 Allegro, unchanged, merely omitting the repeats and adding a new tutti theme to form the A section of his rondo. Reicha used only the first

eight measures of No. 29, slightly altered, as his rondo theme, part of the second half as a tonic-key extension that appears twice in the movement, and material from Thürrschmidt's Trio as the basis for one of the episodes.

It seems likely that Domnich lifted the duet from one of the French editions of the duos that appeared at the turn of the century. Reicha's movement is more problematic, as the duos were published the year of Reicha's death. It is, of course, possible that both Thürrschmidt and Reicha used a common source, such as a hunting call. But it seems more likely that a borrowing in one direction or the other has occurred here, and such a connection raises the question of whether Reicha's *Concerto Concertant*, with its stunning display of both high and low horn techniques, might have been written for Carl Thürrschmidt and his first hornist Johann Palsa, the most celebrated duo of the eighteenth century.

The Concertos of Pokorny

Pokorny's five concertos are superb examples of the mid-eighteenth century horn concerto. They do not necessarily surpass the sheer virtuosity of works from the Dresden and Bohemian schools, but these techniques are displayed in more imaginative ways, enhanced by a more cantabile style, and presented in a more substantial musical framework. In many details of musical style, they show the strong influence of the Mannheim school in general and of its concerto style in particular.[13] Pokorny's concertos are in the usual three movements: a common-time Allegro, an Adagio or Andante in a contrasting meter, and a Finale consisting either of a 3/8 or 3/4 Tempo di Menuet in the solo concertos or a 2/4 Presto in the two-horn concertos. As a concession to the limitations of the solo instrument, all of the movements are in the tonic major. They all employ the ritornello structure inherited from the Baroque concerto and in most cases the device of a head motive appearing at the beginning of the principal solo sections and ritornellos. It is in the area of horn technique that these works are most interesting, especially in the way they contrast the fully developed clarino style of the first horn with the emerging second-horn style.

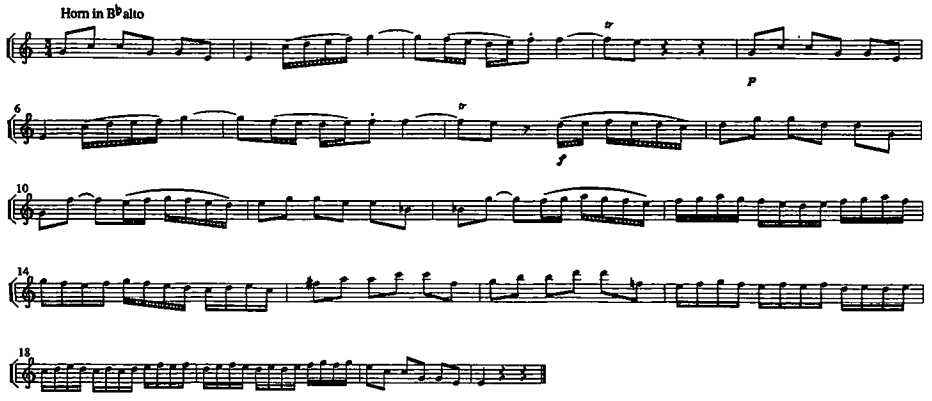
First and Second Horn

It was a widely held belief during the eighteenth century that the entire four-octave range of the horn, which in music of the period extends from written *G* below the second partial to the twenty-fourth partial *g'''*,[14] could only be covered by two players, each specializing in a part of the range. Although music of the early eighteenth century employs pairs of horns, which may take the roles of melodist and accompanist, the mid-eighteenth century saw the solidification of the categories of first and second horn. This was partly due to the development of a distinct second horn style, which made use of several specialized techniques, the most

important of which, historically, was hand-stopping.[15]

First Horn: Clarino Style.

Except where explicit hunting calls and rhythms formed the basis of a horn part, as in the opening of Bach's *First Brandenburg Concerto*, the Baroque horn style was essentially that of the clarino trumpet. The characteristics of the style are florid, stepwise melodies and figures in the diatonic clarino octave between the eighth and sixteenth partials, and fanfare-like arpeggios in both the clarino and the lower octaves.[16] The range rarely goes below fourth-partial *c'* in Baroque horn music; notes above the sixteenth partial are occasionally encountered, but cultivation of the ultra-high partials seems to be a mid-eighteenth century phenomenon.[17] The Baroque clarino horn style may be represented by the solo obligato in the ritornello to the aria "Unsre Stärke heisst zu schwach" from Bach's cantata *Wär' Gott nicht mit uns diese Zeit,* BWV 14 (Example 1). While the key of B♭ alto places this part among the highest sounding horn parts of Baroque music, the written pitch never exceeds *d'''*, the eighteenth partial.



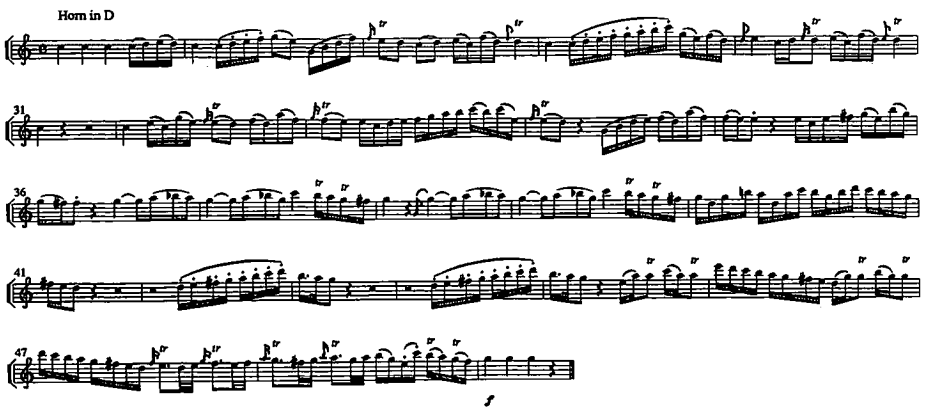
Ex. 1: Bach, "Unsre Stärke heisst zu schwach" from BWV 14. Opening ritornello.

When the horn entered the orchestra at the beginning of the eighteenth century, it was natural that the already fully developed technique of the clarino trumpet be transferred to it essentially unaltered. This technique, described rather late in the period by Johann Ernst Altenberg in his *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (1795), relied on the player's embouchure not only to produce the tones of the natural harmonic series, but also to manipulate those partials that were out of tune with tempered tuning systems. Thus, the in-

tonation of the flat seventh and thirteenth partials, b^{b}' and a'', were controlled by the embouchure, and the eleventh partial was allowed to do double duty for both f'' and $f^{\#}''$. In certain circumstances this technique allowed open partials to be lowered by as much as half a step, and this may explain some of the rare appearances of notes outside the harmonic series in Baroque trumpet and horn parts: a', b', $c^{\#}''$, e^{b}'', and $g^{\#}''$, which would have to be lowered from the seventh, eighth, ninth, eleventh, and thirteenth partials, respectively.[18] While this technique may have undergone some modification in horn playing, there seems to be ample evidence that first-horn players retained it until fairly late in the century, after hand stopping had become prevalent among second hornists.

The essential difference between the clarino technique of the Baroque and the first-horn manner of the mid-eighteenth century is a result of the change in musical style. The slower harmonic rhythm of *galant* music allowed for a more ornate melodic style, with intricate divisions of the beat and many notated ornaments. The triadic, fanfare-like passages in the middle octave tended to disappear or to be transferred to the upper register, as the differentiation in function between first and second horn became sharper. And with this increasing distinction, the upper range of the instrument was extended as high as the twenty-fourth partial.

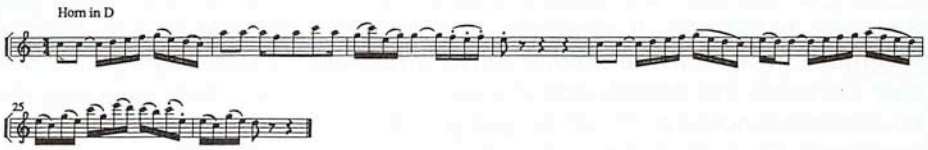
Pokorny's *Concerto per il Corno Primo* in D major exemplifies this mid-century first-horn style. The emphasis is on florid melody and intricate passagework, as is shown by the horn part of the first solo section (Example 2). Much of the step-wise motion of Baroque horn writing is retained. Notable also are the arpeggios in the upper register in measure 40, the figure of two sixteenths followed by an eighth trill beginning in measure 45, and the chain of trills in measures 47-48; the latter two features are clichés found in other mid-century first-horn parts and are probably imitations of violin figurations.



Ex. 2: Pokorny, *Concerto per il Corno Primo.* Allegro Moderato, first solo section.

The absolute command of the high partials required of the performer is illustrated in the above example by the alternation between major and

minor modes occurring in the transition section, which juxtaposes the fourteenth-partial *b-flat''* with the fifteenth-partial *b-natural''* one measure later. The progression of melodies and passagework introduced in the first solo is retained almost intact in the second and third solo sections of this movement, expanded and modified to fit the differing modulatory goals: dominant to relative minor in the second solo section and the tonic key throughout the third solo section. The emphasis on melody and melodically derived passagework is also apparent in the slow movement of this concerto, an Andante poco Larghetto displaying a type of cantabile melody that had only recently emerged in the horn concerto (Example 3).



Ex. 3: Pokorny, *Concerto per il Corno Primo.* Andante poco Larghetto, opening first solo.

The highest note encountered in this concerto is the twenty-first partial of the D horn, *f'''*, the highest written note found in Pokorny's concertos. (It also occurs for horn in E^{b} in Pokorny's *Concerto da Camera* for two horns). The tessitura of the melodies regularly lie between the eighth and sixteenth partials. They are constructed so that they rise rapidly to the upper register, frequently exceeding the sixteenth partial, with extensions into the middle register as low as sixth-partial *g'*, the effective lower limit of the range; at only one place in the second movement is the soloist required to play a lower note, fifth-partial *e'*. The only non-harmonic note is *g-sharp''*, one that is rare, but not unknown in Baroque practice.

Second Horn Style.

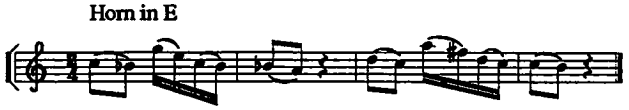
The second-horn style of the mid-eighteenth century may be defined in terms of the expansion and refinement of the accompanying role of the second horn. Specialized techniques, such as rapid arpeggios, wide leaps, and low factitious notes, were used along with the newly discovered stopped notes to produce a variety of figures that could be used as an accompaniment to a first-horn melody or as virtuoso passagework in their own right. The basic tessitura centered around the middle octave, from the fourth to the twelfth partials; the extended range in a solo situation encompassed the second to the sixteenth partials, the range demanded in both of Pokorny's second-horn concertos. Because of this low tessitura, the possibilities for stepwise melody are severely limited, with the result that melodies tend to be short and to lead directly into extended areas of virtuoso passagework. Several figurations are common in Pokorny's second-horn parts: arpeggios in triplet sixteenths, ornamented arpeggios using stopped notes as neighboring tones, and

wide leaps between the third partial *g* and the middle or upper registers in a variety of rhythmic configurations. Typically, passagework based on these techniques is introduced by rhythmic acceleration. (Typical second-horn figurations may be observed in Example 9 below.)

Pokorny's two second-horn concertos in E♭ and E must be placed among the earliest surviving examples of the genre. Only three other second-horn concertos from the 1750s are known to me, and they all are preserved in the manuscript Wenster Litt. I/1-17b (Universitetsbiblioteket, Lund) mentioned above. [19] One of these concertos, thought to be by Anton Joseph Hampl, who has traditionally been credited with the discovery of the technique of hand stopping,[20] makes use of many of the same techniques that are found in Pokorny's works, but in a way that is perhaps less musically satisfying. It contains one unusual passage in the second movement, in which the soloist plays a two-octave descending G-major scale between the twelfth and third partials, a passage that contains the non-harmonic notes *a', f#', d', b,* and *a*. In Pokorny's *Concerto per il Corno Secondo* in E♭, composed at Mannheim 9 February 1754, there is a similar passage in the first movement (Example 4).

Ex. 4: Pokorny, *Concerto per il Corno Secondo.* First movement, mm. 40-42.

This is a remarkable passage to occur in a horn concerto of 1754. The passage in Hampl's concerto, also believed to date from the 1750s, has been interpreted by Rasmussen and Fitzpatrick as evidence of the early use of hand-stopping. The phrasing of Pokorny's passage, which appears in the autograph parts, would seem to support this thesis, as it implies that each note should be clearly articulated. The *d'* also appears in arpeggiated passages in the same movement, leading one to believe that it was producible as a distinct pitch. In classical hand-horn usage, this note could only be produced fully stopped, a whole step below the fifth partial. Hand-stopping is also implicit in the habit of ending phrases on a non-harmonic note, usually *a'* or *b',* and by the close juxtaposition of *b'* and *b♭'* in successive phrases (Example 5).

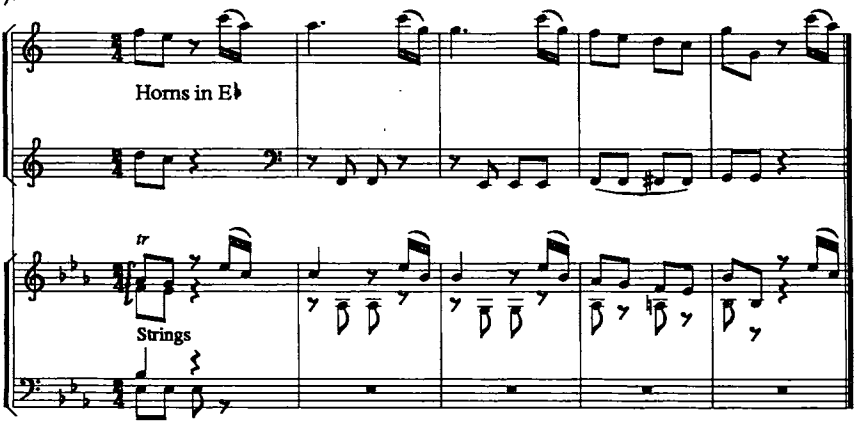


Ex. 5: Pokorny, *Concerto per il Corno Secondo* in E. Andante. mm. 58-61.

