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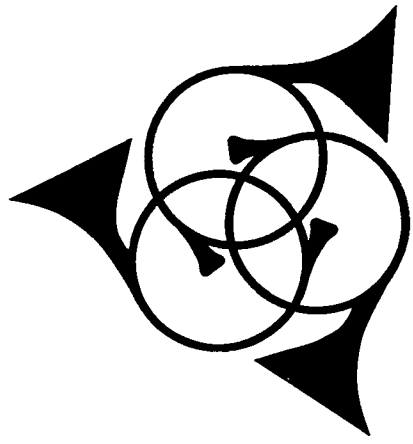

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The Horn Call Annual

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No. 8, August 1996

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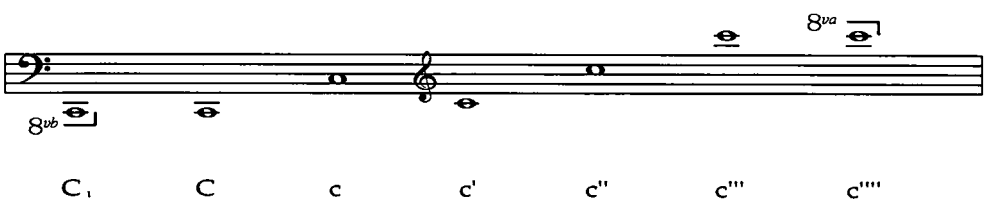


Beethoven's Symphony No. 9, Schubert's *Nachtgesang im Walde* and *Auf dem Strom*, and the Horn Technique of the Lewy Brothers in the 1820s[1]

John Q. Ericson

Introduction

Between 1824 and 1828 three notable works utilizing the horn were premiered: Beethoven's Symphony No. 9 and Schubert's *Nachtgesang im Walde* and *Auf dem Strom*. Written within fifteen years of the invention of the valve in 1814 by Heinrich Stölzel,[2] these works give important insights into the technique of the horn in the late 1820s, and in particular that of the two Viennese valved horn pioneers with whom these three works are associated: E. C. and J. R. Lewy.[3]

Eduard Constantin Lewy (1796–1846) was the eldest member of a family of distinguished valved hornists. He was born in Saint-Avoid (Moselle), the first son of musician Elie Lewy.[4] As he showed considerable musical talent, he was accepted at the age of fourteen into the horn class of Heinrich Domnich (1767–1844) at the Paris Conservatory.[5] Two years later E. C. Lewy joined the French army as a member of the music corps of the Old Guard and served until after the battle of Waterloo.[6] After several years as a touring musician based in Switzerland, E. C. Lewy was called to Vienna in 1822 by composer and conductor Conradin Kreutzer (1780–1849) to serve as solo horn at the Kärntnertor Theater,[7] and he went on to a have a distinguished career in Vienna. In 1834 he was appointed professor at the Conservatorium, and in 1835 he became principal horn of the orchestra of the Imperial Hofkapelle.[8] E. C. Lewy had three musically talented children with whom he toured and performed extensively. His son Richard Lewy (1827–1883) and his brother J. R. Lewy were both very active early performers on the valved horn.

Joseph Rudolphe Lewy (1802–1881) was born in Nancy and studied the horn with his brother.[9] From 1819 until 1822 J. R. Lewy was a member of the court orchestra in Stuttgart, and in 1822 he joined his brother in the orchestra of the Kärntnertor Theater in Vienna.[10] In the years 1834–1835 J. R. Lewy went on concert tours to Russia, Sweden, Germany, England, and Switzerland.[11] He spent the winter of 1836–1837 in Paris,[12] and from there J. R. Lewy went on to Dresden, where he became principal horn in the Royale Kapelle, performing on the valved horn.[13] He remained in Dresden from 1837 until his retirement in 1851.

Since E. C. Lewy studied with Heinrich Domnich, the composer of *Méthode de Premier et de Second Cor*, we can learn much about E. C. Lewy's early musical and technical training by studying the *Méthode*. It is highly likely that J. R. Lewy was at least familiar with the technical ideas presented in this work as well, and he very likely studied extensively from it on the natural horn. Domnich was born in Würzburg, the son of hornist Friedrich Domnich (1728–1790), and he went on to study and build a distinguished career in Paris.[14] His *Méthode* gave a very thorough examination of the natural horn and its technique. Of particular interest are the comments by Domnich on the use of crooks, the hand in the bell, and transposition, which generally expound what could be considered a very traditional and standard approach to the natural horn.

Two very different editions of the *Méthode* appeared in Domnich's lifetime. The original Le Roy edition in French, which appeared in 1808, contains extensive introductory materials on the history and technique of the horn that do not appear in Schott's French and German edition of 1832.[15] This later edition does, however, contain materials that were either revised by Domnich or altered editorially. This is most clear with regard to the subject of crooks and transposition and in itself sheds some light on the rapid changes occurring in performing techniques employed on the horn.

One passage from the introductory materials of the 1808 edition sums up much of his commentary about transposition and crooks. Domnich was particularly directing his comments to those players who were cultivating only the middle range of the horn and the medium crooks.

> Equally deprived of the high and low tones, the *Cors mixtes*, which custom and disastrous development of the new species has introduced in almost all our orchestras, are able to play neither on the C crook, nor on those of A and B♭. How do they manage? When they are given a piece in B♭, instead of being provided with the proper instruments in this key, the horn in E♭ is employed. They make use of the horn in D if the piece is in A, and if it is in C it is necessary to use the horn in F. Now if a composer has to render a brilliant design in one of these three keys, to express, for example the noise of war, the glory of victory, the pomp of triumph, he arranges the horns in such a manner that they are able to do all without the aid of the hand in the bell. But the *Cors mixtes* being obligated to transpose as in this operation, the sonorous notes are transformed often to stopped notes and the brilliant to dark and lugubrious accents, the prestige of the illusion vanishes, and with the illusion is destroyed all effect. Furthermore, in the factitious scale which results from the transposition, the artist must, at times, change the second part by playing notes absolutely destitute of tone, and which are only rendered as a dull quivering.[16]

From this excerpt we learn that some performers were transposing on the natural horn in order to avoid using either the high or low crooks, but, according to Domnich, true artists on the horn did not adopt this practice. We also

learn that players were to avoid the low stopped tones as they "are only rendered as a dull quivering." It would seem clear that E. C. Lewy's initial training in Paris taught him to use the full range of crooks on the natural horn and to avoid stopped tones that were outside the intentions of the composer.

In contrast, in the 1832 edition some of the sections on the crooks in article ten, "How to employ the different tonalities of the horn," have been modified to explain how to transpose the more difficult crooks of C basso, A, and B-flat alto on the natural horn.[17] These three keys are transposed onto the F, D, and E-flat crooks, respectively. So we see that by 1832 transposition was an accepted practice, if not by Domnich, at least by the editors responsible for the later German edition. Domnich concluded this section on crooks with the following section relating to the choice of crooks for the beginner (identical in both editions). Domnich made special note of the most characteristic crook for the horn and of how the other crooks should be approached.

> We have seen that the low keys, such as those of C and D demand strength and that to be equal to it, one must have acquired firmness of lip, the late fruit of time and study. The high keys, such as G, A, and B♭, demand on the contrary, delicacy and although shrill, they can be softened, but only by dint of skill. For giving to one and to the other the character which suits them, one has to be initiated up to a certain point in the practical knowledge of the instrument, of its means and resources.
>
> Very near the middle of the two classes of keys are found those of E♭, E and F among which it remains to choose. But one will not hesitate long if one considers that the tones of E and F already brilliant have a sort of tendency to the disadvantage of the high keys which they border upon whilst by its nature, that of E♭ is soft and harmonious.
>
> The first trials in the last key will contribute then to training the ear of the beginner and to giving him at the outset the feel of the true quality of horn tone. He will be able next to pass to the other keys without danger. The difference in effect which he will find in them ceases to be a stumbling block for him and finally will not produce anything different in his playing. Guided by a period of steady comparison, he will endeavour to adjust those new nuances of key to that which is familiar to him and to preserve in his mind the right type.[18]

About right-hand technique Domnich made many interesting observations. The most significant are stated in article five, titled "Evenness of tone."

> All the notes of the horn can be divided into two principal classes: one whereby the notes are produced with the bell open, and the other whereby the notes are produced with the bell more or less stopped by hand.
>
> There is clearly a difference in timbre between the stopped notes and the open notes which is impossible to make disappear because it is inherent in the nature of the instrument, but one can disguise it enough in order that the ear will not to be offended. In order to obtain this result, no other means as yet has been found other than by making the attacks on the open notes softer in order that the stopped notes which are naturally weaker will not make too great a contrast with the open notes.
>
> This method is good in principle but the result is not always satisfactory. It could be applied to a slowly moving succession of unimportant notes, but in a sustained melody or in a rapid passage it would be impracticable. Thus it is clear that such a hard and fast rule would be detrimental to the music. Since it is impossible to render the stopped notes with any brilliance of sound, and that to the contrary it is possible to suppress this brilliance on those notes which are not stopped, one is obliged to make use of the latter, but at the same time employing another method. The breath must play no role in this; it is the hand in the bell alone which must control this by opening as little as possible for notes which are not stopped, i.e. the hand should be open enough in order that each note be in tune and closed enough in order that the sound does not become too bright.[19]

The Lewy brothers thus would have striven for a very even tonal color between the open and stopped notes and would have also cultivated a fairly covered tonal quality on the natural horn, especially E. C. Lewy in his student years.[20] Domnich also presented a hand position chart for the natural horn covering a complete four octave range from written range from G (notated by Domnich in "new" notation[21]) to g'''. A number of the low stopped tones were highlighted as notes to avoid,[22] and the section of observations which followed showed how to employ effectively the stopped tones in passage work.[23]

Finally, the title of this work should be again noted: *Méthode de Premier et de Second Cor.* The high and low horn were treated as separate instruments in terms of range and equipment by Domnich; no one player could be expected to master the full range of the horn. Domnich did, however, feel that any individual player could master either range. The following passage from the article entitled "The two types of horn" is quite revealing.

> It has already been said that it is impossible for the same player to play all the notes of the horn from the low register to the high register using only one mouthpiece. It is equally impossible for him to use in turn two mouthpieces of different diameters.

These limits being as they are have made it necessary to decide whether or not to sacrifice a part of the horn's range, or to divide into two, (sharing between two players), the complete range of the instrument. It is the latter which has been accepted resulting in two types of horn being established. One of these, known as the *first horn* [*premier Cor*], has been allocated to the high register, and the other, the *second horn* [*second Cor*], has been allocated to the low register. The intermediary notes, which one refers to as the middle or medium register belong equally to both types of horn.

It is generally accepted opinion that thin flat lips are best suited for first horn, and thick protruding lips are best suited for second horn. This idea is devoid of reason. The two types differ only in the mouthpiece which is used. For first horn, a narrow mouthpiece helps to obtain the high notes while for second horn, a larger more open mouthpiece favors the low notes. When considering the limits of their respective ranges, both of these demand the same effort for the lips, or more precisely, the same degree of mouthpiece pressure on the lips.

It is therefore true to say that there exists no particular natural tendency to either of these two types of horn. The pupil will be found to be equally well gifted for one or the other. From this it follows that from the first lesson, the pupil must adopt one of the two mouthpieces and thus choose between first or second horn.[24]

Undoubtedly, these comments of Domnich reflected opinions which were shared by many horn players of the period.

Beethoven Symphony No. 9

The first important work with which the name of E. C. Lewy is associated with is Beethoven's Symphony No. 9. Long-held tradition has it that E. C. Lewy performed the fourth horn solo on the first performance of this work in 1824 on the valved horn. The famous solo passage from movement III for the fourth horn in E-flat is given in Ezample 1.

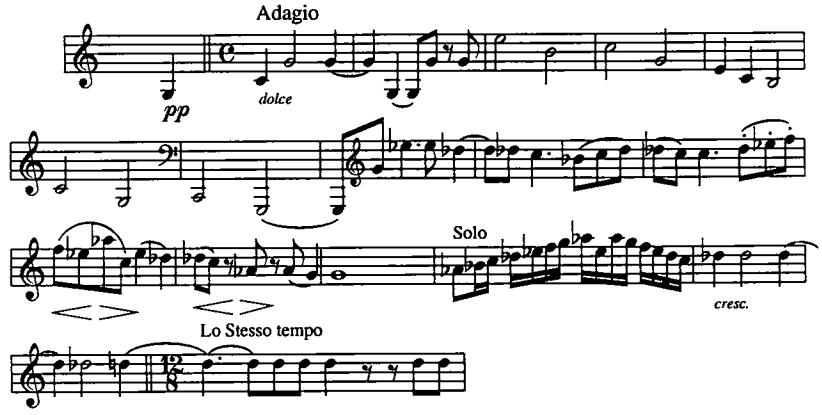
The clearest nineteenth-century source to state this tradition is the Leipzig pianist, teacher, and writer Richard Hofmann (1844–1918) in his *Praktische Instrumentationslehre* [Practical Instrumentation] of 1893. Of this solo Hofmann wrote,

> Until recently it was understood that Beethoven had only made use of wald-horns—(without ventils); but this cannot have been the case, for we find (1) the low G (not playable on the wald-horn); (2) Beethoven never used long successions of tones in a key with many sharps or flats as the signature. Oral tradition has it that at the time of Beethoven, Levi a fourth-horn player in Vienna possessed a recently discovered ventil-horn; on the ground of this discovery it was imagined that all horn passages could be played with equal quality of tone. Probably for this reason Beethoven (who could scarcely have heard it himself in his greater and later works) wrote the difficult passage for the 4th horn in E♭. The whole part lies badly for the player, and in view of the tone there seems no doubt that the second half of the solo is better on an E-horn.[25]

Hofmann concluded by showing how the solo could be divided between two players, the first seven bars being performed as written and the conclusion performed on the E crook.[26]

In looking at the question of E. C. Lewy and this symphony of Beethoven there are several separate issues to consider. Is the part playable on the natural horn? Did Lewy play it? Was it written for him specifically?

There is nothing in this solo which exceeds the technical demands that could be reasonably requested of a highly skilled performer of the natural horn. For comparison, the difficult written A-flat major scale is given in several exercises in the Domnich *Méthode*, and the low written G_1 is seen in several other period works, including Beethoven's own Horn Sonata, Op. 17, written early in his career for the virtuoso Punto. While not a true harmonic available on the horn, it was a "factitious" tone certainly well known among hornists, and it possessed a clear tonal color. While one could perhaps argue that the solo might ***sound*** better on the valved horn, the fact is that this is idiomatic, if virtuostic, low horn writing for the natural horn and well within the bounds of the technique of a conservatory-trained natural hornist such as E. C. Lewy.