Despite the evidence that some form of hand-stopping is required for such passages, it is important to point out that stopped notes are used in these works as the extension of an existing technique rather than as the basis of a new one. With the exception of *a, d',* and *f',* notes that appear in no other movement of Pokorny's concertos, all of the non-harmonic notes

are a half-step below an open partial. They are used to fill in arpeggios, as neighboring and passing tones in virtuoso passagework, and less often as phrase endings. They rarely draw attention to themselves and never seem to have the coloristic significance that stopped notes sometimes attain in later hand-horn music. Passages using stopped notes are infrequent; among Pokorny's horn concertos the scale passage in Example 4 is unique. But it is also a technique that appears in later hand-horn music: similar scales occur in several second-horn parts of the later eighteenth century and are found in the two-horn concertos of Fiala and Reicha.

Even as the upward range of the first horn was extended, so the downward range of the second horn was stretched, or rather filled in, by the cultivation of factitious notes in the lower octave. These notes were produced by lipping down from the third partial, allowing the performer to play *e*, *f*, and *f*♯. The second horn parts of Pokorny's concertos make frequent use of this technique, usually in ascending or descending scale patterns leading to or from the third partial. Whether the hand was used in the bell to help produce or tune some of these notes is an open question; later tutors show these as stopped notes.[21] In any event, factitious notes occur frequently in Pokorny's concertos, often in exposed places, such as the passage in the Finale of the *Concerto da Camera*, where the second horn takes the true bass, an octave below the second violins (Example 6).[22]

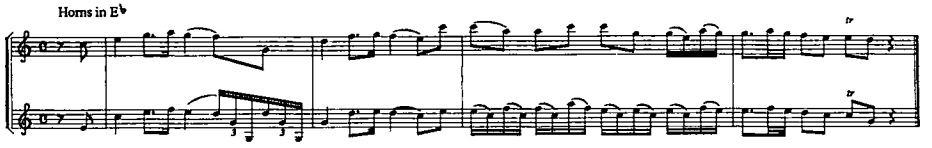


Ex. 6: Pokorny, *Concerto da Camera*. Finale Presto, mm. 47-51.

Two-Horn Style in Pokorny's Concertos

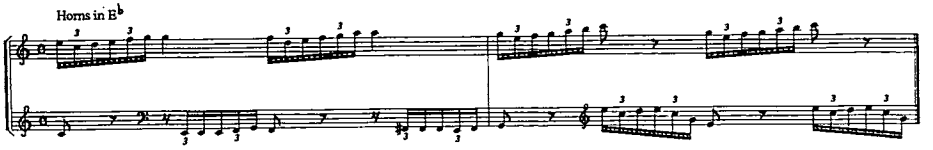
Pokorny's two-horn concertos are perhaps his most successful for the instrument because their combination and contrast of the two styles of horn playing lead to works in which the demands of virtuosity and expressiveness are most flexibly treated. In combining and delineating the styles of first and second horn, Pokorny uses four basic techniques: parallel motion in thirds or sixths, imitation between the soloists, melody plus accompaniment, and contrast of specialized techniques. Of these techniques, the first two are derived from Baroque practice, while the

third is a modification of the second horn's accompanying role. In the following example from the first solo of the *Concerto da Camera*, the parallel melodic motion is interrupted in the first and third measures, where the second horn suddenly takes on the role of accompanist (Example 7).



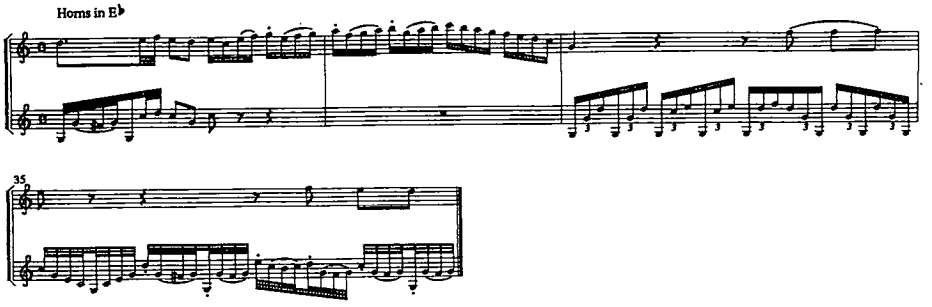
Ex. 7: Pokorny, *Concerto da Camera.* Allegro moderato, opening of first solo (mm. 26-30).

The functions of melody with arpeggiated accompaniment sometimes become quite extended, as in the slow movement of the same concerto. Imitation occurs mainly in the sequences of modulatory sections, the most spectacular examples of which are the sequences effecting the modulation to the relative minor in the first movements of both works. A more unusual example occurs in the first movement of the E♭ concerto, where the higher register of the first horn is answered by the low factitious notes of the second (Example 8).



Ex. 8: Pokorny, *Concerto da Camera.* Allegro moderato, mm. 101-102.

Although extensive solo passages are not found in Pokorny's two-horn concertos, contrast of the first- and second-horn styles does occur within successive phrases in several places (Example 9).



Ex. 9: Pokorny, *Concerto da Camera.* Allegro moderato, mm. 32-35.

The Mature Classical Concertos

The concertos of the Regensburg collection dating from the 1770s and later display many of the features associated with mature Classical

music: the sense of formal balance, a fully developed hierarchical phrase structure, and the functional differentiation between thematic sections of a movement, as well as the harmonic vocabulary, modulatory goals, and orchestration techniques of the later decades.

In the concertos of this period two new types of movements make their appearance: the Romance and the rondo, both based on the principle of a recurring theme separated by contrasting episodes. The Romance, modeled after the French vocal Romance, replaced the second-movement Adagio, with its more intricate melodic style derived from the Italian *opera seria* aria, in many works of the period. With its emphasis on a "very naive and simple style,"[23] the Romance was a particularly apt choice for a horn concerto and became the favored form of slow movement in the concertos of Rosetti and Mozart. Among the works in the Regensburg collection, it is represented by movements in the concertos of Danzi, Schacht, and Reicha. Domnich's slow movement, although not so titled, is also of the Romance type.

The rondo finales of the Regensburg horn concertos show a preference for a simple duple meter. Those of Rosetti and Schacht are 2/4 Allegretto movements, while faster 2/4 Allegro movements end the concertos of Danzi and Domnich. Fiala uses the mixed-meter and tempo type of movement, known today especially through examples from Mozart's violin concertos (k.216, 218, and 219); the rondo theme and first episode are an Andante in 2/4 time that alternates with two Allegro episodes in 6/8 time. The 6/8 "Chasse" rondo, which appears with some frequency in concertos of the 1780s, is otherwise represented among the Regensburg works only as the finale of Joseph Reicha's *Concerto Concertante.* Although the 6/8 rondo was certainly more popular in horn concertos of the period, it was by no means as popular as one might expect and generally appears with greater frequency among later concertos.[24]

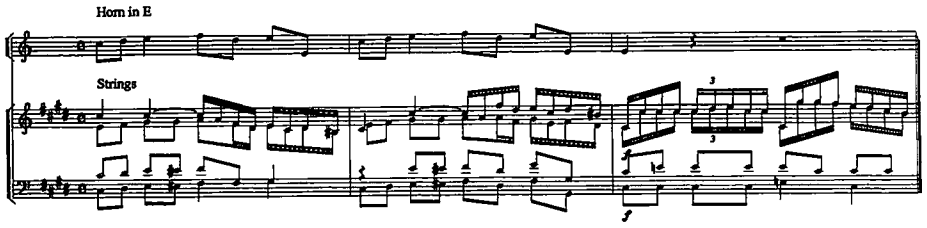
Hand Stopping and the Later Concertos

The technique of hand-stopping was mentioned in Valentin Roesser's *Essai D'Instruction* of 1764, one of the earliest treatises to describe it.[25] Despite the general adoption of the technique during the late eighteenth century, no detailed account of the technique was published until the methods associated with the Paris Conservatoire began to appear during the first decade of the nineteenth century. Of these, Domnich's *Méthode* of 1807 is of special interest for its thorough description of the technique. Domnich describes a basic hand position from which one can lower the tone of an open partial by closing off the bell by varying degrees with the hand. The extensive chart that Domnich provides shows different degrees of stopping from one-quarter to fully stopped. Hand stopping was also used to help tune the partials that were naturally out of tune. Domnich, for example, shows *f''* as a fully stopped note, *a''* as a half-stopped note, presumably lowered from the fourteenth partial. In addition, the hand position allowed the player to raise the pitch of the naturally flat partials

by opening the hand, as in modern horn playing, or even removing it from the bell. The seventh-partial $b^{b\prime}$ is taken in this way as a fully open note.[26] Practical application of these instructions yields three distinct timbres: open notes, partially-stopped notes, and fully-stopped notes, with an infinite gradation of timbres between these positions. Although the ideal during the eighteenth century was the equalization of these difference in timbre, it was recognized that they did exist, and composers often took advantage of the differing quality of the stopped notes.[27]

The profound effect of hand-stopping on horn technique, and indeed on late-eighteenth-century music involving the horn, can hardly be overestimated. Perhaps its effect is nowhere as dramatically apparent as in the instrument's increased modulatory capacity. Modulations in pre-hand-horn music were confined to those keys that could be reached with a minimum of melodic alteration. In the solo passages of Pokorny's horn concertos, for example, only two modulations occur: the modulation to the dominant, which takes place in the passagework of the first solo section by the addition of $f^{\#\prime\prime}$, and the modulation to the relative minor, which typically takes place by a sequence involving the addition of $f^{\#\prime\prime}$ and $g^{\#\prime\prime}$.

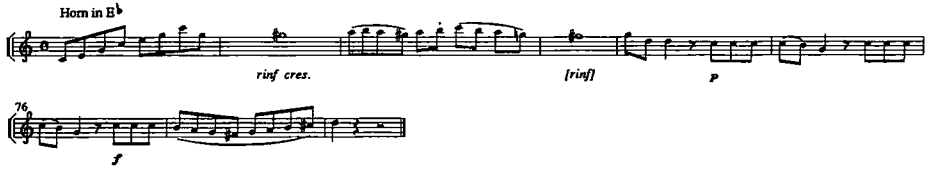
The second horn seems to have presented Pokorny with something of a problem in such places. In the two-horn concertos, the second horn often drops out at the cadences in the dominant and relative minor, or has a greatly simplified accompaniment, because to play effectively in the new key it would have to employ the register already occupied by the first horn. In the second-horn concertos, these modulations are effected by having the second horn play in the range around the twelfth partial, where both $f^{\#}$ and $g^{\#}$ are attainable. But the high tessitura of the second horn often leads Pokorny to drop it to the lower octave after the new key is reached, resulting in a type of cadence in which the soloist assumes an accompanying role to the first violins, a type not found elsewhere in his horn concertos (Example 10).



Ex. 10: Pokorny, *Concerto per il Corno Secondo* in E. Allegro, mm. 60-62.

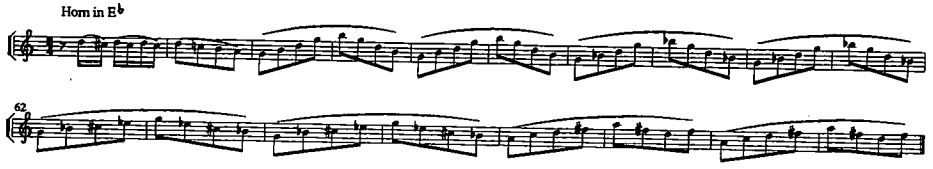
Rosetti and Fiala follow much the same pattern of modulation as Pokorny. The use of hand-stopping allows for smoother transitions in the middle register, as in Example 11, which shows the first-solo transition with its modulation to the dominant from the first movement of Rosetti's *Concerto in Dis*, Kaul III/39. Here the composer dramatically underscores the changing harmonies by emphasizing altered notes: the stopped *rinfor-*

zando $g^{\#}$'' at the secondary dominant of vi, open $f^{\#}$'' at the secondary dominant of V, and scale passage cadencing on the V/V that includes the stopped notes $f^{\#}$', *a'*, *b'*, and $c^{\#}$''.



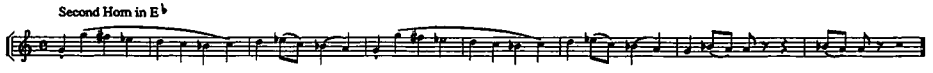
Ex. 11: Rosetti, Kaul III/39. First movement, mm. 70-78.

Stopped notes also allow the solo instrument to participate in unusual harmonic progressions. In Example 12, from the Rondo of the same concerto, the chord progression is executed by the soloist, with only sustained chords in the strings to clarify the harmony. This is a passage that takes on particular interest through the exploitation of stopped notes, which give the passage a subtlety not apparent in the notation.



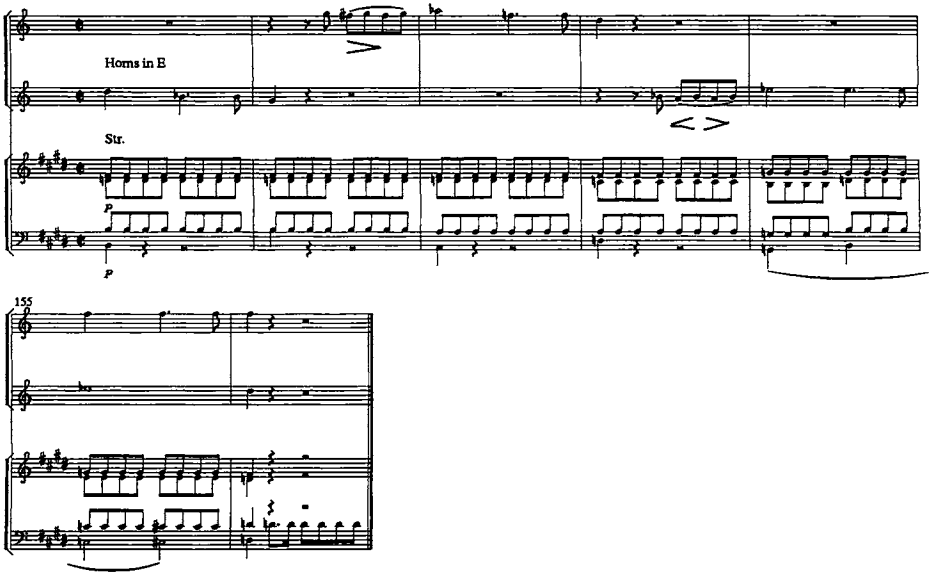
Ex. 12: Rosetti, Kaul III/39. Third movement, mm. 52-78.

Hand-stopping made the note e^{b}'' more easily attainable, which opened up other possibilities. Fiala uses the e^{b}'' along with $f^{\#}$'' and b^{b}' to turn temporarily to the dominant minor in the first movement of his two-horn concerto. Much of this passage, given to the second horn, would only have been possible in the higher octave during the 1750s (Example 13).



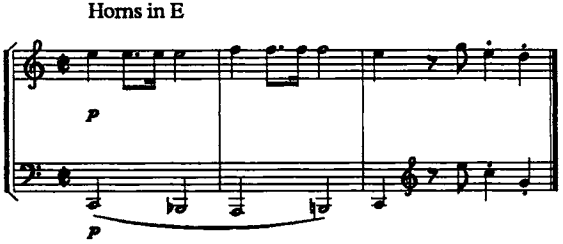
Ex. 13: Fiala, *Concerto in* E^{b}. First movement, mm. 71-78.

The development sections of the later concertos often have a greater variety of modulatory goals than the dominant and relative minor. Modulations to the dominant minor, the subdominant, and the major key of the flat-seventh degree are found among the Regensburg works, and could be supplemented with additional keys from other horn concertos of the period.[28] Modulatory passages between these keys are greatly facilitated by the use of stopped notes, as in the first movement of Reicha's *Concerto Concertant*, which features a modulation from the dominant minor (B minor) to the major key of the flat-seventh degree (D major) for horns crooked in E (Example 14).



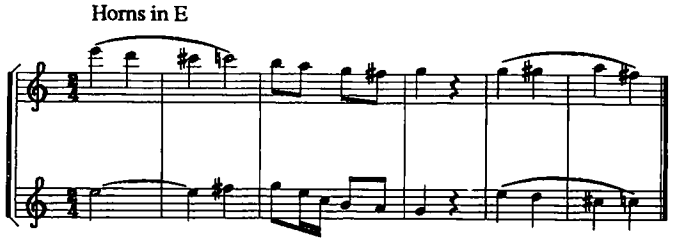
Ex. 14: J. Reicha, *Concerto Concertant.* First movement, mm. 150-156.

The seventh partial, $B^{b\prime}$, appears only rarely in earlier eighteenth century music, even though it is available as an open note. When it does appear, it is often used as the seventh of the dominant of the subdominant chord in areas of subdominant emphasis (as in Example 5). In the works of Rosetti and his contemporaries, the seventh partial is most characteristically reserved for the area of subdominant emphasis in the recapitulation of movements. Here Rosetti often emphasizes the note with a *rinforzando*, which becomes something of a cliché in his concertos. Mozart, too, often uses the seventh partial for subdominant emphasis, as, for example, in measures 136-137 of the first movement of K.447. Other forms of subdominant emphasis can be found that do not require the seventh partial. These usually use the fourteenth-partial $b^{b\prime\prime}$, found in the first movement of Fiala's two-horn concerto in the first horn, or the factitious B^{b} below the second partial, given to the second horn in the first movement of Reicha's *Concerto Concertant* (Example 15).



Ex. 15: J. Reicha, *Concerto Concertant.* First movement, mm. 189-191.

Hand-stopping also facilitated the performance of the chromatic lines that appear with some frequency in the music of the late-eighteenth century. An embellished chromatic line descending from *g''* to *e''* is used in two passages effecting a modulation from the dominant to tonic in Pokorny's first-horn concerto. More explicit and characteristic examples, occurring in tonally stable as well as modulatory sections, can be observed in several concertos by Rosetti and Mozart. Schacht provides an interesting passage in which partially chromatic lines are exchanged and combined by the soloists (Example 16).



Ex. 16: Schacht, *Concerto in E.* Third movement, mm. 25-30.

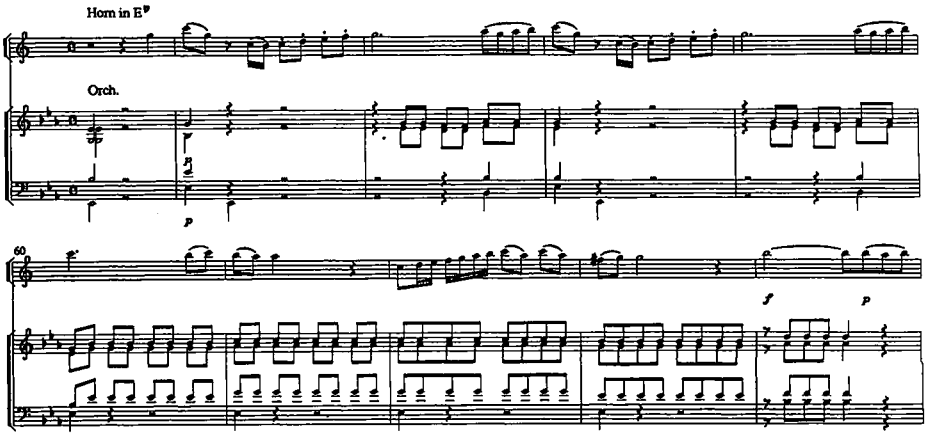
First- and Second-Horn Styles in the Later Concertos

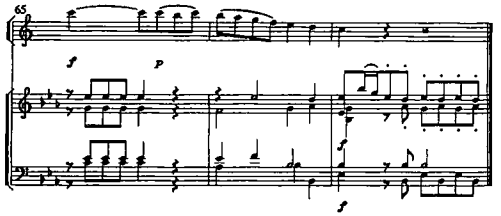
The wide-spread adoption of hand-stopping during the late eighteenth century resulted in a less sharp differentiation between the first- and second-horn styles, especially in solo music. That distinction was still considered important, however, and music of the period that involves two horns still often retains the traditional functions and characteristics of the two styles. But in allowing melodies to be played in the middle register of the instrument, hand-stopping blurred the division between them. Second-horn players were now able to produce diatonic and even chromatic melodies of a kind that formerly could only be produced in the higher register, with the result that they were now able to participate in cantabile melodies. First-horn players could place a greater emphasis on the lower part of their range, reserving the highest register for passages of virtuoso brilliance or climactic intent. When composers featured lyrical melodies for both soloists in double concertos, there was rarely a significant difference in style between those given to the first and those given to the second; often, as in Domnich's *Symphonie Concertante*, alternating melodies were substantially the same. This was in contrast to the virtuoso sections of such works, where the distinction between the styles was carefully maintained. In works of the late eighteenth century, the tessitura, the variety of stopped notes, and the retention of certain characteristic figures are the most useful factors in determining the styles of first and second horn.

The first-horn parts of the Regensburg concertos show a remarkably consistent range. Only Rosetti ventures below the sixth partial in a solo section: the third partial, *g, in his concertos is the lowest first-horn note*

found among the later Regensburg works. The upper limit is more variable: c''' for F horn in Domnich, *d'''* for E and E♭ horn in Danzi and Rosetti, *f'''* for E♭ horn in Fiala, and *g'''* for E horn in Schacht and Reicha, the highest written note called for in the tutors of the late-eighteenth century. Stopped notes are used sparingly in most of these parts. Fiala's first-horn part extends the vocabulary of Pokorny's high-horn parts by only one note: *e♭''*. Schacht and Reicha include a few more stopped notes, but like Fiala, their first-horn parts are relatively free of them, in contrast to their second-horn parts. The solo concertos of Rosetti and Danzi, with their greater emphasis on the middle register, are more liberal in their use of hand-stopping, and Domnich's first horn is required to be as proficient as his second within the range that they share. The melodies usually keep to a tessitura between the eighth and sixteenth partials, with auxiliary notes and extensions in the middle register, often reaching the sixteenth partial or higher and returning at a more leisurely pace to a cadence on the eighth partial. The passagework is reminiscent of the clarino passagework of the mid-century concertos, but it often occurs in a slightly lower tessitura, necessitating the use of stopped notes.

The melodic style of these first-horn concertos is less intricate than in Pokorny's: there is less subdivision of the beat, rarely more than a four-to-one ratio, less localized ornamentation, and more of a tendency toward a goal-oriented melodic profile. In this later style, ornaments such as trills are used more often as structural than as purely decorative devices, typically occurring to articulate the main cadences at the end of sections. Many of the features of first-horn melody are clearly seen in the first solo of Rosetti's *Concerto in Dis* (Kaul III/39), where the factors of melodic profile, rhythm, accompaniment texture, and harmony combine to create a sense of drive to the principal cadence of the twelve-bar period (Example 17).

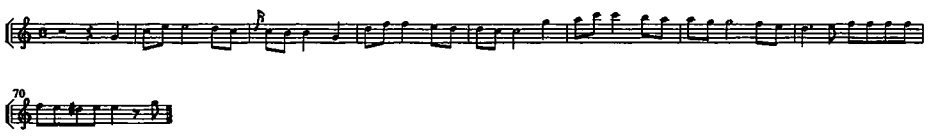




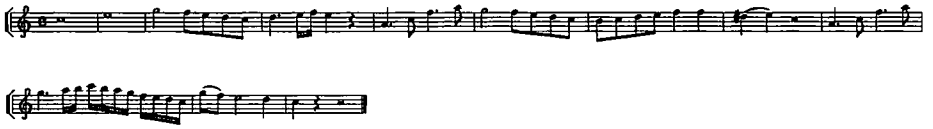
Ex. 17: Rosetti, Kaul III/39. First movement, mm. 55-67.

An emphasis on cantabile melody remained characteristic of first-horn writing. Some first-horn melodies, like the one in Example 17, continued to emphasize the high partials of the clarino octave. But there is a tendency in the concertos of the 1780s and later to lower the tessitura slightly, making greater use of the notes between *g'* and *c''*, reserving the higher register for the peak of phrases (Example 18a and 18b). Some first-horn melodies of the period even keep to a range between the sixth and twelfth partials (Example 18c and 18d). It is the cantabile quality of these melodies, combined with some characteristic step-wise figures, that identify them as first-horn melodies, although their performance by a second hornist is not out of the question. In fact, such cantabile melodies are often given to the second horn in both solo and double concertos of the period (Example 18e). Alongside this newer type, a more characteristic type of second-horn melody combining stepwise and arpeggiated patterns survives (Example 18f).

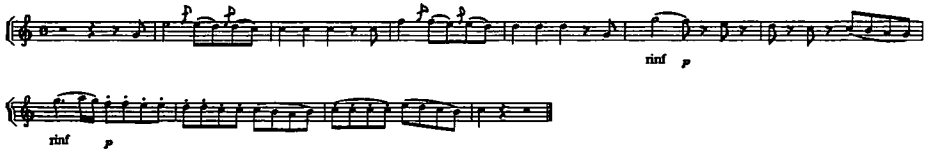
Ex. 18: Opening melodies from the first movement of first and second horn concertos.



a. Danzi, Concerto in E for first horn.

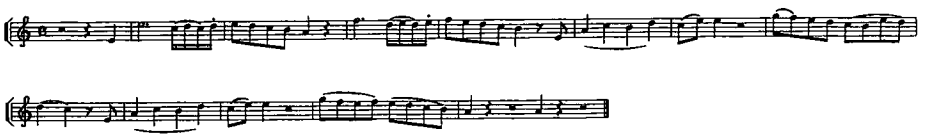


b. Mozart, Concerto in E^{b}, K.495 (first horn).

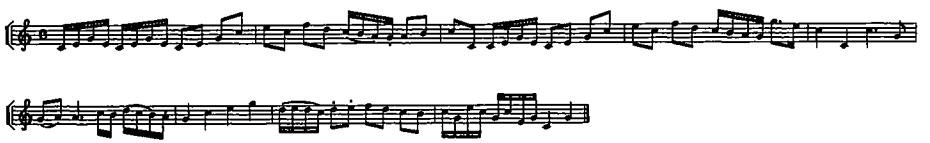


c: Rosetti, *Concerto in E^{b}*, Kaul III/36 (first horn).

d: Mozart, *Concerto in E♭*, K.447 (first horn).

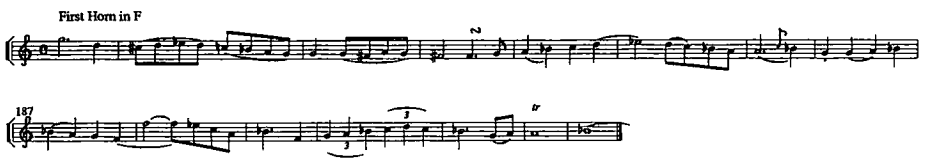


e: Rosetti, *Concerto in d minor*, Kaul III/43 (second horn, in F).



f: Rosetti, *Concerto in E♭ for second horn, Kaul III/41.*

A superb late example of the cantabile style of melody is the extensive first-horn passage in the second solo section of Domnich's *Symphonie Concertante.* This section begins with a sixteen-bar statement of the theme by the second horn, repeated and expanded by the first into a forty-bar period that modulates through keys remote from the tonic, underscored by *pianissimo* tremolo chords in the strings. The remote and mysterious quality of this melody is further enhanced by several prominent stopped notes (Example 19).



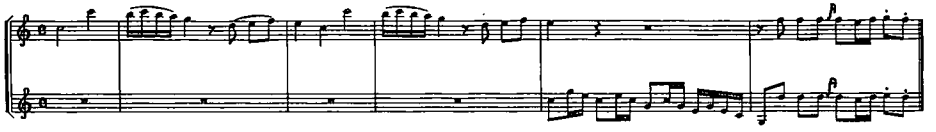
Ex. 19: Domnich, Symphonie Concertante. First movement, beginning of first horn solo, mm. 179-193.

Aside from the new possibilities for cantabile melodies, the second-horn style of the late eighteenth century continues some of the techniques of the mid-century style: rapid arpeggios, wide leaps, and the persistence of certain figures, such as the neighboring tone below an open partial, descending scale-passages in the second octave, and stereotyped rhythmic figurations. Many of the typical figurations now employ stopped notes. A new series of factitious notes, extending a fourth or more below the second partial, were cultivated (see Example 15). Like the factitious notes in Pokorny's concertos, they were usually

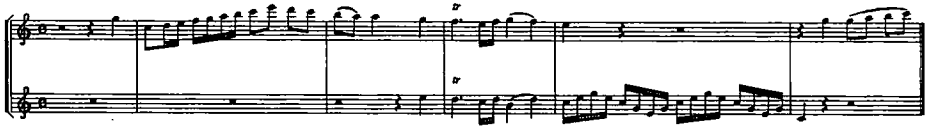
featured in patterns of stepwise motion. Although *G* below second-partial *c* is the lowest note recognized in tutors of the time, lower notes were sometimes attainable; Reicha's *Concerto Concertant* descends to $F^{\#}$ in measure 98 of the first movement.