Example 1. Beethoven, Symphony No. 9, mvt. III, mm. 83–99. E-flat Horn.

In looking at the possibility of E. C. Lewy being the first performer, one must first ask if he was a low horn player. From the positions he held in Vienna, one might conclude that he was a high horn player, being described as solo horn at the Kärntnertor Theater and principal horn of the orchestra of the Imperial Hofkapelle.[27] This may not be the case. It is known, for example, that horn solos at the

Paris Opéra were performed by the second horn as late as 1869,[28] and that many of the great horn soloists, such as Punto, were low horn players. It is also known that E. C. Lewy performed the Weber Concertino in Vienna in 1824,[29] which is written in a very idiomatic style for performance by a virtuoso low horn player of the period.[30] It seems probable that E. C. Lewy was primarily a low horn player (although he undoubtedly performed high horn parts as well and possessed a very wide range), and as a part of his busy career in Vienna well could have performed the fourth part on the Beethoven premiere.

It is not known, however, if he in fact did perform on this concert. A special orchestra was formed for the occasion, but not only are the names of nearly all of the performers lost to history, even the exact composition of the orchestra is unknown.[31] The premiere occurred on May 7, 1824 at the Kärntnertor Theater, and a much later source states that Conradin Kreutzer "presided at the pianoforte."[32] That the concert was held at the theater which employed E. C. Lewy and that the individual responsible for bringing him to Vienna was also involved makes the tradition seem more possible, but that he actually performed on this concert is fundamentally an oral tradition which cannot currently be proved or disproved.

Finally, we ask if the part could have been written specifically for E. C. Lewy. This again is only speculation. While the solo was clearly written to require virtuoso technique from the fourth hornist, it does not necessarily follow that Beethoven wrote the part for any specific virtuoso performer. As W. F. H. Blandford concluded in his detailed study of this topic, the notion that this part was written specifically for E. C. Lewy

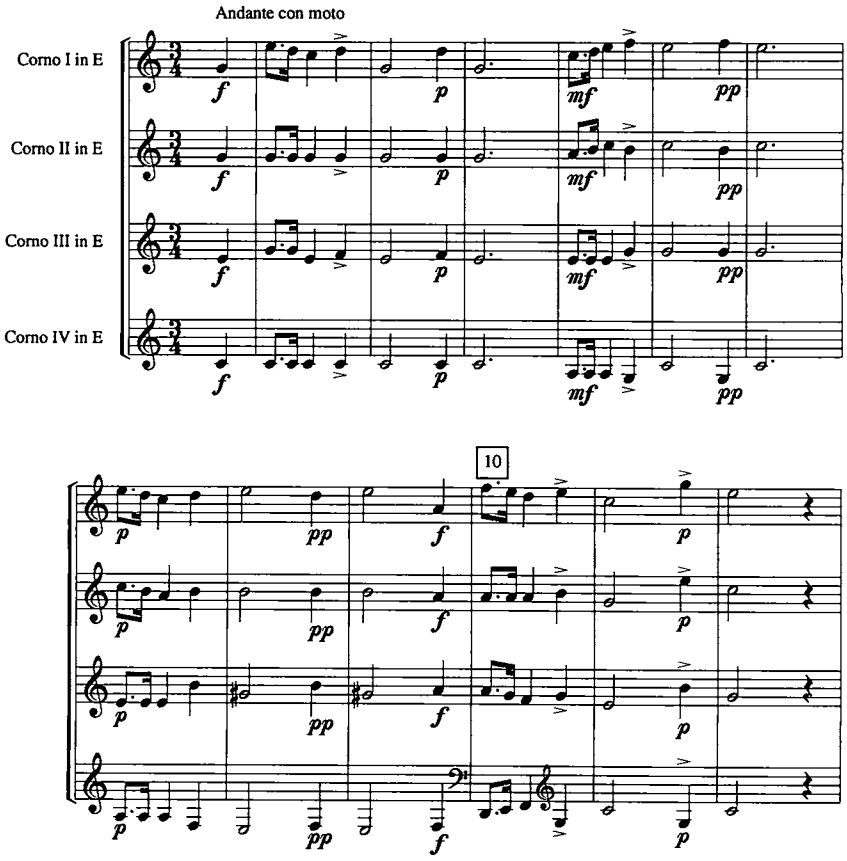
> involves the supposition that Beethoven, in poor health, practically stone-deaf, full of worries, financial, legal, and otherwise, for some years previously out of touch with orchestras and orchestral players other than his personal friends, should have so far interested himself in a new-comer to Vienna, and a talent that was probably out of his power to appreciate, as to write a special part for him.[33]

With regard to the possibility of Beethoven's *Choral Symphony* having been performed on the valved horn in its première, it would also be helpful to know exactly what year E. C. Lewy began to perform on the new instrument. Clearly, the Lewy brothers were among the first artists to perform regularly on the valved horn, performing joint recitals utilizing the instrument by 1826.[34] A review of a concert given by both brothers in Stuttgart in 1827 reported,

> The most interesting concert of the season was given by the brothers Lewy, wherein, among a variety of delightful instrumental pieces they gave a duet and variations upon the newly-invented Vienna chromatic horn; the effect produced by the transition from a subject of great tenderness to a sprightly Bohemian air was perfectly magical.[35]

Schubert *Nachtgesang im Walde*

Of the pieces performed by the brothers together in this period, certainly the most notable work is the *Nachtgesang im Walde*, D. 913, of Franz Schubert. This work was composed specifically for performance by the Lewy brothers and gives a clear glimpse of their horn technique. *Nachtgesang im Walde* is for a quartet of men's voices (TTBB) and four horns. It was composed in 1827 for an April 22 benefit concert organized by the Lewy brothers.[36] Performing on the premiere were vocalists Eichberger, Ruprecht, Preisinger, and Borschitzky, along with hornists Janatka, Leeser, and the Lewy brothers.[37] As the probable low hornist of the family,[38] it seems likely that E. C. Lewy performed the fourth part on this work. The performance received the following review in the Theaterzeitung on May first, 1827:



Example 2. Schubert, Nachtgesang im Walde, mm. 1–12

> Besides, much pleasure was given by a new composition by our ingenious vocal poet Franz Schubert. He set to music a poem by Johann Gabriel Seidl, 'Night Song in the Forest' ['Nachtgesang im Walde'], for four male voices, which he had accompanied by four *obbligato* horns. The difficulty of this, no doubt, lay in the distribution of effects and in the danger of either

letting the vocal parts be drowned or degrading the accompaniment to a superfluous extra. The richly imaginative tone-poet successfully avoided both, and his tone-picture, performed in more suitable surroundings, at a serenade in the open air, should be enchantingly effective.[39]

Unfortunately, no contemporary concert review makes any mention of the valved horn being used in early performances of *Nachtgesang im Walde.* The major source to consider then are the horn parts themselves. The four horn parts of *Nachtgesang im Walde* are in E and are physically taxing. The opening is given in Example 2.

On the basis of technical considerations it would appear that Schubert called for a combination of natural and valved horns in this work. The opening section is typical of the writing and will serve as a representative example. The first three parts are easily playable on the natural horn, requiring the use of some hand-horn technique, but the fourth part is very awkward, requiring far too many heavily stopped notes to sustain the bass line. The low D on the downbeat of measure 10 would be particularly awkward, as this note would be very weak and unstable on the natural horn, and the note must be played very solidly because it is the root of the chord. This pitch is required of the fourth horn numerous times in this work.

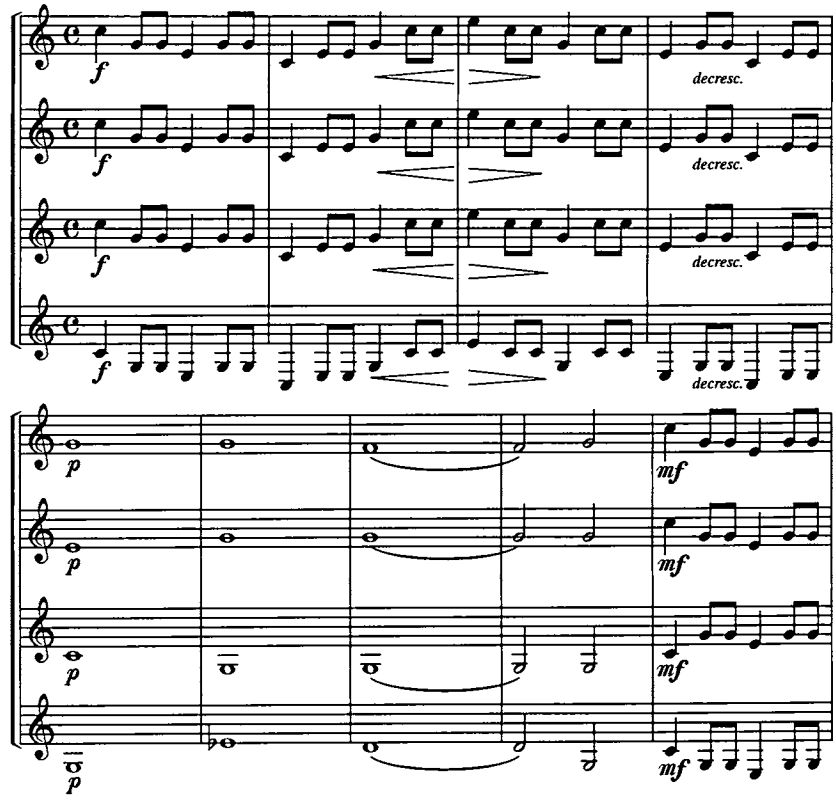
While all the notes requested in this work, even in the fourth horn, were possible on the natural horn and would have been practiced by every low horn player, these low range pitches were not typically used in this manner. Returning to Domnich, he noted in his *Méthode* that D was a pitch to be avoided,[40] and he reinforced why this was poor natural horn writing in article eleven, "Sharps and flats":

> Placing the hand in the bell enables execution of all the notes of the horn with their sharps and flats, i.e., playing natural and chromatic scales in all keys.
>
> However this does not imply that every note of the horn can be used in any place and in any manner to the same advantage. If the stopped notes are played with a strong attack, the resulting sound is lugubrious and their timbre acquires an unpleasant quality. These notes are best placed in a flowing melody or in a soft accompaniment. There are even some notes in the first and second octaves [written G (new notation) to g'] which are absolutely dead, and no matter how they are employed, never produce a satisfactory result. Composers should, as much as is in their power, avoid using these notes.[41]

In this light, it is highly unlikely that Schubert would have requested written D used in this manner of the natural horn. Nevertheless, it does seem likely from the writing that several of the other parts are intended for performance on the natural horn. Examples 3, from later in the work, supports this view.

Note that in measures 185–87 (and again when the phrase is repeated in measures 193–96) the third and fourth horn parts cross, and the fourth horn jumps to a written e♭' and d'. These two pitches were never requested from the higher horns, but were asked of the fourth horn several times.[42] The d' in particular would be performed nearly fully stopped on the natural horn, and thus would not be easily heard in the chord due to the decreased projection. Played on the valved horn, however, this pitch would lack nothing in terms of projection as it could be played as an open tone using the first valve. This voice crossing probably indicates that the third horn was not a valved horn.

There is one low E (old notation) to be found in the third horn part in measure 199. While certainly a weak pitch, this note doubles the fourth horn and would thus create no problems in the voicing of the chord if taken on a natural horn. In fact, Schubert requested the same written E of the natural horn previously in his Symphony in B minor ("Unfinished") in 1822, showing that he felt the note was possible on the instrument.[43]



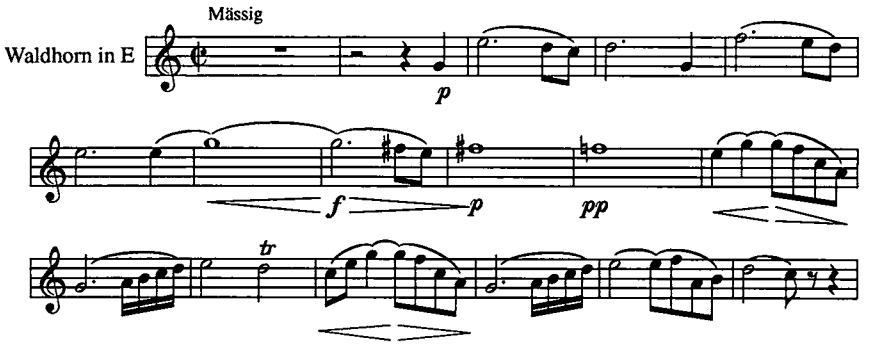
Example 3. Schubert, Nachtgesang im Walde, mm. 180–88, vocal parts omitted.

Also notable in Example 3, measure 186, is the crossing of the first and second horn parts. This could indicate that the first horn part was also written for the valved horn, avoiding placing the requested fully stopped f' in the second horn, which would appear to be for the natural horn. The first part was likely intended for performance by J. R. Lewy, and although the f' in question is easily playable on

the natural horn, it would lie better on the valved horn and could be taken as a open tone with the first valve.

From these representative passages it seems certain that Schubert conceived the work for at least one valved horn on the fourth part and three natural horns, and very possibly two valved horns and two natural horns, with valved horns on the first and fourth parts. In a sense, the idea that he wrote the work for a combination of valved horns and natural horns is only speculation, as all of the parts would lie better on valved horns, if four valved horns were available. The exact composition of the group would likely have depended on the instruments available to the performers; certainly at least both of the Lewy brothers did have valved horns available to them.