The style of the two-horn concertos preserves the traditional functional distinction between first and second. This is immediately apparent in the way the soloists are introduced at the beginning of the first solo section, which usually contrasts the melodious style of the first horn with rapid arpeggios of the second (Example 20a-c). A similar delineation of function occurs in the opening theme of Domnich's *Symphonie Concertante*, where it is presented simultaneously as a first-horn melody plus second-horn accompaniment (Example 20d).

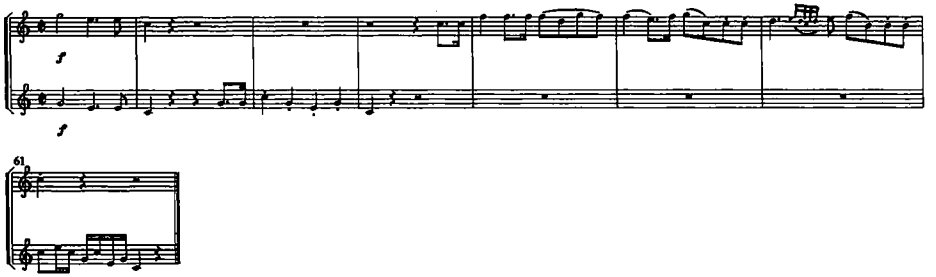
Ex. 20: Opening statements from the first movements of four two-horn concertos.



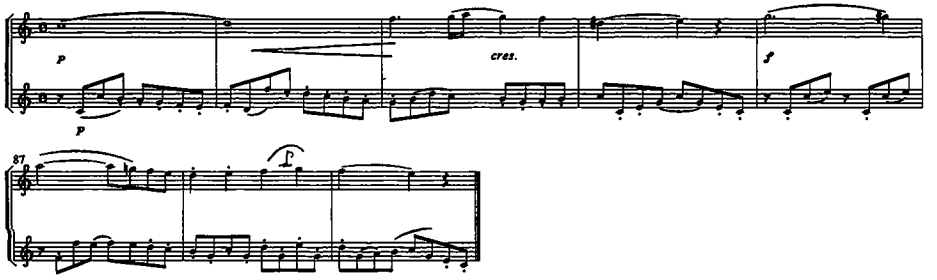
a. Fiala, *Concerto in* E^{b}.



b: Schacht, Concerto in E.

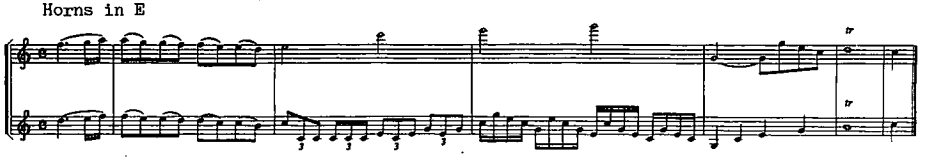


c: J. Reicha, *Concerto Concertant* in E.



d: Domnich, *Symphonie Concertante* in F.

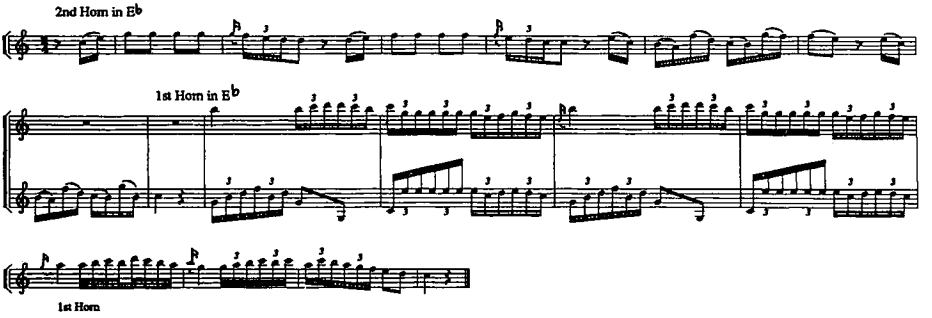
Melody-plus-accompaniment textures are common in these works, and the figurations of the second horn often include stopped notes. A recurring texture often appears as an extension before a cadence and involves triplet arpeggiations in the second horn, sometimes accelerating to sixteenth-notes, set against slower-moving quarter- or half-notes in the high register of the first horn. This texture is found as early as the first-movement cadenza in Pokorny's F-major two-horn concerto but becomes common in the later works. The version found in Schacht's concerto is particularly noteworthy because the contrast between the extreme high notes of the first horn and the virtuoso arpeggiations of the second enhance the effect of this passage that forms the climax of the first movement (Example 21).



Ex. 21: Schacht, *Concerto in E.* First movement, mm. 188-194.

The combination techniques noted in the discussion of Pokorny's two-horn concertos are common in the later works, with the exception of imitation of sequence. Alternation between the two soloists usually takes the form of repetition or alternation of phrases or themes. Particularly noteworthy is the tendency in some movements to give substantial solos to each player, a tendency that reaches its fullest expression, among the Regensburg concertos, in Domnich's *Symphonie Concertante.*

The two-horn concerto of Joseph Fiala provides a particularly attractive example of the possibilities of contrast and combination of the two styles of horn playing in its second-movement Adagio. The solo sections of this movement contrast first-horn melodies in the clarino octave with second-horn melodies in the middle register and sections of duet that alternate an almost polyphonic texture with passages in parallel thirds. These elements are combined in an unpredictable way that gives a sense of spontaneity to this movement, as, for example, in the second solo section (Example 22).



Ex. 22: Fiala, *Concerto in E.* Adagio, mm. 45-61.

Performance Practice

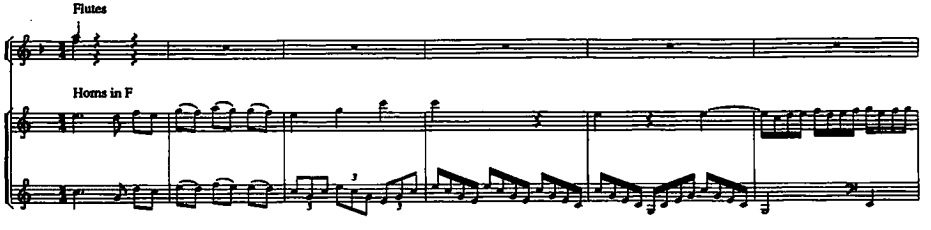
The concertos of the Thurn und Taxis Hofbibliothek contain many valuable clues in the area of performance practice. Two of the most interesting topics relate to the cadenza and to the provision of alternate parts for passages of extreme difficulty.

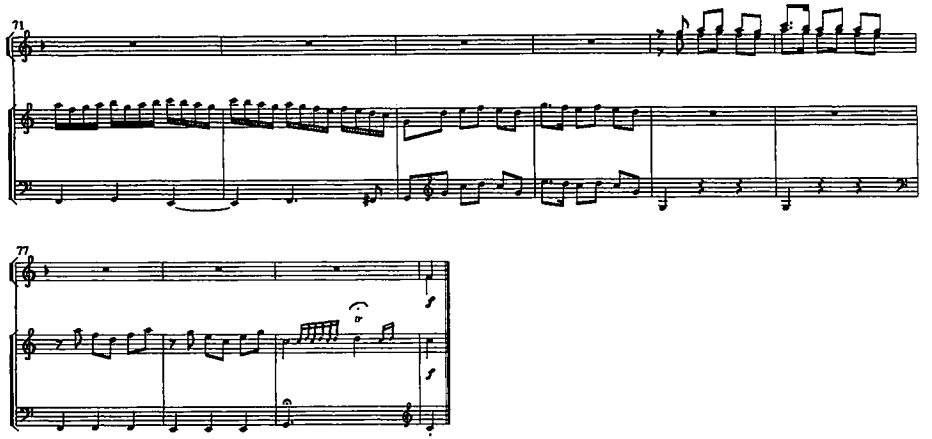
Opportunities for cadenzas appear in most of the concertos in the Regensburg collection. Pokorny suplied cadenzas for the first movement of his second-horn concerto in E and the first two movements of his two-horn concerto in F, and the printed edition of Reicha's *Concerto Concertant* includes a cadenza for the first movement. In most cases the material of the cadenza has some connection with motives or passagework of the movement in which it occurs.

The cadenza in the opening movement of the second-horn concerto (Example 23) includes two figures from the virtuoso passagework of the third solo section, combined with additional cadential material. The cadenza is short, perhaps short enough to be taken in one breath — Quantz's recommendation for cadenzas in wind concertos.[29]

Ex. 23: Pokorny, *Concerto per il Corno Secondo* in E. Cadenza to the first movement.

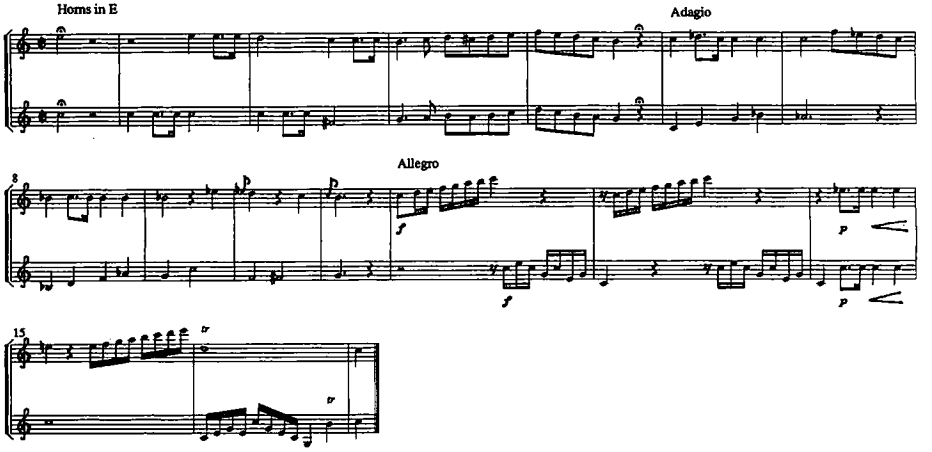
The written-out cadenzas in Pokorny's two-horn concerto are a different matter. These cadenzas are longer, as might be expected in a duet for two soloists, but unusual in that they include participation of the two flutes. They are not separated from the third solo section by the usual tutti passage but begin immediately after the accompaniment comes to an abrupt halt on a tonic 6/4 chord. The material of these cadenzas is mostly new but related in rhythm and patterning to material of the main movement. That of the second-movement cadenza (Example 24) includes a motive from the main movement that is echoed by the flutes. The virtuoso techniques displayed in this cadenza are in some ways a summation of the two styles of horn playing found in Pokorny's concertos.





Ex. 24: Pokorny, *Concerto in F.* Cadenza to the second movement.

The cadenza accompanying the printed edition of Reicha's *Concerto Concertant* (Example 25) is short, only slightly longer than the cadenzas of Pokorny, and seems particularly so when one considers the increased size of Reicha's movment. It has three distinct sections: the first based on the march-like motive that permeates the main movement, the second introducing a new idea in an Adagio that features stopped-notes as it modulates through the subdominant minor and flat-mediant major to a cadence on the dominant, and a final Allegro that uses runs and arpeggios derived from the virtuoso passagework of the main movements.

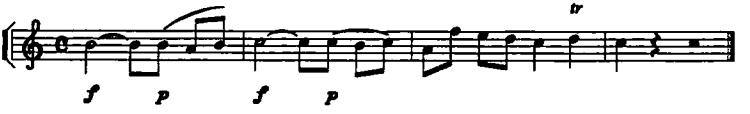


Ex. 25: J. Reicha *Concerto Concertant.* Cadenza to the first movement.

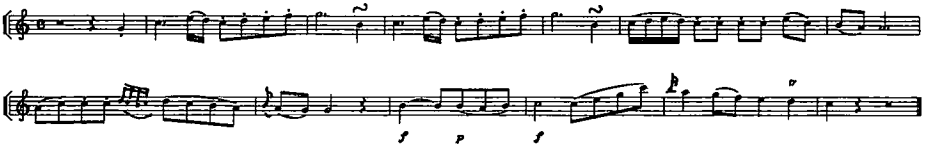
Music of such virtuosity was not uncommon during the late-eighteenth century, but music tailor-made for one virtuoso might not be entirely suitable for another. A most interesting case of an eighteenth-century musician adapting a difficult clarino horn part to suit his own abilities occurs in connection with Rosetti's *Concerto in Dis,* Kaul III/39. In the manuscript score of this concerto someone went to great lengths to write

a "Corno Variante" part on blank staves at the bottom of the page for some of the more difficult passages in the outer movements.[30] For the most part, the changes are made not so much to avoid high notes *per se*, as to avoid extensive high tessitura and certain stopped notes, especially those occuring in the middle register. Whether these emendations were made by one of the horn players at Regensburg is impossible to know, but whoever the anonymous adapter was, he was not alone. When this concerto was published by Le Menu et Boyer in Paris around 1782, the solo part was even more extensively altered to avoid the high tessitura, certain stopped passages, and problematic notes such as *a"*. The solo part was provided with new ornamentation, and cuts were made in its first and second movements, which were not, however, included in the orchestral parts! In this revised form, the solo part keeps mainly to the octave between the sixth and twelfth partials and thus resembles, with the exception of a few excursions into the high register, the French *cor-mixte* style that restricted itself to the middle register and which was gaining popularity during this period. Neither set of alterations appear to be the work of Rosetti, and while they do provide a valuable insight as to how some eighteenth-century musicians adapted music to suit their own abilities, it must be stated that the unaltered work is far superior to either of the emended versions. Example 26 provides a sample of these emendations for the passages of this concerto printed in Examples 17 (Example 26a and b) and 12 (Example 26c and d).

Ex. 26: Emendations to Kaul III/39 (cf. Examples 12 and 17).

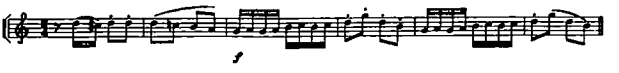


a. "Corno Variante" from the Regensburg MS, first movement, mm. 64-67.



b. Edition by Le Menu et Boyer, first movement, mm. 55-67.

c. "Corno Variante" from the Regensburg MS, third movement, mm. 52-57.



d. Edition by Le Menu et Boyer, third movement, mm. 52-57.

This example reminds one that much of the virtuosity exhibited in the concertos of the eighteenth century was tailor-made to display the abilities of individual virtuosos. Unfortunately, one can only guess the identity of the performers who inspired most of the works I have discussed. While certain norms regarding the characteristics of the first- and second-horn styles have been set forth above, it must be remembered that in individual works the characteristics may vary. A case in point are two virtuoso works for first horn by Joseph Haydn, the *Concerto in D* of 1762, and the *Divertimento a tre* of 1767, that require the production of factitious notes below the third partial, otherwise known almost exclusively in second-horn parts of the period.[31]

The most important collaboration between a horn virtuoso and a composer during the eighteenth century was, of course, that of Joseph Leutgeb and Wolfgang Amadeus Mozart in Vienna during the 1780s. The series of concertos that Mozart composed for his aging friend eschew much of the sheer virtuosity found in other horn concertos of the period in favor of a highly refined and individual style that tends toward the miniaturization of formal structure, an emphasis on melody that features hand-stopping as the main virtuoso technique, and passagework that is highly thematicized, flashy, and not particularly difficult. The reasons for this particular selection and combination of elements has much to do with Mozart's own approach to and experience with the concerto, but there may well have been a practical side as well. In his article on the autograph of K.412, Alan Tyson points to two passages in the first movement that Mozart struck out when completing the work, passages that would have extended both the upper and lower range demanded in this movement. Süssmayr's completion of the rondo similarly restricts the solo range when compared to Mozart's original sketch. It appears that Leutgeb, who was approaching sixty when this concerto was written in 1791, may have been having difficulties at the extreme high and low parts of his range.[32] This shows that Mozart's horn concertos are special works, and although they may reflect many of the trends of their time, they are not entirely representative of it.

The concertos in the Thurn und Taxis Hofbibliothek in Regensburg are, therefore, an important supplement to our understanding of the Classical horn concerto. They are works in which the virtuoso possibilities of the first and second horn styles are exploited to their fullest. This virtuosity is often reconciled with expressive cantabile melody and, in some works, a fairly sophisticated sense of the dramatic possibilites of concerto form. It is, ultimately, the successful exploitation of both the virtuosic and expressive potential of the instrument that gives these works their character, one that allows us to share the marvel and delight that eighteenth-century listeners must have experienced when these concertos were new.

NOTES

1. This article is based on a portion of my Master's Thesis, *The Eighteenth-Century Horn Concertos in the Thurn and Taxis Court Library in Regensburg* (M.M.: The University of Illinois at Urbana-Champaign, 1986). I would like to extend my thanks to my advisor, John Walter Hill, for his invaluable advice both in the preparation of the original thesis and this much-revised extract from it. Some of the ideas in this article were published in my article "The Virtuoso Horn Concertos of Franz Xaver Pokorny," in the October 1983 *Horn Call,* an article now largely superseded by my subsequent research in this area. My scholarly edition of the twelve concertos discussed in this study is to be published by Hans Pizka Edition, Munich.

2. These trends are described in several general and specialized studies, the most important of which are R. Morley-Pegge, *The French Horn* (London: Ernest Benn, 1960; 2nd ed., 1973), J. Murray Barbour, *Trumpets, Horns and Music* (n.p.: Michigan State University Press, 1964), and Horace Fitzpatraick, *The Horn and Horn-Playing and the Austro-Bohemian Tradition from 1680-1830* (London: Oxford University Press, 1970).

3. This manuscript has been the subject of two specialized studies: Mary Rasmussen, "The Manuscript Kat. Wenster Litt. I/1-17b (Universitetsbiblioteket, Lund), A Contribution to the History of the Baroque Horn Concerto," *Brass Quarterly 5* (1972): 135-152, and William Michael Scharnberg, *A comprehensive performance project in horn literature with an essay including performance editions of four works for horn selected from the manuscript Katalog Wenster Litteratur I/1-17b.* (DMA thesis, University of Iowa, 1977). See also Scharnberg's article, "The Manuscript Katalog Wenster Litteratur I/1-17b," *Horn Call* 8, No. 1 (May 1978): 79-83.

4. The main sources for the musical history of the Thurn and Taxis court are Hugo Angerer, "Geschichte des Musikalienbestandes," in *Die Musikhandschriften der Fürst Thurn und Taxis Hofbibliothek Regensburg. Thematischer Katalog,* edited by Gertraut Haberkamp (Munich: G. Henle, 1981), Sigfrid Färber, *Das Regensburger Fürstlich Thurn und Taxische Hoftheater und seine Oper* (Regensburg: Verhandlung des Historischen Vereins von Oberpfalz und Regesnburg, Bd. 86, 1936), Hildegund Hauser, "Der fürstliche Hofmusiker Ferdinand Donniger. Eine Betrachtung seiner Flötenkonzert-Handschriften." in *Studien zur Stadt Regensburg I* Regensburger Beiträge zur Musikwissenschaft, Bd. 6, ed Hermann Beck (Regensburg: Gustav Bosse Verlag, 1979), and Dominicus Mettenleiter, *Musikgeschichte der Stadt Regensburg* (Regensburg, 1866). An additional study unavailable to me during the preparation of my thesis is G. Huber. *Zur Geschichte der Musik am Fürstl. Thurn und Taxischen Hofe* (manuscript, Regensburg, 1914).

5. An excellent history of the Wallerstein Hofkapelle is Ludwig Schiedermair, "Die Blütezeit der Öttingen-Wallerstein'schen Hofkapelle," in *Sammelbände der Internationalen Musik-Gesellschaft* IX (1907-8), 83-130. much information about Wallerstein's horn players is given in Fitzpatrick, *The Horn and Horn Playing.* A more recent article about horn playing at Wallerstein and a genre central to it is Sterling E. Murray. "The Double Horn Concerto: A Specialty of the Oettingen-Wallerstein Court," *The Journal of Musicology* 4 (Fall 1985-86): 507-534.

6. Felix Joseph Lipowsky, *Bairisches Musik-Lexikon* (Munich, 1811; Reprint: Hildesheim: Georg Olms, 1982), p.25.

7. Most of the documents pertaining to the court music were destroyed earlier in

this century; only the salary lists for one of two years have survived in the Thurn and Taxis archives. These are given by Hauser, *"Der fürstliche Hofmusiker Ferdinand Donniger"* and Färber, *Das Regensburger Fürstlich Thurn und Taxische Hoftheater.* Mettenleiter, *Musikgeschichte der Stadt Regensburg,* reproduces several lists that no longer exist in the archives. In addition, the personnel list published in Forkel's *Musikalischer Almanach* for 1783 and the biographical entries in Lipowsky's *Bairisches Musik-Lexikon* are important sources of information. From all of these sources it is possible to get a fairly clear, if incomplete, picture of the development of the court music from 1755 to 1806.

8. See Haberkamp, *Die Musikhandschriften der Fürstlich Thurn und Taxis Hofbibliothek Regensburg,* pp. 265 and 288.

9. Mettenleiter, *Musikgeschichte der Stadt Regensburg,* pp. 270 and 273.

10. Although the concertos in D and F are undated, the paper, watermarks, and certain features of the handwriting match those of the dated works, and it is therefore likely that they were composed at about the same time.

11. Mentioned by Fitzpatrick, *The Horn and Horn Playing* and Barbour, *Trumpets, Horns and Music,* who gives a musical example from one of Schacht's symphonies on p. 63.

12. I am grateful to Herr Hans Pizka of Munich for supplying me with a copy of a later edition of the duos, published by J. Schuberth in Leipzig, *ca.* 1840.

13. For a summary of these characteristics see Peter Ward Jones, "The Concerto at Mannheim c. 1740-1780," *Proceedings of the Royal Musical Association 1969-1970, 129-136.*

14. Throughout the following discussion I have used a system of pitch identification in which middle c is represented by *c'.*

15. See Fitzpatrick, *The Horn and Horn Playing,* p. 88.

16. Barbour, *Trumpets, Horns and Music,* has an extensive discussion of the clarino trumpet style in which he categorizes the most common figures.

17. Barbour found few Baroque trumpet or horn parts that exceeded written *d'''. Ibid.*, p. 129.

18. See Anthony Baines, *Brass Instruments* (New York: Charles Scribner's Sons, 1981), pp. 136 and 268.

19. Another early concerto for second horn is that long attributed to Joseph Haydn, and now thought by some to be the work of his brother Michael (Hob. VIId:4). It probably dates from the following decade.

20. The first written account attributing the discovery of hand stopping to Hampl is the introduction of Heinrich Domnich's *Méthode* of 1807 (p. iii-iv). Domnich was a pupil of Punto, who himself was a pupil of Hampl. Most modern writers believe that Hampl did not so much "discover" as codify and systematize a technique which must have been known in some form earlier. (See Fitzpatrick, *Ibid.*, p. 83; and Morley-Pegge, *Ibid.*, p. 89.) Domnich's account is also of considerable interest for its implication that mutes were often used on wind instruments when played indoors.

21. An exception was sometimes made in very slow tempos where some of these

notes could be taken open, without the hand in the bell. (See Domnich, *Méthode,* p. 16.)

22. Such doublings of factitious notes by other instruments are common throughout the second half of the eighteenth century, although they most characteristically occur at the unison by the bass instruments and may have served the practical function of a pitch reference for the soloist.

23. In the words of the theorist Heinrich Christoph Koch, *Musikalisches Lexikon,* 1271.

24. All of Mozart's horn concerto rondos of the 1780s use the 6/8 meter. Rosetti, on the other hand, prefers the 2/4 Allegretto movement. Among fourteen Rosetti horn concertos in modern edition seven are in 2/4, three in 6/8, two in mixed-meters, one in 3/8, and one a 3/4 Tempo di Minuet. It should also be remembered that Mozart's first rondo movement for horn was the sketch K.371, a 2/4 Allegro.

25. Valentin Roeser, *Essai D'Instruction a l'usage de ceux Composent pour la Clarinette et le Cor.* (Paris, 1764: reprint: Geneva: Minkoff, 1972), pp. 14-15.

26. Domnich, *Méthode,* p. 16-18.

27. The partially-stopped notes are often referred to as muted notes to distinguish them from the fully-stopped notes produced by completely closing the bell with the hand. Although I recognize the value of this distinction, I have retained the term "hand-stopping" to refer to all non-harmonic notes produced by manipulation of the hand in the bell.

28. In addition to the above keys, the first-movement development sections of Mozart's horn concertos contain modulations to the supertonic minor (K.412 and 417) and the mediant major (K.417).

29. Johann Joachim Quantz, *Versuch einer Anweisung die flöte traversiere zu spielen* (Berlin, 1752; 3rd edition, Breslau, 1789: reprint: Kassel and Basel: Bärenreiter, 1953), p. 156.

30. The format of the second movement, for horn and strings, used all available staves, so any similar emendations would have been written on a separate sheet of paper and have not been preserved.

31. The *Divertimento* was most likely composed for Carl Franz, a player noted for his great range. Although the concerto was written before the hornist's employment at Esterházy, Pohl (*Joseph Haydn,* vol. 1, p. 267) points out that Franz was a player whom the Prince was particularly eager to employ, and it is likely that Haydn had previous contact with him. The similarity of the horn technique used in both works, particularly the appearance of low factitious notes in a part intended for a first horn player, suggests the possibility that both works were intended for the same performer.

32. Alan Tyson, "Mozart's D-Major Horn Concerto: Questions of Date and Authenticity," in *Mozart: Studies of the Autograph Scores* (Cambridge and London: Harvard University Press, 1987), pp. 259-261. For a summary of the new chronology of the concertos see Tyson, "Mozart's Horn Concertos: New Datings and the Identification of Handwriting," *Mozart-Jahrbuch 1987/88,* 121-137.

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The Horn Quartet: An Historical Perspective on the Evolution of the Genre and A Survey on Works Composed Since 1950

by David M. McCullough, D.M.A.

Introduction

Since 1950 the significance of the horn quartet as a medium has been greatly enhanced by the appearance of works by such eminent composers as Paul Hindemith, Sir Michael Tippett, Eugène Bozza, Bernhard Heiden, Verne Reynolds, Pierre Max Dubois, Henri Tomasi, Leslie Bassett, and others. The increasing number of artistically sophisticated horn quartets warrants closer scrutiny than has previously been given to the genre.

Few scholarly works treat the specific topic of the horn quartet. There is no substantial reference to which one may turn for assistance with horn quartet literature selection, rehearsal preparation, program planning, and historical background. The purpose of this study is to contribute to the fulfillment of those needs by presenting an overview of the evolution of the genre and by reporting the findings of a recent survey on horn quartets composed since 1950.

Historical Background

The practice of writing independent compositions for four horns is related to the tradition of using four horns in orchestral works. Although two horns were standard in eighteenth-century orchestras, a few works of that era do include four horns. Possibly the earliest orchestral work to call for two pairs of high and low horns is Fux's opera *Elisa* (1715). Other early works calling for four horns include *Giulio Cesare* (1724) by Handel, *Acante et Céphise* (1751) by Rameau, Symphony No. 31 "with the horn signal" (1765) and Symphony No. 72 (1763-65) by Haydn, and Symphony No. 25 (1733) by Mozart.

Horace Fitzpatrick points to Mozart's Divertimento No. 2 in D, K. 131 (1772) as the first "full-fledged solo horn quartet to appear in an orchestral context" because it includes stopped notes in all four parts.[1] Although hand stopping was required of eighteenth-century orchestral players far less than it was of chamber musicians, certainly this technique initiated a new dimension of composition for the horn in ensembles of all types.

In the eighteenth century, hand stopping had its greatest impact on virtuoso solo and duet playing, giving rise around 1770 to a flowering of activity in both categories. Not until the early nineteenth century was hand stopping employed with any degree of regularity in orchestral playing,

and by that time hand-horn virtuoso playing was already in decline.[2] However, hand stopping contributed to the development of horn quartet writing by making possible the relative equality of the parts. No longer was it necessary to write stepwise melodic lines only in the clarino register, nor was it necessary to limit the lower parts to accompanying harmonizations and arpeggiated figures using only the pitches of the natural horn. Composers would not likely have found much interest in writing independent works for four horns had they not been able to write for horns in much the same fashion as they wrote for other ensembles with comparable technical possibilities in all the parts.

In the early nineteenth century, before four horns became the norm in orchestral music, there was some interest in writing for an orchestral section of three horns. Perhaps the most notable example of a featured horn trio in orchestral literature is the Scherzo of Beethoven's Symphony No. 3 (1803). Beethoven also wrote exposed passages for three horns in his opera *Fidelio* (1814).

During this period composers were also writing independent pieces for three horns. Many horn trios were composed by some of the leading composers and hornists of the late eighteenth and early nineteenth centuries, including Jan Václav Stich (1748-1803), also known as Giovanni Punto; Anton Reicha (1770-1836); Frédéric Duvernoy (1765-1838); and Louis F. Dauprat (1781-1868).