Given that this work was written by Schubert for the Lewy brothers, this work most likely reflects their ideas with regard to the technique of the valved horn in 1827. The instrument is used primarily as a fully chromatic instrument, with special advantages in both the low range and in avoiding stopped tones in general. The choice of the E crook is also significant, as this shows that this crook was used on the valved horn by the Lewy brothers. It is significant as well that in this work one can find no trace of evidence to suggest that the valves were intended to be used as crooking devices, as would later be seen in a few of the etudes of J. R. Lewy, published circa 1850.[44]



Example 4. Schubert, Auf dem Strom, mm. 1–17

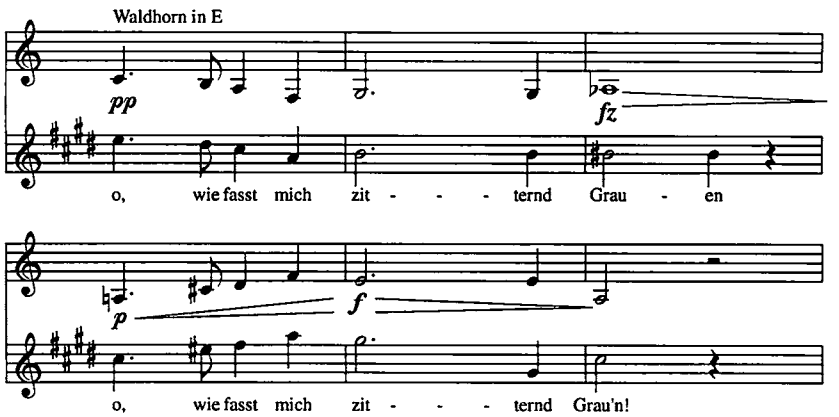
An important question that cannot be answered fully from the valved horn writing seen in *Nachtgesang im Walde* is that of what kind of valved horns E. C. and J. R. Lewy were playing upon in 1827. It is known that many early valved horns only had two valves. The only pitch in this work which would require the third valve to perform it as an open tone is the written low D, which occurs many times. The third valve would also be very useful in performing the numerous written a♭/g♯'s found in the fourth part, although this pitch can be performed as an open pitch by raising the g with the hand (this practice was clearly noted on the natural horn in the Domnich *Méthode*[45]). Due to the structural nature of these pitches, it would certainly be better to play both pitches using a three-valved instrument. It is known that J. R. Lewy used a three-valved instrument by 1835 at the latest,[46] but for a skilled natural horn player such as E. C. Lewy it would have been of no great difficulty to obtain either of these pitches on a two–valved instrument, combining the valves with the lip and the hand in the bell. While this work probably does actually call for the use of an instrument with three valves, it is difficult to say this with a certainty from the music alone in any work of this period.

Finally, while certainly not the first work ever written for the valved horn,[47] *Nachtgesang im Walde* is probably the first work by a major composer to use the valved horn and is certainly remarkable among the works of Schubert.[48]

Schubert *Auf dem Strom*

The artistry of the Lewy brothers must have impressed Schubert, as he would quickly feature the horn again in a new work. Schubert composed his famous song with horn obbligato, *Auf dem Strom*, D. 943 (1828) specifically for performance by the young J. R. Lewy.[49] In this work Schubert placed much greater demands upon the instrument. Not only was a much wider individual range called for (although never outside the range of the *Cor basse*), but the horn writing was also much more melodic. Was *Auf dem Strom* actually written specifically for the valved horn? This work has been cited as the first work by a major composer for the valved horn,[50] but no contemporary source indicates that this work was composed specifically for the valved horn. Example 4 gives the opening of the work.

There is nothing in the opening section which would preclude performance on the natural horn. As with *Nachtgesang im Walde* the central performing issue is that of producing all of the notes requested in the low range of the horn. The most difficult passage is given in Example 5.



Example 5. Schubert, Auf dem Strom, mm. 129–135

When performed on the natural horn there are several low heavily stopped notes to be dealt with, the most difficult pitches being the written f, a, and c♯'. While difficult on the natural horn, the

way in which these pitches are used by Schubert permitted effective performance: that is, the difficult heavily stopped notes in the low range passages are pianissimo and double the vocal line, and thus do not require a great deal of projection.[51] Written a♭ is also requested in this passage; this note can be easily performed playing g and opening the bell very widely.

With regard to range, the work is primarily written in the middle range of the horn, with the exception of the last pitch of the work, written C. While more suitable for a *Cor basse*, the work could also have been performed by a high horn player of the period with a good low range. Judging from his later etudes, J. R. Lewy must have had a very wide range and would have had no trouble performing this work. While he made his career as a high hornist, it would appear that he was a strong performer in both ranges.

A final question is the possibility of the horn writing in this work being idiomatic for the horn with two valves. A performer of *Auf dem Strom* does not need more than two valves to play every written pitch as an open tone. The only pitch seen outside of those available with true fingerings on the two-valved horn is a♭, and this pitch can be performed either by raising the g with the hand or by lowering the a with the hand. Thus, this work is easily playable on the two-valved horn, and it is possible that this is the type of instrument that J. R. Lewy actually used in this period.

While everything in this 1828 work is playable on the natural horn, it has already been noted that J. R. Lewy was performing on the valved horn by 1826. *Auf dem Strom* lies very well for the valved horn crooked in E, the same instrument that Schubert had called for in *Nachtgesang im Walde*. It is not known whether J. R. Lewy performed this work on the valved horn or the natural horn, but it seems likely that he would use the new instrument in performances of this new work. It would appear, however, that Schubert did not want to commit himself to the new instrument, and wrote *Auf dem Strom* in a way that it would still be playable on the natural horn. So while perhaps easier to perform on the valved horn crooked in E, it has been demonstrated by modern natural horn artists that *Auf dem Strom* can be performed very successfully on the natural horn.

Conclusion

The years between 1824 and 1828 were productive ones for the horn. In this period the technique and capabilities of the natural horn were rising to new heights with the compositions of composers such as Beethoven and the teaching of performers such as Domnich. The invention of the valve in 1814, however, marked the beginning of a revolution in horn technique. While some composers would quickly champion the new instrument, it has been shown in this study that fourth horn solo in Beethoven's Symphony No. 9 is playable on the natural horn and was almost certainly written for this instrument. The works of Schubert associated with the Lewy brothers, however, appear to utilize valved horns. It seems reasonable to believe that Schubert recognized the capabilities of the new instrument and fully realized its advantages in the low range in *Nachtgesang im Walde*. The horn writing which followed in *Auf dem Strom* exhibited a somewhat more conservative approach to the valved horn and its technique, as the solo line, while apparently written for the valved horn crooked in E, was playable on the natural horn. Schubert's compositions for the Lewy brothers are important sources in examining their early valved horn technique, especially with respect to the use of crooks. Especially notable in both works of Schubert is the complete lack of anything to indicate that the valve was seen merely as a way to change crooks;[52] the valved horn was clearly seen as a fully chromatic instrument with special advantages in the low range. These works marked the beginning of a new period in the history and technique of the horn, and for composers and performers alike there would be no turning back.

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Notes

[1]This article is based on my dissertation, "The Development of Valved Horn Technique in Early Nineteenth-Century Germany: A Survey of Performers and Works Before 1850 with Respect to the Use of Crooks, Right-Hand Technique, Transposition, and Valves" (Indiana University, 1995).

[2]Herbert Heyde, "Zur Frühgeschichte der Ventile und Ventilinstrumente in Deutschland (1814–1833)," part 1, *Brass Bulletin* 24 (1978), 11–12, quoting a letter from Heinrich Stölzel to King Friedrich Wilhelm III of Prussia. His name is also given as Stoelzel or Stöelzel. Friedrich Blühmel also independently designed a valve, his experiments dating back to 1811/12 (ibid., 22).

[3]The elder brother's name is also given as Carl Eduard Lewy, with the surname sometimes given as Levy or Levi.

[4]F. J. Fétis, *Biographie Universelle des Musiciens*, 2nd ed. (Paris: 1874; reprint Bruxelles: Culture et Civilisation, 1963), vol. 5, 294. Uri Toeplitz noted that E. C. Lewy's father was a cellist in his article "The Two Brothers Lewy," *The Horn Call* 11, no. 1 (October, 1980), 75.

[5]Toeplitz, 75, notes that E. C. Lewy studied with Frédéric-Nicolas Duvernoy (1765–1838). Toeplitz however is alone in stating Duvernoy instead of Domnich, and this is likely in error. Toeplitz cites no source.

[6]Ibid.

[7]Fétis, *Biographie Universelle.*

[8]Ibid.

[9]Toeplitz, 75, notes that J. R. Lewy also studied with Duvernoy, but, as Toeplitz is alone in noting that E. C. Lewy studied with Duvernoy (instead of Domnich), this is also likely in error. Toeplitz cites no source.

[10]R. Morley-Pegge, *The French Horn*, 2nd ed. (London: Ernest Benn Ltd., 1973), 163.

[11]Fétis, *Biographie Universelle.* Toeplitz, 75, reports that J. R. Lewy was even briefly music director to the Swedish navy in 1835.

[12]Fétis, *Biographie Universelle.*

[13]*Allgemeine musikalische Zeitung* 46 (November 13, 1839), col. 908. This notice described J. R. Lewy as being the "brother of the famous Viennese horn virtuoso.

[14]Hans Pizka, *Hornisten Lexikon* (Kirchheim: Hans Pizka Edition, 1986), 102.

[15]Ibid. Pizka gives the date of 1832 for this edition.

[16]Heinrich Domnich, *Méthode de Premier et de Second Cor* (Paris: Le Roy, 1808) viii, trans. in Birchard Coar, *A Critical Study of the Nineteenth Century Horn Virtuosi in France* (DeKalb, IL: Birchard Coar, 1952), 27.

[17]Domnich, *Méthode,* German, French and English ed., English trans. Darryl G. Poulsen (Kirchheim: Hans Pizka Edition, 1985), 12–16.

[18]Coar, 36, trans. from Domnich, 1808 ed., 13–14.

[19]Domnich, *Méthode,* trans. Poulsen, 5. Several minor spelling errors have been corrected, and emphasis that was added to several words and phrases (not found in the original) has been eliminated.

[20]A review from 1838, however, paints a rather unfavorable picture of the tone quality of E. C. Lewy on the valved horn. Edward H. Tarr, in summarizing this review, states that it went "into great detail to say how he could play with the agility of the clarinet, but unfortunately without the traditional horn tone," Tarr, "The Romantic Trumpet," part 2, *Historic Brass Society Journal* 6 [1994], 200, summarizing *Neue Zeitschrift für Musik* 1838], 81–82, cited in Christian Ahrens, *Eine Erfindung und ihre Folgen: Blechblasinstrumente mit Ventilen* [Kassel et al., 1986] 27).

[21]Old notation, used by Classical composers and most composers of the period, notated horn pitches in bass clef an octave too low. New notation, utilized by Domnich, is commonly associated with twentieth century composers.

[22]Domnich, *Méthode,* trans. Poulsen, 19.

[23]Ibid., 23–25.

[24]Ibid., 9. Several minor spelling errors have been corrected. Illustrations of the two types of mouthpiece followed.

[25]Richard Hofmann, *Practical Instrumentation,* trans. Robin H. Legge (London: Augener, 1893), vol. 4, 7.

[26]Ibid. Hofmann's ideas concerning the performance of this passage stand in contrast to Hector Berlioz, who in his *Grand Traite d'Instrumentation et d' Orchestration Modernes* of 1843 cites a portion of the same passage as one which "can easily be executed" on the natural horn (Berlioz, *A Treatise on Modern Instrumentation and Orchestration* [London: Novello, n.d.], trans. Mary Cowden Clarke, 131). In addition, it should be noted that Hofmann does not seem to argue that one should take the E horn portion on the valved horn. He was a staunch supporter of the natural horn, and at the conclusion of his discussion of the horn stated "In the works of the older masters it is especially advisable to use natural horns: today the need of them is growing more and more obvious. Yet it could be remedied by concert and opera directors at a very small cost." (Hofmann, 15).

[27]Fétis, *Biographie Universelle.*

[28]W. F. H. Blandford, "Studies on the Horn. III. The Fourth Horn in the 'Choral Symphony,'" part 1, *The Musical Times* 66 (January 1, 1925) 31, citing information from M. Brémond (1844–1925), professor of horn at the Paris Conservatoire from 1891–1922, provided by "R. M. Pegge." The hornist referred to was J. F. Rousselot (1803–1880).

[29]Pizka, 276.

[30]Although the Weber Concertino does ascend at one point to e''' for the E horn, it is clearly a low horn concerto. Another work which might shed light on his abilities are *the Variations Concertantes* (1824) for horn and bassoon by Conradin Kreutzer, a brief example of which may be found in Tarr, "Romantic," part 2, 118. The Kreutzer was written for E. C. Lewy, and the brief example given would appear to be for the *Cor alto.* Tarr, ibid., 117, states that the work is probably for the natural horn.

[31]Blandford, "Studies on the Horn," part 2, *The Musical Times* 66 (February 1, 1925) 127.

[32]Ibid. Blandford notes the involvement of Kreutzer in this concert "rests on a verbal statement made by Thalberg to Thayer in 1860."

[33]Ibid., 128.

[34]Tarr, "Romantic," part 2, 199, cites a performance together with his brother on chromatic horns in 1826 (citing *Allgemeine musikalische Zeitung* [1826], col. 461, cited in Ahrens, 26), and also cites a possible earlier performance by E. C. Lewy in 1824 of a horn quartet by [B. D.] Weber (citing *Allgemeine musikalische Zeitung* [1824], col. 856, cited in Ahrens, 116). This latter work, if it is the same Weber quartet premiered in 1819 (Tarr, ibid., 149), may be for natural horns.

[35]Morley-Pegge, 2nd ed., 106, trans. from the *Harmonicon.*

[36]Otto Erich Deutsch, *Schubert: Thematic Catalogue of all His Works* (London: J. M. Dent & Sons, 1951), 445. Actually, Deutsch names Joseph Edward Lewy as the sponsor of this concert, corrected (?) to Josef Rudolf Lewy in the later Bärenreiter edition (1978). As can be seen from the program, both brothers were involved. E. C. Lewy is also known to have arranged many concerts (see Pizka, 276) and would likely have been the actual concert promoter. Deutsch does not note for whom the benefit concert was held.

[37]Otto Erich Deutsch, *The Schubert Reader* (New York: W. W. Norton, 1947), translated by Eric Bloom, 631. Of the other hornists, Johann Janatka (1800–1881) studied in Prague, performed in Vienna at the Theater an der Wien from 1822 until 1832, and later returned to Prague to perform at the Ständetheater and to teach at the conservatory until 1873 (Tarr, "Romantic," part 2, 132), and (? R.) Leeser is thought to have performed at the Kärntnertor Theater (Deutsch, ibid., 632.)

[38]J. R. Lewy made his career as a high horn player and possessed a very wide range.

[39]Deutsch, *Reader,* 632. One minor spelling error has been corrected.

[40]Domnich, *Méthode,* trans. Poulsen, 19.

[41]Ibid., 18. Several minor spelling errors and one translation error have been corrected, and emphasis that was added to several words and phrases (not found in the original) has been eliminated.

[42]The third and fourth parts also cross in measure 75, with the fourth horn again jumping up to d'.

[43]As noted by Blandford in a footnote in part 1 of his article, "Studies on the Horn," 31. See movement one, bars 320–22 of the Schubert symphony.