Horn quartets were relatively rare as independent works in the early nineteenth century. In chamber music, as in orchestral music, composers gave less attention to writing for four horns than they gave to writing for two or three horns. As can be seen in table 1 below, the aforementioned composers of horn ensemble music at this time wrote considerably more duets and trios than quartets.

Table 1.—Early Composers of Horn Ensemble Music.

	Duets	Trios	Quartets
Jan Václav Stich (1748-1803)	76	32	0
Anton Reicha (1770-1836)	0	24	0
Frédéric Duvernoy (1765-1838)	20[a]	4	0
Louis F. Dauprat (1781-1868)	26	4	6

[a]Fétis lists "trois oeuvres de duos pour deux cors," but it is not clear within the context of his article whether these are single works or collections of duets. No other source lists any specific number of duets for Duvernoy. However, given the fact that Duvernoy is widely known to have composed a collection of duets entitled *Twenty Duets*, Op. 3, of which there are presently at least two editions in print, it is possible that the word "oeuvres" in the Fétis article refers to collections of duets. [François-Joseph Fétis, *Biographie Universelle des Musiciens et Bibliographie Générale de la Musique,* 2me ed. (Paris: Librarie de Firmin Didot Frères, Fils et Cie, 1866-1870), vol. 3, 100.]

From the above information, it is clear that hand-stopping technique

alone did not bring about horn quartet writing. Although Reicha wrote numerous woodwind quintets and horn trios for hand horns, he wrote no horn quartets. Neither did Stich, even though he was the greatest hand-horn virtuoso of his day and one of the most prolific composers of works for horn. Instead, Stich wrote quartets for horn, violin, viola, and cello. One might surmise that Stich wrote no horn quartets because, as a soloist and chamber musician during the period in which two horns were standard in the orchestra, he was probably only rarely in the company of three other horn players but frequently in the company of string players. However, it should also be noted that Stich had a fondness for string instruments and possessed what Birchard Coar referred to as "a fairly distinguished talent" for the violin.[3] Although Stich may have composed horn quartets had he lived a few years longer, it should not be assumed that he wrote for horn and strings with anything less than a sincere commitment to the medium.

Unlike Stich, as a horn teacher at the Paris Conservatoire from 1795 until his retirement in 1817,[4] Duvernoy was constantly in the company of a number of horn players. However, the reason that he wrote no horn quartets, but only duets and trios, is probably that he was teaching and composing during the years before four horns became standard in orchestral music. The orchestral tradition of his day involved two or three horn parts.

Like Duvernoy, Dauprat was in regular contact with many horn students as he, too, taught at the Conservatoire. However, he held his position there during a later period — 1802-1842 — in which four horns did become standard in orchestral music. Therefore, by the time Dauprat was active as a composer, all of the necessary elements for the emergence of horn quartet writing were in place: 1) the development of hand-stopping technique, 2) the growth of the horn studios at the Paris Conservatoire and other conservatories, and 3) a general practice among composers of scoring for four horns in orchestral music. The horn studios brought numerous skilled and serious hand-horn players into close and regular contact. The four-horn tradition in orchestral music served as the artistic standard for horn quartet writing much as the two-horn and three-horn orchestral traditions had undoubtedly influenced horn duet and trio composition. Reicha wrote for Dauprat in his horn trios and in his renowned twenty-four quintets written for the French wind quintet of which Dauprat was a member.[5]

Beginning with Dauprat, it was the horn teachers, not the orchestral players nor even eminent composers, who were the first to write independent pieces for four horns. It is not difficult to understand why the teachers were the first to experiment with this new genre. Quartets had a great deal to offer their students, including opportunities to explore the most progressive orchestral style of scoring for the instrument as well as the pedagogical opportunities that chamber playing affords.

Of Dauprat's compositions, his *Sechs Quartette*, Op. 8 is one of the first

independent works for four hand horns to be published. Although the exact date of its composition is not known,[6] because of its early opus number it most likely predates a similar work, also entitled *Sechs Quartette*, written in 1832 by Antonio Richter (d. 1854), the father of the famous conductor Hans Richter.[7]

Edward Brown has made the following observation regarding Dauprat's compositions for horn ensembles:

> The trios, quartets, and sextets are particularly interesting works, in that they avoid the simple cantabile and *cor-de-chasse* stereotypes of horn writing of the classical period. Dauprat was able to achieve this by the use of horns crooked in different keys, allowing him to write modulations and tonalties that previously had been impractical in horn chamber music. This system eliminated excessive hand stopping, and in a way, allowed a form of chromatic emancipation for the horn.[8]

As previously mentioned, at about the same time that Dauprat was teaching at the Conservatoire, it was becoming increasingly common for composers to write for four horns in orchestral works. Most notable among early nineteenth-century works in which the four horns are given important solo passages are the operas *Semiramide* (1817) by Rossini and *Der Freischütz* (1821) and *Euryanthe* (1823) by von Weber. Although Beethoven's Symphony No. 9 (1824) is his only symphony which requires four horns, and although it does not include extended solo passages for the four horns, it is well known for the long, chromatic fourth horn solo in the third movement. Other important early nineteenth-century orchestral works calling for four horns are Beethoven's *Fidelio* (1814), the Rossini opera *William Tell* (1829),[9] and Berlioz's *Symphonie fantastique* (1830).

Horn playing was changed significantly, although gradually, by the invention of the valve and its development throughout the first half of the nineteenth century. Kurt Janetzky and Bernhard Brüchle identify Robert Schumann as "the first famous composer to take to the new valve horn with enthusiasm and conviction."[10] One of the most well-known compositions for four horns is Schumann's *Concertstück* for four horns and orchestra. Schumann wrote this and his *Adagio and Allegro* for horn and piano in 1849; both works are showpieces for the valve horn.

One of the earliest composers of horn quartets for valve horns was Jean Désiré Montagney Artôt (1803-1887), professor of horn at the Brussels Conservatory. His *Twelve Quartets* was published by Schott in 1875.[11] According to Riemann, the quartets are written for valve horns or cornets.[12] Artôt's other publications for horn include *Twelve Trios* and *21 Études Choises,* the latter of which was published under the name Jean Montagney.

After mid-century, composers increasingly wrote for four or more valve horns. The four-horn section was the norm, but it was not unusual for late nineteenth-century composers to write for larger sections, sometimes numbering eight or more. Liszt, Wagner, Bruckner, Mahler, and Richard Strauss all wrote for large sections of valve horns.

Among the prominent composers of this period, only Brahms ex-

pressed an exclusive preference for the hand horn. He did so most likely because he favored the *Waldhorn's* timbre and because of the mechanical deficiencies of the valve at that time.

A significant pocket of resistance to the universal acceptance of the valve horn also existed at the Paris Conservatoire. Jacques F. Gallay (1795-1864), who in 1842 succeeded his teacher, Dauprat, as professor of hand horn at the Conservatoire, continued that tradition in full defiance of the prevailing trend in the rest of Europe until his death in 1864.[13] Gallay's *Grand Horn Quartette,* Op. 26 is written in the hand-horn tradition of the Dauprat quartets calling for horns crooked in different keys.

A valve-horn class was established at the Conservatoire in 1833 by Pierre Meifred, another of Dauprat's students. This class was discontinued, however, on Meifred's retirement in 1863. It was not until 1903 that the valve horn was fully accepted at the Conservatoire.[14]

The horn quartet was rather slow in developing as an important genre. In comparison to their other works, the first composers of horn quartets wrote very few quartets. Dauprat and Richter wrote only single collections containing six each. Gallay composed only the one previously-mentioned quartet, his renowned Opus 26.

Grady Joel Greene, Jr. has observed that Dauprat's duos, trios, and quartets are designed as instructional material: "The purpose is to teach the usage of the various types of horns in several major and minor tonal centers." However, in paraphrasing Dauprat's preface to his *Six Trios et six quatuors pour cors en différens tons,* Op. 8, Greene reveals a further intention of the composer — that of "trying to expand the progress of the art that he professes and to point out the resources of the instrument that he has adopted."[15]

One early composer of horn ensemble music who did compose many quartets was Carl Oestreich (1800-1840). In fact, Oestreich composed more quartets than either duets or trios. As Kristin Thelander points out in her article "Carl Oestreich: A Study of His Life, Historic Position and Solo Horn Music,"[16] most of Oestreich's works were composed between the years 1816 and 1836. His earlier works, especially those for solo horn and two horns, reflect the interests and needs of a touring virtuoso and orchestral performer. However, the quartets were evidently later works composed after Oestreich's retirement from performing and during a period in which teaching was one of his primary activities.

Although the horn quartet had initially emerged in the early nineteenth century largely as a tool for horn pedagogy, in the late nineteenth century the horn quartet became an important medium of light entertainment for concerts and in other settings. In his article "Das Waldhorn-Quartett," Kurt Janetzky describes the typical activities of the First Waldhorn-Quartett-Union of the Royal Saxon Musical Chapel of Dresden during the mid-nineteenth century as being rather like those of a hired band. Their engagements included birthdays, weddings, burials, and funerals. Much of their repertoire survives in multi-volume quartet collections, many of

which are still published today and contain a wide variety of arrangements and transcriptions such as the hymns "This is the Lord's Day" and "The Heavens Praise;" popular favorites such as Mozart's "Ave Verum" and the "Pilgrim's Chorus" from *Tannhäuser*; and other pieces such as serenades, fantasies, celebration pieces, folksongs, marches, chorales, Christmas carols, and the German national anthem.[17]

Two of the most widely available collections of horn quartets are *100 Quartets* by Oscar Franz (1843-1899) and *Waldhorn Quartette* by Heinz Leibert.[18] B. E. Müller (1825-1895) also produced a collection of horn quartets entitled *29 Quartets,* published posthumously in 1907; and Friedrich Gumbert (1841-1906) published by *Ausgewählte Horn-Quartette* in the 1880's. Janetzky points out that, in addition to playing from the quartet collections, horn quartets at this time often appeared with male quartets in performances of the hunting choruses from *Der Freischütz* and *Euryanthe* or of Schubert's *Nachtgesang im Walde.*[19] It appears that it was in part through light entertainment performances such as these that the horn quartet gained a wider audience, and eventually inspired a larger body of literature.

The success and popularity of these late nineteenth-century light entertainment quartets were due to their borrowing from two of the principal traditions of horn playing. The mood and style of many of the light entertainment pieces were derived from the centuries-old tradition of the hunting music groups whose role, as Horace Fitzpatrick has observed, had expanded, perhaps as early as 1700, beyond the sounding of the "signal codes of the actual hunt" to include "functional harmonic fanfares as well."[20] Yet the technical considerations and the instrumentation of the light entertainment pieces were based on the orchestral tradition of horn playing.

The activities of horn quartets in the United States in the late nineteenth century were very much like those of their European counterparts. In his article, "A History of the Organized Horn Ensemble in the United States, Part I: Beginnings through the First World War,"[21] Norman Schweikert traces performances by horn quartets in New York, Boston, Chicago, and other cities beginning in 1853. These quartets were typically the horn sections of orchestras. Most of the players were immigrants from Europe and were most likely continuing in the United States what they had done in their homelands. Many of the popular favorites in their repertoire even remained the same, especially the operatic excerpts. However, many of the European folksongs and popular songs were eventually replaced by the songs of Stephen Foster and other North American composers. Although most of the literature played by these quartets consisted of transcriptions or arrangements, Schweikert mentions at least one original work for horn quartet, *Quartet for French Horns* by Eckhardt.[22]

In addition to their independent ventures, the horn quartets of late nineteenth-century America made solo appearances on the same programs with their full orchestras. Transcriptions and arrangements of

works by composers such as Weber, Wagner, Marschner, and Mendelssohn were common for this medium. Schweikert also alludes to no less than six performances of Dudley Buck's *Concertstucke for Horn Quartette and Orchestra* by the Theodore Thomas Orchestra of New York between March 2 and April 6, 1876.[23]

Orchestras were not the only ensembles from which solo horn quartets were organized. In the late 1870s through the 1890s, the famed Gilmore Band advertised its "famous French horn quartet" which, as early as 1879, also "performed along with cornetist Jules Levy."[24] The combination of horn quartet with solo cornetist seems to have been rather popular in the early twentieth century. Around 1907, Gustav Heim, third trumpet of the Boston Symphony Orchestra, joined with the horn section of that orchestra, which had already performed under the name The Waldhorn Quartet. Heim performed with this quartet from about 1907 until 1913 and even made a cylinder recording of von Schaffer's *The Post in the Forest* for the Edison Phonograph Company. In 1913, newly appointed members of the Boston Symphony Orchestra formed a new group, the Boston Symphonic Horn Quartet.[25]

In the twentieth century, composers gradually began to write more horn quartets outside the contexts of pedagogically oriented collections or light entertainment pieces as had been the norm in the nineteenth century. The first enduring work representing this new approach in the twentieth century is *Sechs Quartette* by N. N. Tcherepnin (1873-1945), published in 1910. Although, as a collection of six quartets, it bears at least a superficial resemblance to the early nineteenth-century quartets, Tcherepnin's work represents a departure from the earlier tradition of absolute music as established by the Dauprat and Richter quartets in its use of descriptive titles to associate the music with an idea or scene.

Important absolute horn quartets such as *Sonata for Four Horns* (1930) by Carlos Chavez (1899-1978) were also composed during the early twentieth century. Horn quartets by Paul Hindemith, Julien-François, Zbinden, Rudolph Ochs, Richard Süssmuth, Fred Malige, Carlernst Ortwein, and Ludwig Kletsch were cited by Kurt Janetzky in 1954 as evidence of the increasing attention being given to horn quartets as serious chamber music.[26]

The pivotal year in the recent history of the horn quartet was 1952, during which three important works were composed: *Suite pour quatre cors en fa* by Eugène Bozza, *Concertino for Four Horns* by Alexander Mityushin (b. 1888), and *Sonate für vier Hörner* by Paul Hindemith. The Bozza work is retrospective, yet quite imaginative, in its use of programmatic elements. Mityushin's *Concertino* is a well-crafted and inventive work in the colorful Russian post-romantic style. However, Hindemith's sonata is the first true masterpiece for horn quartet. As Janetzky and Brüchle have observed, the Hindemith work is the first horn quartet to elevate the art of writing for four horns, "to the level of worthwhile and challenging chamber music."[27] Hindemith's example not only established artistic standards for the

genre, but also helped inspire a higher level of interest in horn quartet composition which continues to the present. In the 1950's, the horn quartet attained a level of artistic credibility commensurate with that of other important genres of wind chamber music. During the 1960's and 70's, horn quartets were written by a large number of composers including William Presser, Henri Tomasi, Vaclav Nehlybel, Pierre Max Dubois, and Leslie Bassett. The high level of artistic sophistication exhibited by the works written in the 1980's by composers such as Bernhard Heiden, Christopher Wiggins, and Frigyes Hidas is evidence of the continuing role of the horn quartet as an important genre of wind chamber music.