[44]W. F. H. Blandford, "Studies on the Horn. II. Wagner and the Horn Parts of *Lohengrin,*" part 2, *The Musical Times* 63 (October 1, 1922), 694. Stephen Lyons Seiffert, in "Johannes Brahms and the French Horn" (D.M.A. diss., University of Rochester, 1968), dates these etudes to the 1830s without stating a source. This work is listed in vol. 4 of Hofmeister's *Handbuch,* 58, indicating a publication date between 1844 and 1851. Numerous sources date this publication to ca. 1850, and one, Barry Tuckwell, *Horn* (New York: Schirmer, 1983) 88, dates the work to 1850; Tarr, however, dates this publication to 1849 (Tarr, "Romantic," part 2, 200, citing Ahrens, 20). This technique is only requested in three of these etudes (Blandford, ibid.).

[45]Domnich, *Méthode,* trans. Poulsen, 23.

[46]Composer and theorist Gottfried Weber (1779–1839) devoted a portion of the concluding section of his article "Ueber Ventilhorn und Ventiltrompete mit drei Ventilen" [Valved Horn and Valved Trumpet with Three Valves] (*Cäcilia* 17 [1835], 73–105) to J. R. Lewy, where he wrote,

> Recently a virtuoso from Vienna, Herr Levy, passed through Germany on a concert tour from Copenhagen, and spread successfully his brilliant virtuosity and the

wonder of his horn with three valves .... He understood very well every advantage which the instrument gave or permitted to be made ... and his concert tour will decidedly help in the dissemination and general reception of these perfected instruments, and would have been even more successful if Herr Levy's tone were not so disagreeably individualistic, lapsing from time to time into a certain rumble, as it were a certain rasping, gnashing, or grunting, which, beside the many other beautiful, tender, clear and sonorous tones, suddenly blurred and spoiled now and then the most favorable impression. (Weber, 104–105)

(Special thanks to Dr. Jeffrey Snedeker for sharing a copy of this article with me.)

[47]Two works written for the valved horn are known to have been performed in Berlin before 1820. The first of these works, a Concertino for three natural horns and chromatic horn by hornist, composer, and conductor Georg Abraham Schneider (1770–1839), was premiered on December 14, 1818; Pfaffe performed on the valved horn (John Dressler, "The Orchestral Horn Quartet in German Romantic Opera" [D.M. diss., Indiana University, 1987], 66, citing *Allgemeine musikalische Zeitung* 22 [April 19, 1820], col. 261. Dressler's source, however, instead points to a performance of the Lenss Concerto for two horns that occurred on March 22, 1820; the correct citation for the premiere of the Schneider Concertino is to be found in *Allgemeine musikalische Zeitung* 21 [January 27, 1819], col. 63). This Concertino was performed again in March of 1819, as noted in Tarr, "Romantic," part 2, 200 (citing Ahrens, 28, who in turn cites *Allgemeine musikalische Zeitung* 21 [April 18, 1819]). A third performance occurred on December 15, 1819, as recorded in *Allgemeine musikalische Zeitung* 22 (January 19, 1820), col. 51. The second of these works, a concerto for three horns by a hornist named Lenss, was premiered on November 26, 1819; Andreas Schunke performed the chromatic horn part (Dressler, ibid., citing *Allgemeine musikalische Zeitung* 21 [December 22, 1819], 874). Dressler comments that the text of this notice is unclear as to whether Schunke performed the part on the chromatic horn or the natural horn. Dressler also notes that all of the hornists just named were members of orchestra of the theater in Berlin in 1821, citing information supplied by the Staatsarchiv Potsdam. Interestingly, Pfaffe is also listed in the *Adress-Kalender für die Königliche Haupt-und Residenzstadt Berlin und Potsdam* of 1818 and 1819 as a keyed bugle player (cited in Ralph T. Dudgeon, *The Keyed Bugle* [Meutuchen, N.J.: The Scarecrow Press, 1993], 34). Both of these important early works were unfortunately unavailable to the author for study.

[48]It should be noted that in addition to the original version discussed here, several very effective arrangements of this work are available for eight-part horn ensemble.

[49]Deutsch, *Thematic Catalogue*, 461.

[50]For example, Morley-Pegge, 2nd ed., 106.

[51]For those interested in performing this work on the natural horn, it must be noted that an historically accurate instrument and mouthpiece is of great importance in obtaining these low, "factitious" notes, as greater flexibility of pitch is required than would be desired on horns and mouthpieces of more modern design.

[52]The letter dated December 6, 1814 from Heinrich Stölzel to King Friedrich Wilhelm III of Prussia, translated in Heyde, ibid., 11–12 makes it abundantly clear that this was not Stölzel's intention in inventing the valve either, although much secondary literature erroneously states this, beginning with F. J. Fétis in his article "Cors à Pistons," *Revue Musicale* 2 (1828), 156–57. Stölzel stated the following:

> The horn, to which I have chiefly dedicated myself, is most defective as regards the inequality of its notes and the impossibility of producing them with the same purity and strength. This fact often made me very impatient and led me to make experiments which might alleviate the problem, which at the beginning were all failures, but which finally led me to an invention, which rewarded me for all my trouble and satisfied my demands on the instrument. My horn can play all the notes from the lowest to the highest with the same purity and strength without having to stop the hand into the bell. The mechanism of my invention is most simple, can be employed easily and quickly and everyone who plays the instrument can make himself thoroughly familiar with its application in a few days. This device renders the many crooks superfluous and makes it possible for the artist to play all the notes without losing any of the instrument's tone. This mechanism can also be applied to the far more imperfect trumpet and even to the bugles. Because the trumpet, whose compass hitherto consisted of 13 notes and through my invention has received 24 additional notes, which sound just as beautiful and pure as those 13 and for which now composers may write in not so limited fashion, but in any major or minor key as they wish, I believe that I do not exaggerate in promising your Majesty that by means of these instruments music may be made which will astound the world.

John Q. Ericson is Third Horn in the Nashville Symphony Orchestra. During the 1995–1996 academic year he served as Associate Professor of Horn at Tunghai University in Taichung, Taiwan, and he also served as Instructor of Horn at Western Kentucky University 1992–1995. His preliminary dissertation research into the valved horn in the nineteenth century was published in The Horn Call Annual 4 (1992), and he presented a paper on the technique of the valved horn in the second half of the nineteenth century at the 1993 Early Brass Festival. Dr. Ericson holds degrees from Indiana University (DM in Brass Pedagogy), the Eastman School of Music (MM in performance and the Performers Certificate), and Emporia (KS) State University (BM in performance).

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Old and New Roles for the Horn in J. F. Fasch's Hunt Concerto[1]

Thomas Hiebert

Not long ago a recording appeared on the market featuring Baroque and Classical solo horn works in which hunting horn music figured prominently. Its title was, appropriately enough, *Concerti da caccia*. The pieces on the disk are relatively well-known except for one extraordinary concerto by the German composer J. F. Fasch (1688–1758).[2] Entitled generically "Concerto di J. F. Fasch" (hereafter, Hunt Concerto), it is one of the most remarkable Baroque instrumental works with horn yet recorded.[3]

Two features of Fasch's horn writing in the Hunt Concerto are particularly noteworthy since they epitomize the old and new roles the horn played in early eighteenth-century orchestral music. First, Fasch's use of a series of hunting calls in the opening movement represents a very early example (ca. 1730/40) in which the stages in a Parforce hunt are portrayed programmatically with horns and orchestra. While hunt calls played by horns in early eighteenth-century music are not uncommon and represent an old role, the integration of an entire sequence of calls into a movement for horn and orchestra is something unusual. Second, the spectacularly difficult horn parts in the final movement contain arguably some of the most virtuosic writing for horn in instrumental music from the early eighteenth century, especially the highly exposed and at times unidiomatic passages in the first horn part. Though one begins to find virtuosic horn parts already in music from the first decades of the eighteenth century—usually similar to *clarino*-register trumpet writing—the horn writing in Fasch's Hunt Concerto takes on new dimensions, mimicking the solo violin's idiom with arpeggio figures and large leaps presented in a variety of orchestrational contexts. In addition to the prominent horn parts, the Hunt Concerto also contains a dramatic *Violino concertino* part as well as oboe and bassoon solos. Thus the work is not classified as a horn concerto, a violin concerto, or a concerto grosso, but rather as a hybrid genre, an "ensemble concerto with a solo instrument."[4]

While the concerto appears in these respects novel, hunt motifs, virtuosic horn writing, and the genre of this concerto are found in numerous other works in Fasch's *oeuvre*.[5] (Many of these works remain unpublished and/or unrecorded and are therefore unknown.[6]) The Hunt Concerto is of particular interest, however, because it serves well as an example of the contrasting styles developing in horn writing during the early decades of the eighteenth century. Here occur within one work not only the simplest triadic hunting calls but also virtuosic passages of the most dramatic kind (compare Examples 6 and 7 below). Thus, the work vividly illustrates the dual and contrasting roles the horn performed at this time: the traditional role of the hunt instrument, as found in the first movement, and the new role of the capable virtuoso, seen in the last movement, wherein the horn imitated styles idiomatic to the trumpeter, the singer, and even the violinist. Aspects of these styles have been discovered in a whole body of music from Germany, especially Dresden, in the early eighteenth century.[7] Therefore a discussion of the Hunt Concerto illustrates not only how Fasch used the horn effectively in old and new roles in this concerto, but also serves as an example of these tendencies in a heretofore little-known but significant repertory of music with horn.

A number of issues will be discussed here regarding the Hunt Concerto, among them the question of for whom it was written, the models Fasch might have had for the concerto and the hunt calls he used, how Fasch is able to integrate effectively a series of hunt calls into a concerto movement, and the nature and significance of the virtuosic horn style. Before addressing these issues directly some brief background material may be helpful.

Although Fasch was quite well known as a composer in the early eighteenth century, none of his works was published in his lifetime, a fact that has hampered the establishment of his own reputation as a composer and has slowed subsequent research determining his influence on others. Fasch belongs to the productive school of composers who had been under Johann Kuhnau's tutelage at the Thomasschule in Leipzig. Many of these were destined to become noted composers in the early eighteenth century. Fasch was not alone in his interest in writing for horn since quite a few of the Leipzig-trained composers of his generation were interested also, among them, C. Graupner, J. D. Heinichen, and J. G. Pisendel.[8] After his studies in Leipzig Fasch traveled frequently and held various musical posts. In 1722, at the age of thirty-four, Fasch accepted the *Kapellmeister* position at the Zerbst court, about 100 miles northwest of Dresden. For the next twenty-three years Fasch remained stationed in Zerbst, although he traveled now and then—two trips to Dresden, in 1727 and 1755, are known and are of particular interest.[9] That Fasch had a special interest in Dresden is documented in correspondence to Dresden and through the compositions he brought and sent there.[10] Most of Fasch's numerous works that include the horn are housed in the Saxon State Library (Sächsische Landesbibliothek in Dresden, hereafter Dlb) and appear to have been composed for the court virtuosi in Dresden.

The Hunt Concerto has luckily survived in the form of an autograph score in Dresden in the Dlb.[11] Most significantly, the autograph carries annotations (dynamic markings and the such) made at the time by J. G. Pisendel (1687–1755), from 1712 court violinist in the Dresden *Hofkapelle* and from 1728 to 1755, concertmaster there. Thus it appears certain that there were performances in Dresden with Pisendel playing the solo violin part.

Which Dresden hornists would have played the Hunt Concerto horn parts? Since all of the early eighteenth-century Dresden hornists were specialists and did not double on other instruments, any of a number of them might have been capable of playing the Hunt Concerto.[12] Fasch specialist Rüdiger Pfeiffer believes the work to have originated between 1730 and 1740, and this seems plausible given the horn-writing style.[13] Hornists in the Dresden *Hofkapelle* be-

tween 1730 and 1740 were as follows: first horn, Johann Adam Schindler from 1723 until 1733; Johann Georg Knechtel from 1733 to 1756; second horn, Andreas Schindler (J. A. Schindler's brother) from 1723 until c. 1737, when Anton Joseph Hampel took over until c. 1764.[14] Since works written during Schindler's and Knechtel's tenures in the Dresden *Hofkapelle* indicate that they both were masters of the *clarino* register, the concerto could have been written with either in mind. Research results published elsewhere indicate that large leaps like those found in the first horn part of the Hunt Concerto became more common starting with the arrival of Schindler in 1723 and continuing through Knechtel's tenure.[15] The likelihood that the first horn part was written for Knechtel is increased somewhat with the knowledge that Knechtel's own solo concerto for horn in the *Katalog Wenster Litteratur* includes very similar demands in the *clarino* register with leaps and arpeggio figures.[16] Significantly, neither Fasch's Hunt Concerto nor Knechtel's concerto includes many tones not in the harmonic series, thus it is not likely that a highly developed form of hand-stopping was used when these concertos were performed. Furthermore, the second horn writing style associated with Hampel, employing occasional forays into the low register with factitious notes, is not used in the Hunt Concerto.[17] Thus the Hunt Concerto's genesis may fall in the window of time between Knechtel's arrival in 1733 and Hampel's in 1737, as Pfeiffer's research would indicate.

Since Fasch had a permanent position as *Kapellmeister* at the court in Zerbst from 1722 to 1758, it is possible that performances of the concerto were given there as well, even though no extant concerto manuscripts with horn are located in Zerbst today.[18] The Zerbst *Hofkapelle* may have had the resources to perform such large works with resident or visiting musicians. For example, the demanding *Violino concertino* part could have been played by violinist Carl Höckh (1707–1772), from 1733 Zerbst concertmaster, or violinist and composer Franz Benda (1709–1786) who is known to have also concertized in Zerbst.[19] Resident and visiting hornists at Zerbst might have played Fasch's horn parts, including Weidner, Köth, and Carl Höckh himself, who played second horn; possibly some of the many Zerbst trumpet players could have performed on horn.[20] Unfortunately, little is known about the Zerbst horn players. Marpurg's *Historisch-kritische Beyträge* of 1757 lists no horn players at Zerbst.[21] However, an inventory (*Inventarverzeichnis*) of music and instruments in Zerbst dated 1743 lists quite a few pieces by Fasch and others with horn in extensive instrumentations like the Hunt Concerto, though not enough information is provided to identify the individual compositions with certainty. Moreover, no concerto listed in the inventory matches exactly the instrumentation in the Dresden source.[22] Nevertheless, it would appear from this evidence that some of Fasch's works with horn were performed at Zerbst. This view is bolstered by the fact that two horns thrice wound ("Zwey Waldhörner dreymall gewunden") are listed in the 1743 inventory. While the information above indicates that it may have been possible to perform some of Fasch's works with horn in Zerbst, the extreme virtuosity required to play the first horn part of the Hunt Concerto, Pisendel's annotations in the autograph, as well as Fasch's association with the *Hofkapelle* in Dresden all indicate that the concerto was primarily or ultimately intended for Dresden.[23]

The Dresden *Hofkapelle*, renowned in early eighteenth-century Europe because of both its size and ability, does appear ideally suited to the extensive instrumentation required for the Hunt Concerto. The autograph score shows individual parts for pairs of horns ("Cornu" in D basso) and oboes, bassoon, solo violin, first and second violins, violas, and an unfigured bass line for continuo that was doubtless played by cellos and doubled by lower strings.[24] This full instrumentation is quite similar to that in Bach's Brandenburg Concerto No. 1 as well as works by Vivaldi and others that have links to Dresden.[25] Also similar to Brandenburg No. 1 is Fasch's use in the Hunt Concerto of three solo timbres: solo violin, woodwind trio, and horn pair. In contrast to Bach's tendency to integrate the instruments, however, Fasch often employs short homophonic phrases, alternating between winds and strings in *concertante* fashion. On the whole Fasch's style is similar to that of others from the Leipzig school who used Vivaldi's concertos as models, such as Heinichen and Stoelzel, but who did not write such polyphonic or harmonically adventuresome music as J. S. Bach.