The Survey

In 1990 this writer conducted a survey on horn quartets composed since 1950. A questionnaire containing a list of forty published horn quartets composed since 1950 was sent to a panel of experts consisting of fifty-two of the world's leading authorities on the horn. Members of the panel of experts were asked to identify the ten works which they considered to be the most significant in terms of artistic merit by selecting works on the list and/or by adding titles and composers of other works. It was emphasized that they should choose the works that they considered to be the ten best compositions, not necessarily the most popular.

Only published music written since 1950 and originally composed for horn quartet was considered in compiling the list of forty quartets contained in the questionnaire. The selection of works for this list was based on their musical sophistication and merit considering several structural elements: rhythm, harmony, melody, form, and texture. The primary focus of these works is artistic rather than commercial or pedagogical. Progressive or conservative stylistic features were not factors in the selection process. The following sources were used in considering works to be included on this list: Paul Anderson, *Brass Ensemble Music Guide* (1975); Bernhard Brüchle, *Horn Bibliographie,* vol. I (1970) and vol. II (1975); Robert King, *Brass Player's Guide* (1989); and Wayne Wilkins, *The Index of French Horn Music* (1978) and *1978 Supplement to the Index of French Horn Music* (1978).

Of the fifty-two hornists who were sent the questionnaire, forty-two returned completed copies and two responded by telephone. However, one of the respondents who returned the questionnaire specifically requested that his responses not be considered because of his lack of familiarity with the literature. Appendix A contains a list of the forty quartets contained in the questionnaire. Appendix B contains a list of the forty-three participants in the survey. Appendix C contains the quartets from the questionnaire listed in rank order beginning with the work most frequently cited by the respondents and ending with the works least frequently cited.

Sixteen of the respondents made use of the "others" category on the

questionnaire by indicating the composers and titles of one or more works not listed on the questionnaire. Appendix D contains a rank ordering of the sixteen works listed in the "Others" Category by the respondents. Quartets by Hidas and Koetsier were the most frequently listed works in this category, appearing five and three times respectively.

One of the purposes of the survey was to assist this writer in the selection of works to be examined as part of his doctoral dissertation.[28] However, the results of the survey also serve as a general indicator of the horn quartets that hornists consider to be exemplary of the highest standards of excellence for compositions within that medium written after 1950. Although five works received votes from a majority of the respondents, the only unanimous choice was *Sonate für vier Hörner* by Paul Hindemith.

A Comparison of Five Works from the Survey

The works which received the most votes were *Sonate für vier Hörner* (1952) by Paul Hindemith, *Sonata for Four Horns* (1955) by Michael Tippett, *Suite pour quatre cors en fa* (1952) by Eugène Bozza, *Quartet for Horns* (1981) by Bernhard Heiden, and *Short Suite for Horn Quartet* (1955) by Verne Reynolds. Although the questionnaire included works composed during each of the four decades since 1950, four of the five highest ranked quartets were written during the period 1950-1955. Furthermore, the fifth work, composed by Bernhard Heiden in 1981, draws heavily upon the traditions of that era.

Although the questionnaire includes works written by composers of widely varying ages, four of the five composers of the five highest ranked quartets were born between the years 1895 and 1910. The exception, Verne Reynolds, was born in 1926.

All of the works in this study except the Bozza suite incorporate a highly chromatic harmonic language. However, none of these four works is entirely atonal; all incorporate some degree of tonality as an important element. The harmonic language of the Bozza suite is quite conservative, containing tertian harmonies and including Impressionistic traits such as parallelism and the use of modes.

A trait common to the Hindemith, Tippett, Reynolds, and Heiden quartets is the frequent use of open fifths or triads at the ends of sections in contrast to the use of less tonal devices in the interiors of the sections. Hindemith was the first composer to exploit this practice in a horn quartet.

Four of the five quartets in this study are absolute works in that they are devoid of obvious programmatic elements. The exceptional work in this regard is Bozza's *Suite pour quatre cors* which is the culminating work in the tradition of early twentieth-century programmatic horn quartets.

In all five quartets there is surprisingly little use made of the clichés of

horn writing. Although there is the stereotypical *chasse* in the Bozza work, with its characteristic $\frac{6}{8}$ rhythms and horn fifths, and idiomatic hunting-call-like figurations in the Tippett sonata, these quartets are ingeniously constructed — each exhibiting a style excellently conceived for the instrument, but elevated above the commonplace.

Some other characteristics frequently found in the works are homorhythmic writing, contrapuntal writing, and conspicuous use of arpeggios and scalar passages. The quartets by Reynolds and Heiden are especially similar in two ways: 1) the prominent use of repeated-note figures, and 2) the use of the pitch class set [0,2,4,7], the principal harmonic material in the third movement of Heiden's work and a prominent set in the first and third movements of Reynolds's quartet.

Several traditional forms are used in these five works, including binary, ternary, compound ternary, and sonata forms. Fugal, *ritornello*, arch, and theme and variations procedures as well as through-composed forms are also used.

All five works contain passages which may cause performance problems for the ensemble relating to the uniformity of stylistic considerations such as dynamics, articulation, and phrasing. Perhaps most significant among the potential performance problems for the ensemble are those which relate to rhythm. The quartets by Tippett and Hindemith contain the most difficult rhythms, although the Heiden and Bozza works also include passages which are partaicularly difficult rhythmically. Rhythm is less of a problem in the Reynolds quartet than in the others.

Table 2 contains the pitch ranges of the parts in all five quartets and an average range for each part based on a comparison of the like parts of the five quartets.[29] The widest range of pitches within a single part occurs in the Horn I part of the Reynolds quartet. The narrowest range of pitches within a single part occurs in the Horn II part of the same work. This distinction of having the greatest disparity in pitch ranges among the parts belongs to the Reynolds work, perhaps because it was written for a student quartet in which there is a significant need for a wide range of differentiation among the players' abilities. On the other hand, the Tippett and Hindemith quartets have the least differences between the pitch ranges of the parts, suggesting that those works were conceived for players of comparable range abilities.

As can also be seen in table 2, the works generally use standard orchestral scoring in that the ranges of the parts typically descend in the order I, III, II, IV. This may be partially due to the composers' respect for the orchestral tradition, but only occasionally do they score for two pairs of high and low horns.

Table 2. — Ranges of Parts in Pitches and Intervals.

	Horn I	Horn II	Horn III	Horn IV
Paul Hindemith	e to a^2	$f^{\#}$ to $f^{\#2}$	e to g^2	$B^{\flat}$ to f^2
Sonate für vier Hörner	2 + P4	2	2 + m3	2 + P5

Michael Tippett	$c^{\#}$ to c^3	c to a^{b2}	f to c^3	A to g^2
Sonata for Four Horns	2 + M7	2 + m6	2 + P5	2 + m7
Eugène Bozza	g to b^{b2}	G to $f^{\#2}$	G to g^2	G to $c^{\#2}$
Suite pour quatre cors	2 + m3	2 + M7	3	2 + A4
Bernhard Heiden	b to c^3	$f^{\#}$ to a^2	$a^{\#}$ to $g^{\#2}$	c to e^2
Quartet for Horns	2 + m2	2 + m3	1 + m7	2 + M3
Verne Reynolds	F to b^2	f to $f^{\#2}$	c^1 to g^2	B^b to e^2
Short Suite for Horn Quartet	3 + A4	2 + m2	1 + P5	2 + A4
Average Range	$d^{\#}$ to b^2	d to g^2	f to $g^{\#2}$	B^b to e^2
	2 + m6	2 + P4	2 + m3	2 + A4

*An interval indication such as "2 + P4" means two octaves plus a perfect fourth.

All five quartets employ bass clef notaiton, but only the Hindemith work incorporates "old notation."[30] Although the Horn IV parts are generally written in the treble clef with occasional bass clef passages, in the Bozza work most of the Horn IV part is written in bass clef.

Conclusion

The five horn quartets of this study are among the finest works ever written for horns. The Bozza suite stands at the pinnacle of the programmatic horn quartet tradition. The Hindemith sonata established a new and higher artistic standard for the absolute horn quartet which enlivened the genre and evoked a profound response from both performers and composers, including Tippett, Reynolds, and Heiden.

However, despite the innovations, creativity, and stylistic development of the genre embodied in these landmark compositions, they are noticeably traditional in style. They contain no allusions to any of the more progressive or avante-garde techniques common at the times of their composition, such as serialism, microtones, multiphonics, indeterminacy, and minimalism. There is only an occasional tone cluster and no use of sound masses. It is interesting and important to note that the five horn quartets identified by a distinguished panel of experts in 1990 as the most significant in terms of artistic merit among those composed since 1950 are conspicuously devoid of many of the features which are often considered to typify music in that time period. No work from the 1960's and only two works from the 1970's appear in the top ten. Furthermore, the Heiden quartet, although composed in 1981, bears a strong stylistic resemblance to the Tippett and Reynolds works.

It could be that the enthusiasm for horn quartet composition and performance emanating from the 1950's has fostered an atmosphere of stylistic conservatism which favors the retention of the *status quo* and forestalls the acceptance of those works which more fully reflect the trends and innovations of the present day. Or, perhaps the reason that no quartets of such a contemporary style appear among the top five works identified by the panel of experts is because no works of that type have emerged which are considered to equal the artistic standard of the works which were identified.

Regardless of the factors affecting the present situation, the expressive potential of four horns is too great for the genre to remain on the periphery of progressive composition. It may require a new work of the calibre of the Hindemith sonata for the contemporized horn quartet to gain acceptance and to rejuvenate the stylistic development of the genre. Such a work could mark the beginning of a new era in horn quartet writing — an era that could transcend even the traditions represented by the five works of this study and sustain the viability of this ensemble.

NOTES

1 Horace Fitzpatrick, *The Horn and Horn-Playing in the Austro-Bohemian Tradition from 1680 to 1830* (London: Oxford University Press, 1970), 184.

2 Ibid., 183.

3 Birchard Coar, *A Critical Study of the Nineteenth-Century Horn Virtuosi in France* (Dekalb, Illinois: by the author, 501 Garden Road, 1952), 141.

4 R. Morley-Pegge, *The French Horn: Some Notes on the Evolution of the Instrument and of Its Technique* (New York: Philosophical Library, Inc., 1960), 158.

5 Grady Joel Greene, Jr., "Louis F. Dauprat, His Life and Works" (Unpublished Doctor of Education diss., University of Northern Colorado, 1970), 22.

6 *The National Union Catalog (NUC)* contains an entry for a work by Dauprat entitled *Partitions des trios, quatuors, et sextuors pour cors en différens tons Précédée de tableaux et instructions.* The entry includes the incomplete data "(182-?)." Because there is no opus number given in the *NUC* entry, it is not clear whether or not this is the same work as the quartets now known as Dauprat's Opus 8. However, given that there are at least two different editions identified as Dauprat's Opus 8, one containing six quartets, the other containing six trios and six quartets, it is possible that the work cited in the *NUC* entry is Dauprat's Opus 8 as it was originally published. *The National Union Catalog Pre-1956 Imprints* (Chicago: The American Library Association, 1971), vol. 134, 17.

7 *Hornisten-Lexikon*, 1986 ed., s.v. "Anton Richter." The *New Grove* indicates that Hans Richter's father died in 1853. *The New Grove Dictionary of Music and Musicians,* 6th ed., s.v. "Hans Richter," by Hans-Hubert Schönzeler.

8 Edward Brown, ed., *Sechs Quartette,* Op. 8 by Louis F. Dauprat (Buffalo: The Hornists' Nest, 1976), cover notes.

9 Rossini also wrote a work in the style of hunting-horn music for four horns and orchestra entitled *Le rendez-vous de chasse* (1828).

10 Kurt Janetzky and Bernhard Brüchle, *The Horn,* trans. James Chater (Portland, Oregon: Amadeus Press, 1988), 92.

11 Robin Gregory, *The Horn: A Comprehensive Guide to the Modern Instrument and Its Music* (New York: Frederick a. Praeger, Publishers, 1969), 222.

12 "...chromatische hörner oder cornets à pistons." *Riemann Music Lexikon*, 12th ed., s.v. "Artot."

13 R. Morley-Pegge, 103.

14 Ibid., 6.

15 Greene, 64.

16 Kristin Thelander, "Carl Oestreich: A Study of His Life, Historic Position and Solo Horn Music," *The Horn Call Annual*, no. 2 (1990): 49-76.

17 Kurt Janetzky, "Das Waldhorn Quartett," *Musica* (April 1954), 142-144.

18 In 1990 Southern Music Company published a new edition of the Leibert collection edited by Thomas Bacon.

19 Although it is not cited by Janetzky in his article, Robert Schumann also wrote a composition for male chorus with horn quartet entitled *Jagdlieder,* Op. 137 (1849).

20 Fitzpatrick, 6.

21 Norman Schweikert, "A History of the Organized Horn Ensemble in the United States, Part I: Beginnings through the First World War," *The Horn Call* 16, 1 (October 1985): 20-32.

22 Ibid., 20-21.

23 Ibid., 24.

24 Ibid.

25 Ibid., 30-31.

26 Janetzky, 144.

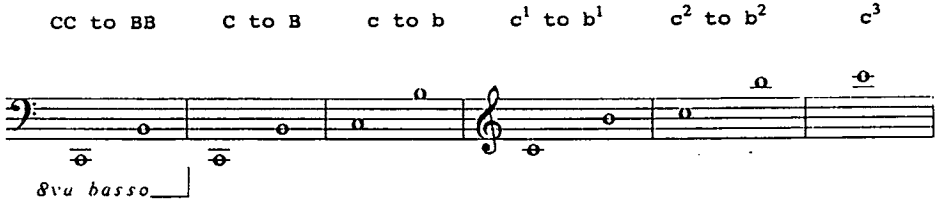
27 Janetzky and Brüchle, 108.

28 This article is based on the author's doctoral dissertation. David M. McCullough, "Performance and Stylistic Aspects of Horn Quartets by Hindemith, Tippett, Bozza, Heiden, and Reynolds" (D.M.A. diss., University of Georgia, 1990). University Microfilms International Order No. 9107212.