Numerous characteristics of Vivaldi's concerto style are in evidence in Fasch's Hunt Concerto.[26] Most obviously, Fasch utilizes the three-movement scheme for concertos popularized by Vivaldi with a slow middle movement framed by fast movements. Ritornello form, an important structural component of Vivaldi's concertos, acts as an organizing force in the Hunt Concerto as well, especially in the third movement; however, Fasch has his own unique manner of employing instruments so that at different times they function either in orchestral or soloistic capacities, hence the designation "ensemble concerto with a solo instrument." And most strikingly, Vivaldi's fondness for programmatic settings in concertos is mirrored in Fasch's own programmatic setting in the first movement of the Hunt Concerto.[27] Fasch has left little doubt about the program, because he has identified with name and number eleven horn calls in the manuscript score, so one can easily follow the various stages of a Parforce hunt as the music proceeds.[28]

Old Roles for the Horn

By the beginning of the eighteenth century the horn had long represented the hunt either through on-stage parts in opera or performing hunting horn calls together with other instruments.[29] Hunting horn calls abound as a stock "topic" in early eighteenth-century German vocal and instrumental music. What then is particularly noteworthy about Fasch's use of hunting calls in the Hunt Concerto? Normally, the hunt "topic" is either alluded to only briefly with a specific hunt call, or employed more generically throughout a movement with figures and rhythms characteristic of the hunt. Fasch's usage, on the other hand, is singular among composers in his orbit because he employs a set of distinct horn calls as the program and formal basis for an entire movement of his concerto. Such a setting in a concerto is not known in German instrumental music be-

fore Fasch.[30] Though this is Fasch's only such setting, other works in his *oeuvre* do use hunt calls similar to some in the Hunt Concerto, though not so systematically.[31]

Were there programmatic settings of the hunt employing hunt calls prior to Fasch's work? Yes, especially in vocal works and those with French associations—French, because programmatic music was popular in France and also because the horn and the hunt were championed there. Prime among these pieces is Jean Baptiste Morin's hunting cantata *La Chasse du cerf*, performed in 1708. Though Morin's example is the best known, Alexander Ringer cites numerous other examples, mostly French, many of which have instruments other than horns playing the calls.[32] Among them is the grand ballet *Les éléments* by C. A. Destouches and M. R. de Lalande, first performed in 1721. This work apparently started the trend of horns playing unaccompanied hunting calls at the opening of hunt movements in French works.[33] Fasch's Hunt Concerto does the same. Though direct influence of individual works on Fasch is not known, it appears likely that Fasch would have known of some of these works and could have used them as models, particularly since all things French were so often imitated by the European nobility in the early decades of the eighteenth century. Many other examples from later decades in the eighteenth century show the hunt scheme to have become quite popular in the works of many composers.[34]

Figure 1: View of Dresden with Parforce Hunting Party by J. P. Wolff and J. C. Dehne, c. 1720–30. Stadtmuseum Dresden. Used by permission.

An important reason hunting calls and horns found their way into German instrumental music such as Fasch's Hunt Concerto was the fanaticism of German rulers for the French-inspired Parforce hunt, in which they desperately tried to outdo their French counterparts. The introduction of the horn and the Parforce hunt to German-speaking lands at the end of the seventeenth century is generally attributed to Count Franz Anton Sporck (1662–1738), who was interested in imitating what he saw at the court of Louis XIV.[35] That there was an obsession with the Parforce hunt on the part of the Saxon nobility during the late seventeenth and especially early eighteenth century is well documented. Saxon electors August I (ruled 1694–1733) and August II (ruled 1733–63) are known to have been extremely fond of hunting. These rulers maintained all the costly *accoutrements* of the Parforce hunt—including hundreds of dogs, scores of horses, an army of hunters and servants, each with their own special task in the activities of the hunt, as well sumptuous hunting lodges like Schloss Moritzburg near Dresden—all to satisfy their appetite for the hunt.[36] In the case of the Hunt Concerto it is conceivable that Fasch received a commission from the Saxon elector, normally resident in Dresden, who may have requested that a work with his beloved hunt calls be written for the Dresden *Hofkapelle*, so that he could "experience" the hunt in artistic form.

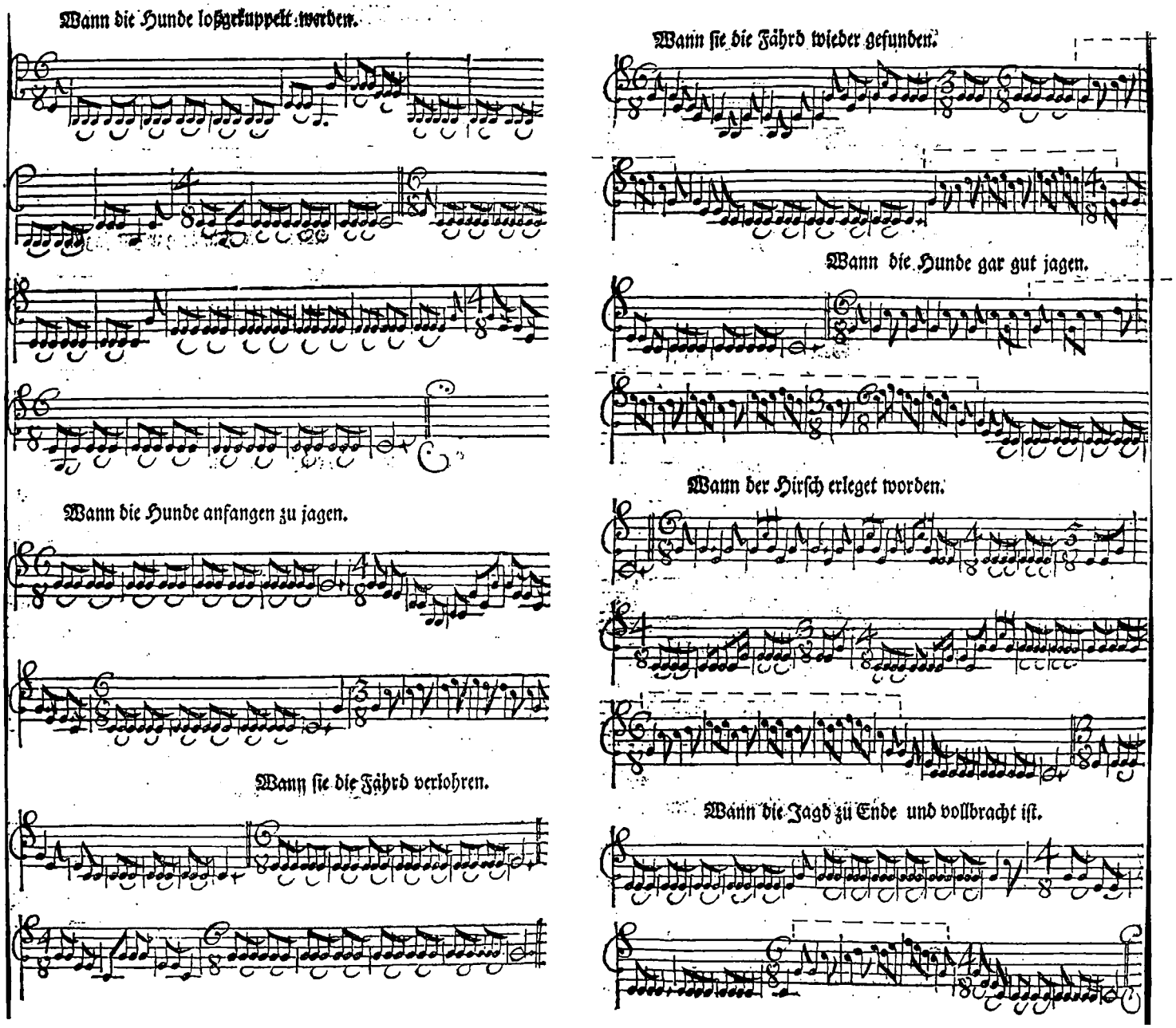
One curious yet telling manifestation of the interest in the then recently-adopted Parforce hunt in Saxony can be observed in a book published in Leipzig in 1737. Entitled *Besonderes Gespräche von der Par-force-Jagd* (Special Conversations about the Parforce Hunt), the book was penned by George Friderich Probst, a Saxon hunter who dedicated his book to a favorite minion of Saxon elector August II, Graf Alexander Joseph von Sulkowski.[37] Probst's book is didactic in orientation and is cast as a discussion between Nimrod and St. Hubertus. Nimrod ("the mighty hunter," from Genesis 10:8–12) is portrayed as the father of all hunters ("Vater aller Jäger"). The legendary St. Hubertus (patron saint of the hunt) is depicted as the younger hunter eager to educate the ancient Nimrod about the new and fashionable Parforce hunt. In his notes on Probst's book Kurt Lindner explains that the adoption of the Parforce hunt by the German nobility meant not only the acceptance of the new hunting techniques, but also a whole new orientation, with new French hunting terms and ceremonies, and a patron saint (St. Hubertus) to go with it.[38] With this new orientation the simple short horns of the early hunt—capable of only a few tones—were replaced by elegant, large Parforce horns. These larger horns, with their melodic capability, proved to be more appropriate for the world of art music. A verse of a poem entitled "Übersetzung einer Fanfare" (Translation of a Fanfare), at the end of Probst's book, illustrates the then-current rage for the hunt and the sound of the horn.

Darauf geht die An-Jagd an,
  Und zugleich der Hörner Klang,
Alles, was nur blasen kan
  Bläset, ohn Gewissens-Zwang.
Schweig beliebter Discantist,
  Schweig geübter Hautboist,
Weil dein Singen weil dein Pfeiffen
  Mir nicht halb so lieblich ist.

Thereupon the hunt commences,
  together with the sound of horns,
All who are able to blow,
  blow without conscience pangs.
Silence dear soprano,
  Silence practiced oboist,
Because your singing and your playing
  are not half so pleasurable to me.

The vogue for the hunt in the early eighteenth century is evidenced not only in hunting poetry but in countless artworks representing hunt scenes.[39] Figure 1 reproduces a copperplate engraving by J. P. Wolff and J. C. Dehne illustrating a view of Dresden c. 1720/30 from the bank of the Elbe river.[40] A royal Parforce hunting party is apparently crossing the river. Included in the illustration are a royal coach, boat, and, in the lower right-hand corner, hunters with large Parforce horns.

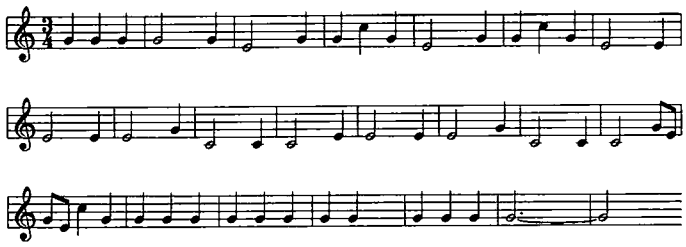
Given the interest for the Parforce hunt in Saxony it is not surprising that Fasch attempted a musical rendering of the *chasse*. Moreover, many of the hunting calls Fasch chose to include in the Hunt Concerto are very similar to those illustrated in a contemporary manual on hunting in Germany, Hans Friedrich von Fleming's *Der vollkommene Teutsche Jäger*, published in Leipzig in 1719 and republished in 1749 (see Example 1).[41] Of Fleming's seven calls, all but



Example 1: Facsimile of Hunt Calls in Der Vollkommene Teutsche Jäger *by Hans Friedrich von Fleming, Leipzig, 1749 edition. By permission of the Harvard College Library.*

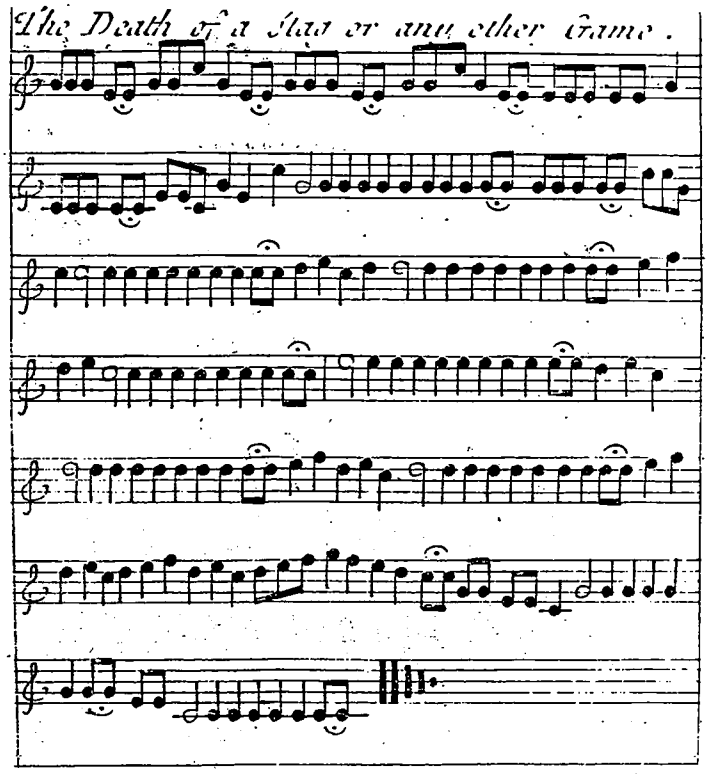
the last one can be identified melodically in Fasch's concerto, albeit sometimes in variant forms. Often the titles match as well; for example, Fleming's "Wann sie die Fährd verloren" (When they [the hounds] lose the track) is melodically very similar to Fasch's seventh call with a similar title, "Wenn die Hunde das Wild verloren" (When the hounds have lost the game). These hunting calls would have been recognized by the Saxon hunter and very likely by the general public as well. Therefore, early eighteenth-century Saxons would have appreciated their presence in the Hunt Concerto much more than modern listeners, for they doubtless vividly brought to mind the excitement of various stages of the hunt; stages they would have been able to follow through an imagined landscape and span of time during the concerto.

How unique are Fleming's (and Fasch's) hunt calls to Saxony? Are similar calls found in hunting call collections from elsewhere in Europe during this time, indicating a more widespread hunt signal language? For the most part Fleming's calls or variants of these were not detected in the sources consulted.[42] Certainly, given the limited pitch resources of the hunting horn, there are commonalties in many of the calls, such as diatonic melodies in a limited range outlining the tonic triad utilizing simple quarter and eighth rhythms, all usually in triple meter. As seen in the reproduction of Fleming's calls at Example 1, a recurring melodic formula, identified in broken-line brackets on the second page of the calls, is embedded in many of the signals there. This fragment will be shown also to occur in Fasch's calls in the Hunt Concerto. Even this melodic formula is not common in other collections.[43] But among the calls in Fleming (and Fasch) an important call, signifying the death of the game, was discovered in a variant form far from Saxony. The call, listed as "Wann der Hirsch erleget worden" (When the stag is killed) in Fleming, is similar to Fasch's eleventh call in the Hunt Concerto, "La Morte" or the death. Significantly, "The Death of a Stag or any other Game" in [Winch's] *Compleat Method for the French Horn*, published in London c. 1746 by Simpson and again c. 1756 by Thompson, is clearly yet another variant (compare Examples 1, 2, and 3). [44]



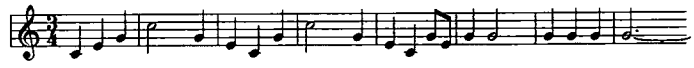
Example 2: Fasch, Hunt Concerto, mvt. 1, Hunting Call No. 10, "La Morte" (The Death), mm. 351–72

Another of Fasch's calls, that used at the opening of the Hunt Concerto (Example 4), is similar to the oft-discussed hunt call that opens Bach's Brandenburg Concerto No. 1; Fasch also echoes the same call in an overture movement entitled "La Chasse."[45] More significantly, forms of this opening call, or "greeting call" as it has been termed,



Example 3: Facsimile of "The Death of a Stag or any other Game" from The Compleat Tutor for the French Horn *by [Winch], pub. John Simpson, London, c. 1746. By permission of the British Library.*

are found already in the later seventeenth century in numerous works for various instruments, including trumpet, in the Kromeríz archives.[46] From the preceding discussion it is clear that while there were instances where calls were transmitted from one location to another, no common horn signal language is evident for the whole of early eighteenth-century Europe and Great Britain as it is within a proscribed area such as Saxony.



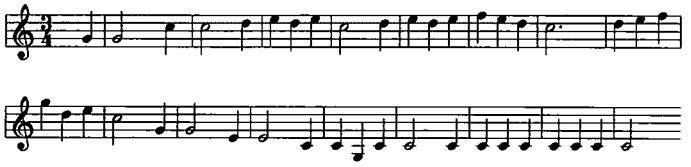
Example 4: Fasch, Hunt Concerto, mvt. 1, Hunting Call No. 1, "Der erste Ruff von der Parforce Jagd" (The first call of the Parforce hunt), mm. 1–8

Given a common language in hunt calls and the fervor for the hunt that existed in Saxony, what could be more natural than portraying the hunt through hunt calls in a concerto using the succession of events as the formal structure? While possibly thrilling for the hunter and hunt lover, it might have been monotonous for the music lover and musician since the inclusion of numerous calls—all mostly triadic, diatonic, and in the horn's middle range—could have made for some potentially dull, uninspired music. Fasch seems to have been aware of this problem for he went to some pains to achieve variety in setting the calls.

A closer look at how Fasch sets individual horn calls

will reveal how he maintained interest.[47] The first movement opens with a solo rendition of a horn call titled, "Der erste Ruff von der Parforce Jagd" (Example 4 above). Using the horn in a dramatic signal-type solo opening was an effective way for Fasch to open the piece. A solo horn call opening became a cliché in many compositions with prominent horn parts, from Leopold Mozart's *Sinfonia da caccia* to Beethoven's Sonata, Op. 17 to Richard Strauss's horn concertos to Benjamin Britten's *Serenade.* Though not necessarily imitating Fasch, these composers used the same technique of recalling the horn's rustic origins at the opening of their compositions.

Though all the calls in the first movement are played by horns, each one is set uniquely, often using various doubling techniques or employing call fragments in imitation, inversion, or sequence with other instruments. For example, after the opening solo call the same call is restated. However, this time the horn is doubled by the violins and oboes at the octave. The second call ("Der zweite Ruff") is set with violins and oboes imitating horns. With the setting of the third call ("Die Jagd") the aforementioned melodic formula common in many of Fleming's calls appears (compare Example 5 of Fasch with the broken-line bracketed portion of Example 1 "Wann die Hunde gar gut jagen" of Fleming). The horns in this third call are doubled at the octave by the oboes, *Violino concertino,* and violin I while all the other instruments accompany the first group in rhythmic unison, giving this section an appropriately strong rhythmic sense.



Example 5: Fasch, Hunt Concerto, mvt. 1, Hunting Call No. 3, "Die Jagd" (The Hunt), mm. 68–85

Fasch often employs the many repeated-note figures in the hunt calls as pedals beneath solo episodes in violin and woodwinds. As an antidote to the repetitiveness of the hunting calls, Fasch writes virtuosic passages for the *Violino concertino* and short melodic statements for the wind trio of two oboes and bassoon between each call and sometimes even during them. The hunting calls, returning periodically, function as a type of ritornello, even though the orchestra is not necessarily playing *tutti*—a common feature of ritornellos. The horn call quasi-ritornello is effected through a return to the scene of the hunt and its next stage as well as a return to the main tonality with hunt calls and triadic, tonic-centered melodic materials.

Harmonic variety in setting the hunt calls is not employed until the seventh call, "Wenn die Hunde das Wild verloren" (When the hounds have lost the game), where Fasch appropriately moves to F-sharp minor, a key somewhat removed from D major. As might be expected, the eighth call, "Wenn man das Wild wiederfindet" (When one finds the game again) finds the orchestra back in the tonic, D major. Ingeniously, this call is foreshadowed with a short part of itself, as if the stag was at first thought to have been spotted before the real sighting is confirmed.

The ninth call, "Wenn dem Wild ein Schuss gegeben wird," is set quite vividly. That which until this point may not have been apparent to the listener, now is: the many running and leaping passages for the *Violino concertino* represent the stag who is being pursued (see Example 6, mm. 308–12). The shots are represented by accented notes starting at measure 313. This is one of the few places in the concerto where accents are marked.

The culmination of the hunt, call number ten, "La morte" (The Death, Example 3 above), is also an anticlimax with its piano dynamic, descending arpeggi in the orchestra, and echoes of the hunt calls in long durations in the violins, all representing the exhausted stag. The repeated-note figures allow the music to die away softly without agitation, and the horns portray the last heart beat with a solo quarter note. At the end of the first movement the opening call returns, and the horn takes a much more active role in the upper register, thus both rounding out the movement and foreshadowing the more novel virtuosic treatment that is to come in the last movement.

New Roles for the Horn

There is no question that already at the beginning of the eighteenth century composers were starting to see the horn as much more than a "hunting" instrument, the preceding discussion notwithstanding. This is observed in pieces that use the horn in a melodic style similar to that of the trumpet. Mattheson's oft-quoted remarks from 1713—about the "sweet and stately horns" ("lieblich-pompeusen Waldhörner") that had recently come into vogue, and which were preferable to the trumpet in part because they were "not so coarse in nature" ("nicht so Rude von Natur")—make it clear that a new lyrical aesthetic for the horn, separate from the trumpet, was becoming very desirable.[48] Mattheson's words are echoed repeatedly throughout the early eighteenth century in German treatises, showing a widespread preference for this new orientation.[49] Therefore, at the same time that the horn was exploited in music for its hunt associations it was finding new expression in lyrical, sometimes virtuosic, lines that had nothing to do with the hunt. These parts appeared in obbligato solos in vocal works and increasingly in concertos such as those of Fasch.

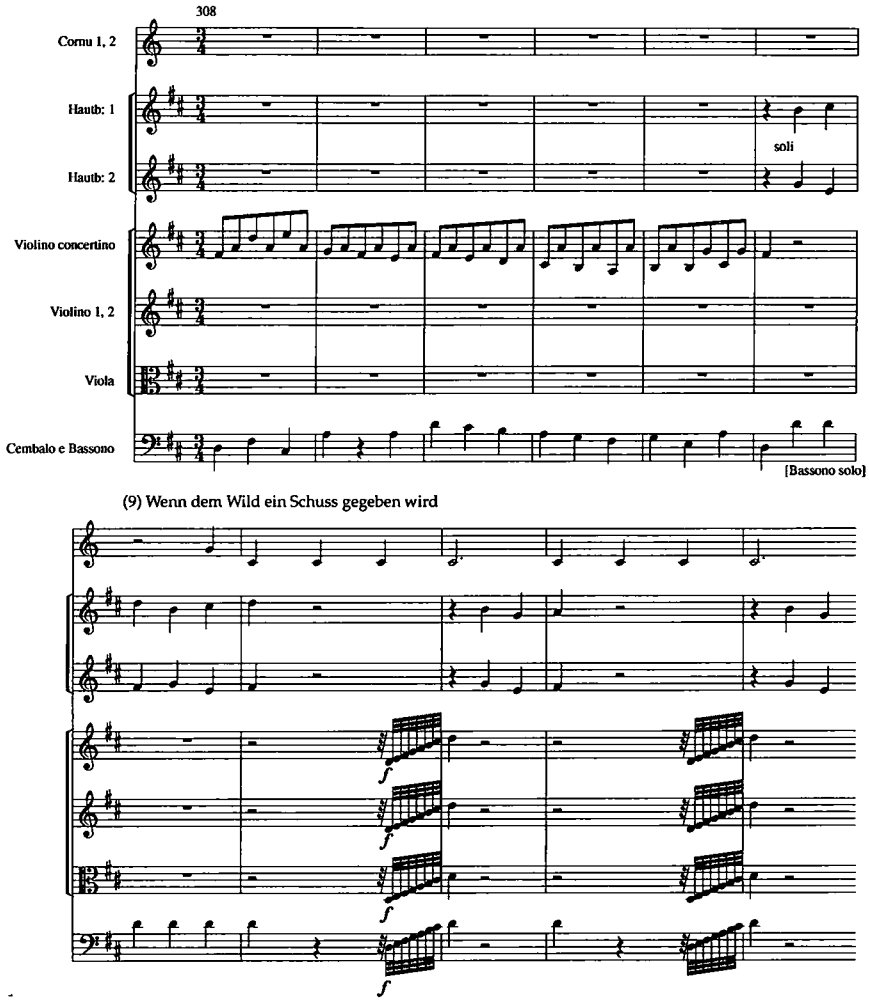
The writer would submit that the crude nature of the hunting horn worked both as a liability and an asset for the horn in art music. When hunting motifs were employed, the listener was reminded of the horn's rustic origins and the fact that the instrument was originally used to play simple triadic signals. Thus the horn's entrance into the arena of art music, soon with taxing lyrical and brilliant solos in the *clarino* register, was all the more exquisite. It is this tension between the horn as a rustic hunting instrument and its new-found expressive capabilities that Fasch and other composers exploited to such effective ends.[50]

One can hardly imagine a stronger contrast to the simple hunt calls in the first movement of the Hunt Concerto than the non-hunt material the horns play later in the concerto (see Example 7). Though the slow middle move-

ment employs the horn briefly in a lyrical style, an excerpt from the third movement of Fasch's Hunt Concerto better illustrates the new style of virtuosic writing that must have been dazzling when played by the Dresden horn virtuosi.

Example 7 illustrates three orchestration styles for virtuosic horn that Fasch often used in his works; labeled here *colla parte, concertante,* and soloistic. Although not revolutionary as Baroque orchestration techniques *per se,* when applied to the horn in Fasch's manner, these procedures represent novel ways of writing. As viewed in Example 7, Fasch has set the horn more prominently with each successive entrance. The orchestration styles will be discussed in the order that they appear.

The *colla parte* style is illustrated in the first horn part in measures 261 through 268. Here the first horn doubles the first oboe and violin at the octave below for a stretch of eight measures. In some works Fasch uses this doubling style for extended sections of a movement. Extensive *colla parte* doubling by the horn is only possible when the hornists have mastered the *clarino* range where the notes lie close enough together to permit melodic playing and when the hornists are secure in playing larger leaps successfully. Used in this way the horn can take full part in the statement of the ritornello, as it does in this movement at the opening and close. The horn thus begins to function as an equal member of the melody instrument group with oboes and violins.