29 The average ranges of the parts were calculated by assigning a numerical value to each pitch found in one or more of the five works. There are a total of forty-four different pitches used in the five works. The lowest pitch, F, was assigned the numerical value of one (1). The highest pitch, c^3, was assigned the numerical value of forty-four (44). The other pitches were assigned numerical values in a similar fashion by moving chromatically from lowest to highest. Using the numerical values of the pitches of the like parts of all five works, an average highest pitch and average lowest pitch for each part was determined by averag-

ing the five pitches and then rounding off the numerical average to the nearest whole number. That number was then compared to the original forty-four numerical values for pitches in order to determine the name of the average highest or lowest pitch. For example, the lowest pitches of the Horn I parts, in the five works are e, $c^{\#}$, g, b, and F. The corresponding numerical values for those pitches are 12, 9, 15, 19, and 1. When added, those values total 56. 56 divided by 5 equals 11.2, which, when rounded to 11, corresponds to the pitch $d^{\#}$. Therefore, $d^{\#}$ is the average lowest pitch of all five Horn I parts.

Pitch names are identified according to the following system:



30 "Old notation" is bass clef notation in which the hornist must play a note an octave higher than written in order to produce the intended sounding pitch, which is a perfect fourth above the written pitch for horn in F.

Appendix A

HORN QUARTETS INCLUDED ON THE QUESTIONNAIRE

Josef Alexander — *Interplay*
Paul Angerer — *Hornquartet*
Richard Arnell — *Music for Horns,* Op. 82
René Barbier — *Quatuor,* Op. 83
Georges Barboteu — *Deux Quartettos pour cors*
Leslie Bassett — *Music for Four Horns*
Gerd Boder — *Second Horn Quartet*
Eugène Bozza — *Suite pour quatre cors en fa*
Oliver Brockway — *Three Pieces for Four Horns*
Mario Castelnuovo-Tedesco — *Choral with Variations,* Op. 162
Hendrik De Regt — *Musica per Quattro Corni,* Op. 34
John Diercks — *Horn Quartet*
Pierre Max Dubois — Quatuor
Helmut Eder — *Three Intermezzi,* Op. 76, Nr. 1
Karl Etti — *Partita*
Marius Flothius — *Quattro Invenzioni per Quattro Corni,* Op. 64
Don Freund — *Four Pieces for Horn Quartet*
John J. Graas — *Three Quartets for F Horns*
Bernhard Heiden — *Quartet for Horns*
Hugo Herrman — *Kleine Suite für Horn-Quartett*

Paul Hindemith — *Sonate für vier Hörner*
Albert M. Ingalls — *Suite for Four Horns*
Gene Kauer — *Quartet for Horns*
Karl Kohn — *Quartet for Horns*
Peter Jona Korn — *Serenade für vier Hörner,* Op. 33
Alexander Mityushin — *Concertino*
Vaclav Nelhybel - *Divertimento for Four Horns*
Vaclav Nelhybel — *Quartet for Horns*
Carlernst Ortwein — *Scherzo Für Hornquartett*
Marcel Poot — *Quartetto*
William Presser — *Horn Quartet*
Verne Reynolds — *Short Suite for Horn Quartet*
William Schmidt —*Variations for Horn Quartet*
Albert D. Schmutz — *Divertimento*
Johannes Paul Thilman — *Die vier-Hörner-Musik*
Michael Tippett — *Sonata for Four Horns*
Henri Tomasi — *Petite Suite*
Christopher D. Wiggins — *Five Miniatures for Four Horns,* Op. 85
Kotonski Wlodzimierz — *Quartettino*
Julien-François Zbinden — *Trois Piéces*

Appendix B

LIST OF PARTICIPANTS

The questionnaire was sent to fifty-two hornists. The following forty-three responded by either their completed questionnaires or by telephoning their responses:

1. Jeffrey Agrell, Orchester der Allgemeinen Musikgesellschaft Luzern
2. Paul G. Anderson, University of Iowa, Professor Emeritus, retired
3. Nancy Becknell, University of Wisconsin, Madison
4. Elaine Braun, music educator, Buffalo, N.Y.
5. William Capps, Florida State University
6. Gayle Chesebro, Furman University
7. Kaoru Chiba, New Japan Philharmonic Orchestra
8. Dale Clevenger, Chicago Symphony Orchestra
9. John Covert, Ithaca College
10. James Decker, University of Southern California
11. Philip F. Farkas, Indiana University, Professor Emeritus, retired
12. Randall Faust, Auburn University
13. Lowell Greer, University of Michigan
14. Michael Hatfield, Indiana University
15. Gaylen Hatton, Brigham Young University
16. Douglas Hill, University of Wisconsin, Madison

17. Michael Hoeltzel, Northwest German Music Academy
18. Marvin Howe, Eastern Michigan University, Professor Emeritus, retired
19. Gregory Hustis, Southern Methodist University
20. Paul Ingraham, Manhattan School of Music
21. Peter Landgren, Peabody Conservatory
22. Christopher Leuba, Western Washington University
23. Paul Mansur, Southeastern Oklahoma State University
24. Marvin McCoy, music publisher/free lance artist, Minneapolis, MN
25. Harold Meek, Boston Symphony Orchestra, retired
26. Orrin Olson, University of Maryland
27. Francis Orval, Philadelphia College of the Arts
28. Johnny Pherigo, Western Michigan University
29. Ellen Powley, Brigham Young University
30. Michael Purton, Royal Northern College of Music, Manchester, England
31. William Purvis, Columbia University, State University of New York (Stony Brook), and the University of Cincinnati College Conservatory of Music
32. Verne Reynolds, University of Rochester, Eastman School of Music
33. Meir Rimon, Israel Philharmonic Orchestra
34. William Scharnberg, North Texas State University
35. Gunther Schuller, Newton Centre, MA
36. Norman Schweikert, Chicago Symphony Orchestra
37. Lowell Shaw, State University of New York (Buffalo)
38. William Slocum, Youngstown State University
39. Louis Stout, University of Michigan, Professor Emeritus, retired
40. Kristin Thelander, University of Iowa
41. David Wetherill, Philadelphia Orchestra
42. James Winter, California State University, Fresno, Professor Emeritus, retired
43. Milan Yancich, University of Rochester, Eastman School of Music

Appendix C

RANK ORDER OF QUARTETS ON THE QUESTIONNAIRE**

Rank	*Votes**	*Composer*	*Title*
1.	43	Paul Hindemith —	*Sonate für vier Hörner*
2.	37	Michael Tippett —	*Sonata for Four Horns*
3.	*30*	Eugène Bozza —	*Suite pour quatre cors en fa*
4.	29	Bernhard Heiden —	*Quartet for Horns*
5.	23	Verne Reynolds —	*Short Suite for Horn Quartet*
6.	19	Henri Tomasi —	*Petite Suite*
7.	18	Alexander Mityushin —	*Concertino*

8.	17	Georges Barboteu — *Deux Quartettos pour cors*
9.	16	Mario Castelnuovo-Tedesco — *Choral with Variations,* Op. 62
10.	11	Leslie Bassett — *Music for Four Horns*
11.	8	Paul Angerer — *Hornquartet*
	8	Peter Jona Korn — *Serenade für vier Hörner,* Op. 33
13.	7	Julien-François Zbindin — *Trois Pièces*
14.	6	Richard Arnell — *Music for Horns,* Op. 82
	6	Vaclav Nelhybel — *Quartet for Horns*
16.	5	Marius Flothius — *Quattro Invenzioni per Quattro Corni,* Op. 64
	5	Vaclav Nelhybel — *Divertimento for Four Horns*
	5	William Schmidt — *Variations for Horn Quartet*
19.	4	Pierre Max Dubois — *Quatuor*
	4	John J. Graas — *Three Quartets for F Horns*
	4	William Presser — *Horn Quartet*
	4	Christopher D. Wiggins — *Five Miniatures for Four Horns,* Op. 85
23.	2	René Barbier — *Quatuor,* Op. 83
	2	Helmut Eder — *Three Intermezzi,* Op. 76, Nr. 1
	2	Karl Etti — *Partita*
	2	Hugo Herrman — *Kleine Suite für Horn-Quartett*
	2	Albert M. Ingalls — *Suite for Four Horns*
	2	Marcel Poot — *Quartetto*
	2	Johannes Paul Thilman — *Die vier-Hörner-Musik*
30.	1	Oliver Brockway — *Three Pieces for Four Horns*
	1	John Diercks — *Horn Quartet*
	1	Don Freund — *Four Pieces for Horn Quartet*
	1	Gene Kauer — *Quartet for Horns*
	1	Karl Kohn — *Quartet for Horns*

*The total number of respondents was 43. Although recipients of the survey were instructed to identify ten horn quartets, some identified fewer than ten works.

**Works by the following composers were included in the questionnaire but received no votes: Alexander, Boder, De Regt, Ortwein, Schmutz, and Wlodzimierz.

Appendix D

RANK ORDER OF WORKS LISTED IN "OTHERS" CATEGORY

Rank	*Votes**	*Composer*	*Title*
1.	5	Frigyes Hidas —	*Kamarazene*
2.	3	Jan Koetsier —	*Cinq Miniatures*
3.	2	Jan Koetsier —	*Cinq Nouvelles, Op. 34a* **
	2	Bernhard Krol —	*Kleine Festmusik*
	2	Ronald Lo Presti —	*Second Suite for Horns*
	2	Lowell Shaw —	*Fripperies*

4. 1 Freibert Gross — *Vier Stücke für Hornquartett*
1 Kletsch — *Suite for Horn Quartet*
1 "Koetsier quartet" — *
1 Karl-Heinz Koper — *Musik für vier Hörner*
1 James Langley — *Quartet for Four Horns*
1 Jiri Matys — *Divertimento*
1 Wendell Otey — *Symphonic Sketches* **
1 N. N. Tcherepnin — *Sechs Quartet* **
1 Kerry Turner — *Quartet No. 1* ***
1 Graham Whettam — *Quartet for Four Horns*
1 James Winter — *Suite for a Quartet of Four Young Horns*

* incomplete title
** composed before 1950
*** unpublished work

David McCullough is a native of Alabama and holds bachelor's and master's degrees in music education from Auburn University, as well as a master's degree in horn performance from Florida State University and a doctor of musical arts degree in horn performance from the University of Georgia. Dr. McCullough has elementary and secondary school music teaching experience at all grade levels from K through 12, and formerly held the position of Director of Bands at West Georgia College. He presently resides in Athens, Georgia.

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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. The object of the process, of course, is to assure academic integrity and impeccable scholarship.

In reference to van Boer's article in ***Annual*** *No. 1, 1989:*

There seems to be some confusion about the term, "Clarino." It is not an instrument. It is simply the art of playing on the very high partials of the horn or trumpet. That these players were referred to as "clarino players" does not mean that the term denoted a special instrument. Rather, it simply means that these players specialized in the very high register, i.e., the "clarino" register.

Morley-Pegge emphasized this point in letters to me following the publication of the first edition of *THE FRENCH HORN.* Those letters may be found in the Society's archive in the Ball State University Special Collection Division. They are in my personal section of the honorary members' files.

A correction, please. Page 78, note 2: Morley-Pegge's first name is Reginald, not Robin.

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★ ★ ★

Although Nicholas Smith's article on the "History of the Horn Mute" in the ***Horn Call Annual*** No. 2, 1990 contains much interesting information, I feel compelled to correct a fundamental error he makes over the quoted passage from *L'Apprenti Sorcier* by Paul Dukas. This is not, as he states, a typical French muted passage. The player must put his hand loosely into the bell and transpose a half tone up. The composer even instructs the player how to do it, saying "*sons d'echo (prenez le doigte un ½ ton dessus).*" He used

the same effect in *Ariane et Barbe-Bleu* and in more recent times Luigi Dallapiccola also wrote for echo horn as well as *chiuso.*

Not many conductors can tell the difference between the sounds of the mute and of hand stopped. Pierre Monteux was the only one I could not fool. Not many composers know either; take, for example, Paul Hindemith's instruction in his horn concerto: "muted (*gestopft*)."

Dr. Smith has opened up a subject worthy of further discussion. Am I alone in thinking the transposing mute, used indiscreetly, is an abomination?

Barry Tuckwell
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★ ★ ★

I encountered a Horn Method when I was a young student at Wewoka High School in 1943 that presented a thorough explanation of the difference between "stopped horn" and "echo horn." Included were instructions in how to produce both sounds and the proper method of fingering them, up a half-step for echo horn and down a half-step for stopped horn. My recollection is that the book was an Erik Hauser Method for Horn. I learned to produce both types of sound and have used them as required through the years. But I found "echo horn" to be an hellacious sort of problem overfilled with venomous treacheries. It is a gorgeously ethereal and delicate sonority, but deadly as a Cobra unless the passage is practiced assiduously until absolutely perfect. The slightest sort of aberration in the right hand will destroy your intonation in a microsecond!

A few years ago I bought a reprint of the Hauser Method and found no such instructions therein. Either my memory is faulty or the later edition has had the material excised by some editor. Perhaps one of our readers may have a copy of those old instructions and would share them with readers in a future issue of ***Horn Call*** *or* ***Horn Call Annual****. And, I would like to satisfy my curiosity about where those instructions came from and find out if my memory really has slipped! The Editor.*

★ ★ ★

I recently received my copy of the 1990 ***Horn Call Annual*** and was very happy to see the paper concerning Horn Study Materials by Johnny L. Pherigo. As a (primarily) self-taught hornist, I do not have the background in pedagogical method nor the exposure to the available literature that my formally educated colleagues have. The survey provided by Mr. Pherigo has provided me with valuable reference material that I hope to be able to use to the ultimate benefit of my students.

I would further find it worthwhile to see a recommended course of study based upon the works described in Mr. Pherigo's paper as well as those surveyed by the Marvin Howe study in 1966. For my

uses, it would be ideal if one (or more) of the professional horn educators within the IHS would describe her or his recommended course of study from the beginner to advanced level.

CORdially Yours,
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★ ★ ★

In response to the "Letter to the Editor" from Mr. Sean Kirkpatrick in the April 1991 ***Horn Call***, you might be interested in learning that my sabbatical (!) [after 20 years] is going to be spent putting the finishing touches on my book, *A RESOURCE MANUAL FOR TEACHING THE HORN.* It will include both audio and video components as well as exercises, courses of studies, annotated bibliography, etc.

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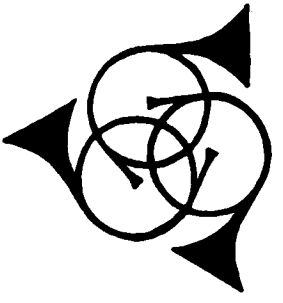

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