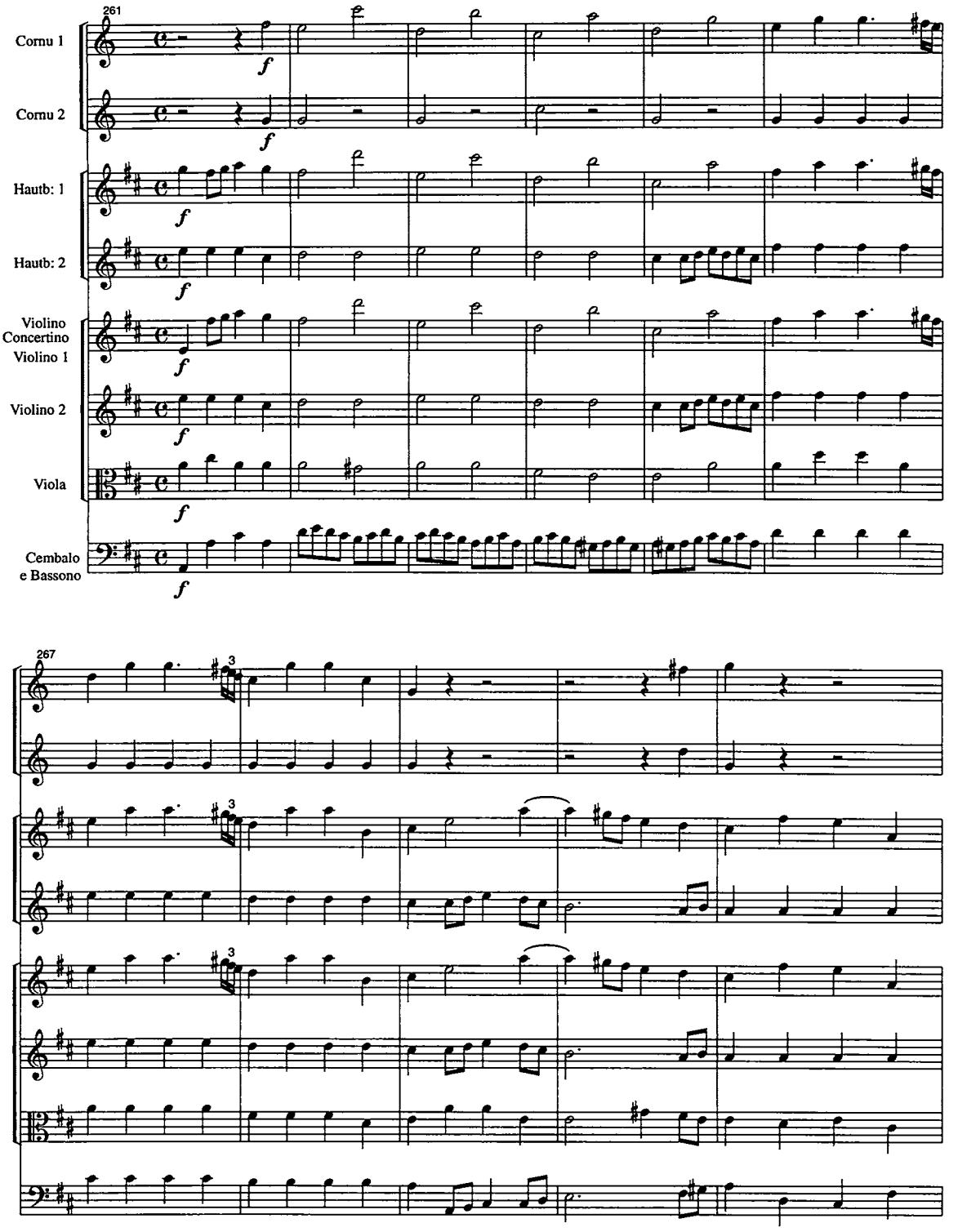
Example 6: Fasch, Hunt Concerto, mvt. 1, Hunting Call No. 9, "Wenn dem Wild ein Schuss gegeben wird" (When the game is given a shot), mm. 308–18

The second orchestration style Fasch employs is seen in measures 274 through 283 (Example 7) with *concertante* writing for two horns in imitation. Tacet oboes and strings make way for the two horns to play soloistically in the dominant key area with the sole accompaniment of the continuo/basso part. A short episode leads to the next *concertante* section (mm. 287–91), where a textural shift sets the horns against a unison line in the upper strings. Here the solo section that occurred eight bars earlier is transposed up a fourth to the tonic; again, this is only possible for horn with the pitches available in the extreme high register. The *concertante* style is used frequently in horn and trumpet works from the Baroque, and it became common in horn writing somewhat earlier than the *colla parte* style. The nimble technique required in the *clarino* register in Fasch's example makes this an unusually tricky passage. In addition, the violin-like figures for first horn foreshadow the treatment in the next entry.

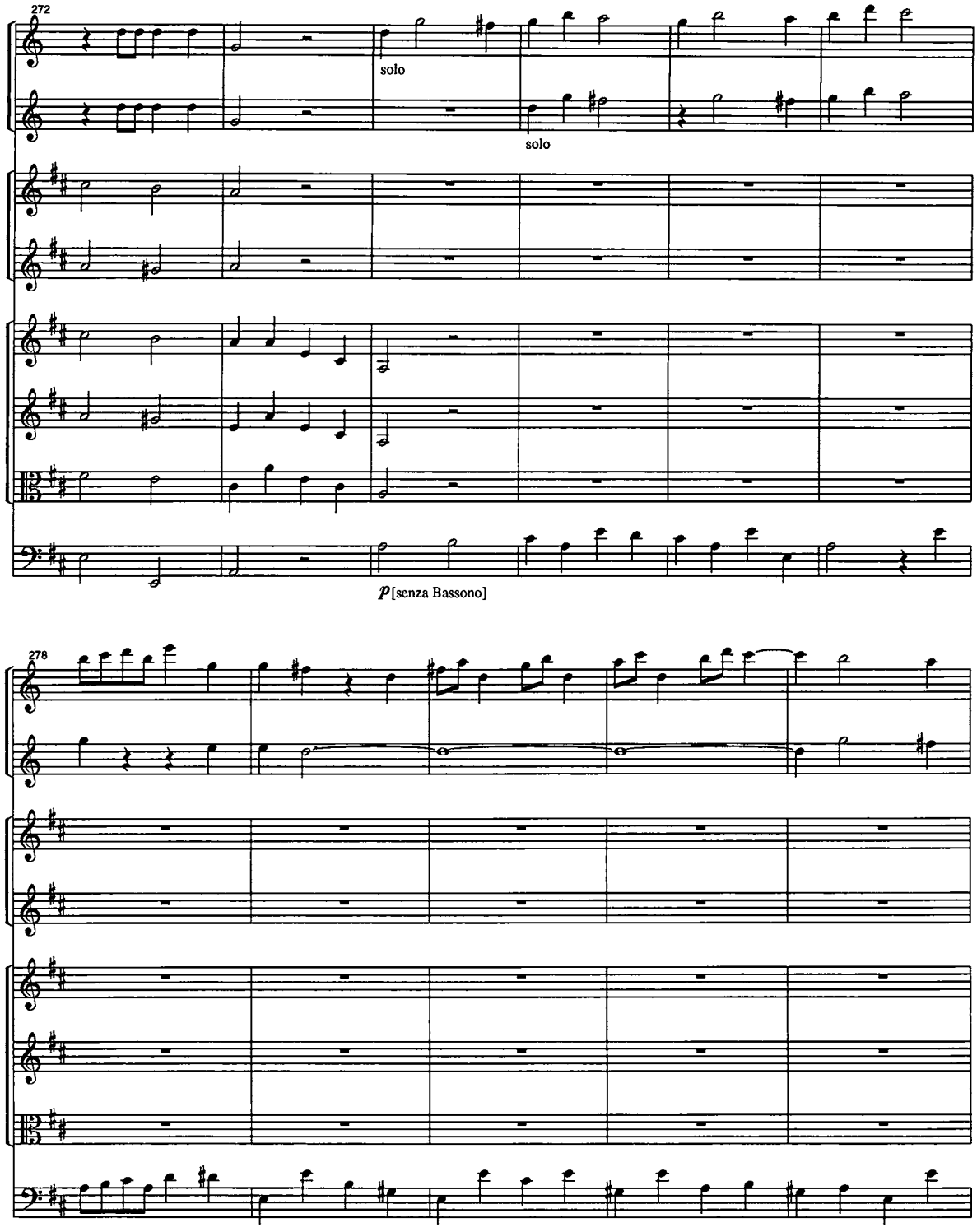
The soloistic writing style at the end of the excerpt, measures 295 through 307, leaves a single horn to display yet further prowess, including a dramatic leap of a minor tenth and arpeggio figures that rival the demands of the violin part. If this were a *colla parte* passage one might assume that the horn might "lay out" on sections that were too difficult, since the horn line would not be essential. But as a solo this passage leaves no doubt about the abilities of the first horn player nor the violin idiom being mimicked. Fasch even goes so far as to let the horn usurp the role of the violin in a quasi-cadenza at the end of Example 5. Fasch must have been fond of this technique, for on a number of other occasions one or two horns play what are essentially written-out cadenzas in concertos where the violin is otherwise the primary soloist.[51]

Significantly for the horn, the *clarino*-register horn writing and orchestration techniques in the third movement free the horn of hunt associations, since it is allowed to imitate that which was normally idiomatic for other instruments. A horn parody of the virtuosic violin style is seen already in the *colla parte* treatment, but more clearly in the *concertante* and soloistic sections, where the large leaps and arpeggiations idiosyncratic to solo violin writing in the early eighteenth century are imitated.[52] These various styles of writing represent new roles for the horn that made it more useful as an art instrument. That composers were eager to exploit these new capabilities is evident in a whole body of music by Fasch and other composers with ties to Dresden in the early eighteenth century.[53]

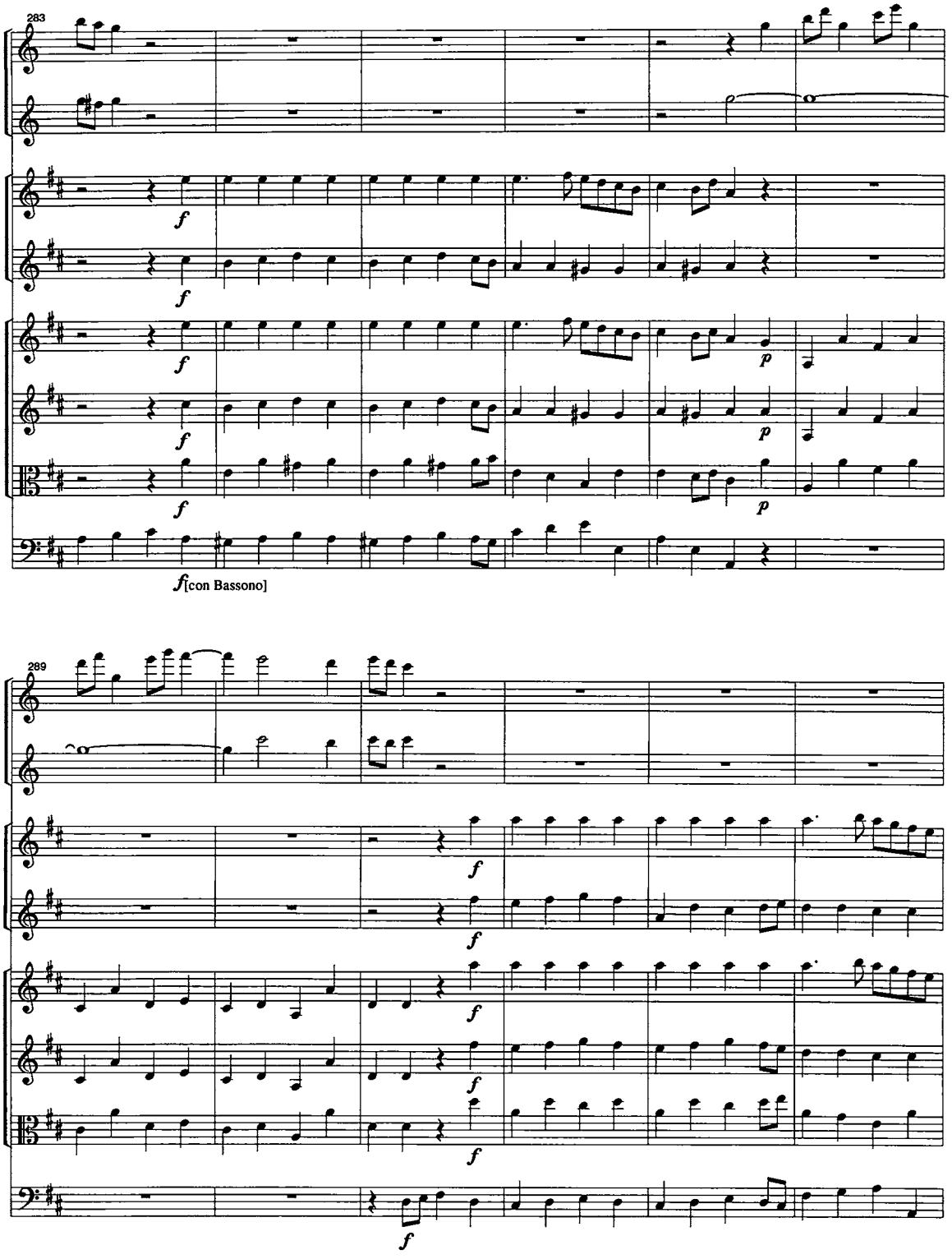
In conclusion, it has been seen that though Fasch's employment of hunt calls in a concerto is by no means unique, his programmatic approach in setting the calls is individualistic, inventive, and carefully planned. Furthermore, Fasch's virtuosic styles for horn show that he had an interest in casting the horn in impressive new roles. Fasch exploited the differences between these roles, old and new, making each more distinct. Doubtless, eighteenth-century listeners of the Hunt Concerto were able to appreciate the meanings of the familiar hunt calls and the significance of the new virtuosic styles for horn. Hopefully, with more knowledge about the Hunt Concerto in its context, we too will be able to appreciate it more.



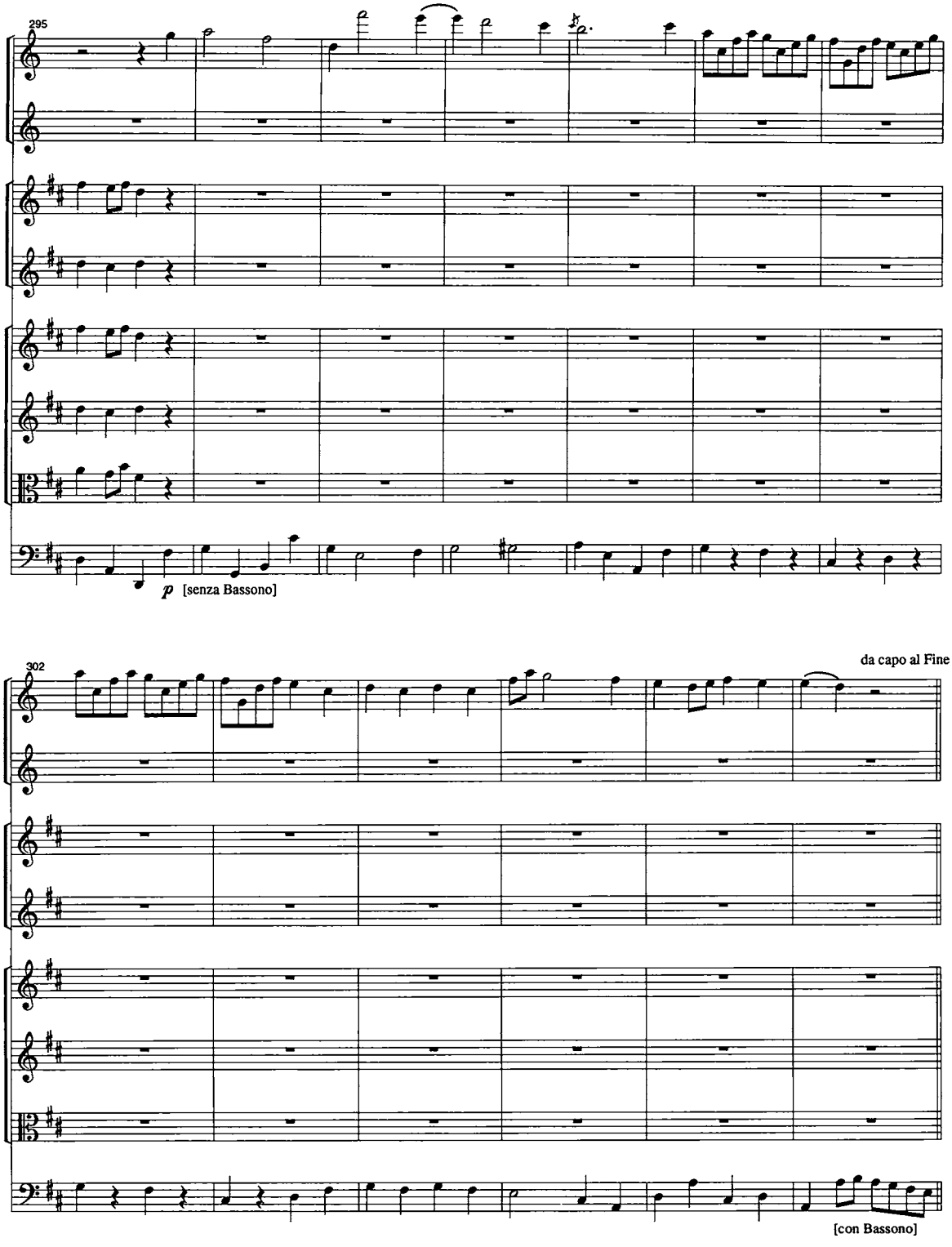
Example 7: Fasch, Hunt Concerto, mvt. 3, mm. 261–307



Example 7: Fasch, Hunt Concerto, mvt. 3, mm. 261–307



Example 7: Fasch, Hunt Concerto, mvt. 3, mm. 261–307



Example 7: Fasch, Hunt Concerto, mvt. 3, mm. 261–307

Notes

[1]Portions of this article were presented at the Tenth Annual Historic Brass Society Festival in Amherst, MA, August 1994 in a paper entitled "J. F. Fasch and his Compositions with Horn." All translations in this article have been made by the author.

[2]*Concerti da caccia*, St. Martin-in-the-Fields, Iona Brown (violin) directing, Philips LP 416 815-1, CD 416 815-2 (1987). The hornists are Hermann Baumann and Radovan Vlatkovic. Works on the recording include Leopold Mozart's *Sinfonia da caccia*, his Concerto in E-flat for two horns, and Jean-Joseph Mouret's Second Suite from his *Suite des Symphonies*. Fasch's work is listed as Concerto in D, "Die Jagd." The music is edited by Kurt Janetzky.

[3]Fasch's autograph score for the Hunt Concerto was viewed in the Sächsische Landesbibliothek (Saxon State Library, hereafter Dlb) in Dresden, call number mus. 2423-0-4. The author would like to thank the Dlb for supplying him with a microfilm copy of the concerto. The Hunt Concerto is cataloged as FWV L: D 6 in Rüdiger Pfeiffer's *Verzeichnis der Werke von Johann Friedrich Fasch (FWV): kleine Ausgabe* (Magdeburg: Rat des Bezirkes Magdeburg, 1988). Recent recordings of early eighteenth century instrumental music with horn (in addition to works of J. S. Bach, Handel, Telemann and Vivaldi) include numerous concertos with horn of J. D. Heinichen on *Dresden Concerti*, Musica Antiqua Köln, Archiv CD 437 549-2 (1993), Charles Putnam and Renée Allen, natural horn; soloistic works for horn by J. F. Fasch, J. V. Rathgeber, Vivaldi, and J. D. Zelenka on *Concerti Corno da caccia*, Virtuosi Saxoniae, Capriccio CD 10 223 (1988), Ludwig Güttler, Clarinhorn; a bevy of solo horn concertos from the *Katalog Wenster Litteratur* manuscript collection in Lund, Sweden on *Baroque Horn Concertos*, Academy of St. Martin-in-the-Fields, London CD 417 406-2 (1987), Barry Tuckwell, horn; concertos of J. Fick on *Virtuoso Horn Concertos*, Staatskapelle Dresden, Spectrum LP SR-197 (1985), Peter Damm, horn; concertos of J. F. Fasch, J. D. Heinichen, Telemann, and J. B. Neruda on *Corno da caccia*, Neues Bachisches Collegium Musicum Leipzig, Capriccio CD 27 050 (1984), Ludwig Güttler, Clarinhorn; see also the author's "A Discography of Instrumental Compositions for Natural Horn from the Baroque," in the *Horn Call*, 23, no. 1 (October, 1992): 25–30.

[4]In Gottfried Küntzel's extensive study of Fasch's concertos, *Die Instrumentalkonzerte von Johann Friedrich Fasch (1688–1758)*, (diss. J. W. Goethe-Üniversität-Frankfurt am Main, 1965), the Hunt Concerto is listed as a "Gruppenkonzert mit einem Soloinstrument," Küntzel No. 39, 34–35, 198–99.

[5]Discussion of Fasch's use of the horn is found in Küntzel, *Die Instrumentalkonzerte*, 33–43. 52–55; see also Thomas Hiebert, "The Horn in Early Eighteenth-Century Dresden: The Players and their Repertory" (DMA diss., University of Wisconsin, 1989), 164–81. Fasch wrote for horn in at least thirty-nine instrumental works; see Rüdiger Pfeiffer, *Verzeichnis*.

[6]Among the few existing discussions of Fasch's Hunt Concerto known to the writer, the earliest is Walther Krüger's brief overview in *Das Concerto grosso in Deutschland* (Wolfenbüttel-Berlin: Georg Kallmeyer Verlag, 1932), 133–34. Küntzel discusses the concerto from a formal standpoint in *Die Instrumentalkonzerte*, 34–35, 83, 121, and 147. The only concerto of Fasch with horns that has been published is the "Concerto in F" in volume 11 of *Das erbe deutscher Musik, Gruppenkonzerte der Bachzeit*, ed. Karl Michael Komma (Breitkopf und Härtel, Wiesbaden, 1962), 74–100; the "Concerto in F," Dlb 2423-0-31, is incorrectly listed with the number Dlb 2923-0-4 in the accompanying notes on page 104.

[7]See Hiebert, "The Horn," and idem, "Virtuosity, Experimentation, and Innovation in Horn Writing from Early Eighteenth-Century Dresden," *Historic Brass Society Journal* 4 (1992): 112–59.

[8]See Hiebert, "The Horn," 62–80, 229–32, 246–48; idem, "Early Examples of Mixed-Keyed Horns and Trumpets in Works of C. Graupner," *Historic Brass Society Journal* 6 (1994): 231–43.

[9]Rüdiger Pfeiffer, *Johann Friedrich Fasch, 1688–1758, Leben und Werk* (Wilhelmshaven: Florian Noetzel Verlag, 1994), 74–77, 82–87.

[10]Ibid.

[11]See note 3.

[12]Ortrun Landmann, "The Dresden Hofkapelle During the Lifetime of Johann Sebastian Bach," *Early Music* 17, no. 1 (1989): 19–20.

[13]Pfeiffer, *Verzeichnis*, 69–70, FWV L: D 6.

[14]Hiebert, "Virtuosity," 119, 122.

[15]Ibid., 119–29.

[16]For more information on the *Katalog Wenster Litteratur* and Knechtel's concerto see ibid., 122–38, 157–58.

[17]Ibid., 122–27, 149–56.

[18]Pfeiffer's *Verzeichnis* lists no concerto manuscripts with horn in Zerbst.

[19]Pfeiffer, *Johann Friedrich Fasch*, 43–51.

[20]Ibid., 39–49.

[21]Friedrich Wilhelm Marpurg, *Historisch-kritische Beyträge zur Aufnahme der Musik*, iii (Berlin, 1757), facs. ed. (Hildesheim: Olms Verlag, 1970), 130–31.

[22]*Inventarverzeichnis der Zerbster-Concert-Stube*, (1743) facs. ed. Eitelfriedrich Thom (Blankenburg: Kultur- und Forschungsstätte Michaelstein, 1988); see also, Pfeiffer, *Johann Friedrich Fasch*, 79–81.

[23]Fasch specialists generally take this view as well; see Küntzel, *Die Instrumentalkonzerte*, 29–31, and Pfeiffer, *Johann Friedrich Fasch*, 82–87.

[24]Nomenclature in the score from top to bottom is as follows: Cornu 1, Cornu 2, Hautb: 1, Hautb: 2, Violino concertino, Violino 1, Violino 2, Viola, Bassono, Cembalo. The author believes horns in D basso were intended here; arguments for this position were given in the presentation "J. F. Fasch and his Compositions with Horn" cited in note no. 1. An in-depth article on this topic by the author is forthcoming: "A Case for Horn in D basso in the Early 18th Century and its Effect on Horn and Trumpet Combinations," *Perspectives in Brass Scholarship:Proceedings of the International Historic Brass Symposium, Amherst, 1995* (Stuyvesant, NY: Pendragon). Fasch used the terms *Cornu du chasse* and *Cornu* for horn. Copyists of his works now in Dresden also used *Corno di caccia* and *Corno*. These terms have no specific meaning other than hunting horn and horn and appear to be interchangeable; for further discussion see Hiebert, "The Horn," 21–22.

[25]See author's review of Malcolm Boyd's *Bach: The Brandenburg Concertos*, in *Historic Brass Society Journal* 6 (1994), 374–76.

[26]Vivaldi's influence is generally accepted after 1710 in concertos of most German composers; see Michael Talbot, *Vivaldi* (New York: Schirmer Books, 1992), 107–8.

[27]Talbot, *Vivaldi*, 121–23; see also Alexander Ringer, "The Chasse in the eighteenth Century," *Journal of the American Musicological Society* 6, no. 2 (Summer 1953): 154.

[28]The calls Fasch has identified are as follows (they are given here as seen in the ms): 1) "Der 1ste Ruff von der Par-Forc Jagd" The first call of the parforce hunt, 2) "Der 2 Ruff"—The second call, 3) "Die Jagd"—The hunt, 4) "Anfang der Jagd"—The start of the hunt, 5) "Die völlige Jagd"—The hunt in full swing, 6) "Wenn die Hunde auff der rechten Fährt sind"—When the hounds are on the right track, 7) "Wenn die Hunde das Wild verloren"—When the hounds have lost the game, 8) "Wenn man das Wild wiederfindet"—When one has found the game again, 9) "Wenn dem Wild ein Schuss gegeben wird"—When the game is given a shot, 10) "La Morte"—The death, 11) "Lustige Jagd"—Lusty hunt

[29]An extended discussion of this is found in Andrew D. McCredie, *Instrumentarium and instrumentation in the North German baroque Opera* (diss., Hamburg, 1964), 221–32.

[30]Krüger, *Das Concerto grosso*, 133.

[31]This occurs in Fasch's Overture in D (FWV K: D 14). A movement entitled "La Chasse" in another Overture in D (FWV K: D

7), utilizes a call surprisingly similar to that at the opening of Brandenburg Concerto No. 1; see Hiebert, "The Horn," 45–46, 88, 168–70.

[32]Ringer "The Chasse in the Eighteenth Century," 150, 153–54; see also Horace Fitzpatrick, *The Horn and Horn-Playing in the Austro-Bohemian Tradition from 1680–1830* (London: Oxford University Press, 1970), 6–8. For a detailed discussion of the *chasse* in instrumental and vocal music (including Morin's *La Chasse du cerf*) see Alexander L. Ringer, "The *Chasse*: Historical and Analytical Bibliography of a Musical Genre" (Ph.D. diss., Colombia University, 1955).

[33]Ringer, "The *Chasse*: Historical and Analytical," 211–14.

[34]See Ringer, "The Chasse in the Eighteenth Century," 152–59; and Daniel Hertz, "The Hunting Chorus in Haydn's *Jahreszeiten* and the 'Airs de Chasse' in the *Encyclopédie*," *Eighteenth-Century Studies* 9, no. 4 (Summer 1976): 523–39.

[35]Fitzpatrick, *The Horn*, 9–25; see also Werner Flachs, *Das Jagdhorn: seine Geschichte von der Steinzeit bis zur Gegenwart* (Zug: Kalt-Zehnder, 1994), 115–126.

[36]See, for example, Karl Lemke and Franz Stoy, *Jagdliches Brauchtum* (Berlin: VEB Deutscher Landwirtschaftsverlag, 1977), 17–32; and Erich Hobusch, *Fair Game: A History of Hunting, Shooting, and Animal Conservation* (New York: Arco, 1980), 28.

[37]Georg Friderich Probst, *Besonderes Gespräche von der Par-Force-Jagd*, Leipzig, 1737, in Monumenta Venatoria IV, Faksimile-Drucke seltener Jagdbücher des 15. bis 18. Jahrhunderts, ed. Kurt Lindner (Hamburg: Paul Parey, 1973). Probst is listed on the title page as "Hoch-Fürstl. Sachsen=Weimarischen Ober=Piqueur" or High Princely Chief Huntsman of Saxony-Weimar.

[38]See Lindner's "Nachwort" in Probst, *Besonderes Gespräche*, VI and VII.

[39]A good selection can be found in Bernhard Brüchle and Kurt Janetzky's *Kulturgeschichte des Horns/A Pictorial History of the Horn* (Tutzing: Hans Schneider, 1976).

[40]Gretlis Bach of the Stadtmuseum Dresden kindly informed me, through correspondence from April 27, 1995, that though the view of Dresden, originally by J. Wolff, dates from 1680 or 1685, it appears that the figures in the landscape were likely added later by J. C. Dehne, noting that the men with horns are dressed in the mode of 1720/30.

[41]The Fleming calls are as follows: "Wann die Hunde lossgekuppelt worden"—When the hounds have been let loose; "Wann die Hunde anfangen zu jagen"—When the hounds begin to hunt; "Wann sie die Fährd verlohren"—When they [the hounds] lose the track; "Wann sie die Fährd wieder gefunden"—When they have found the track again; "Wann die Hunde gar gut jagen"—When the hounds hunt well; "Wann der Hirsch erleget worden"—When the Stag is killed; "Wann die Jagd zu Ende und vollbracht ist"—When the hunt is over and brought to completion.

[42]Though significant relationships exist between many of the calls in the various sources listed here, only those relating to Fleming's and Faschs's are discussed here. Sources consulted include the following: André Philidor, "Les appels et fanfares de trompe pour la chasse," (1705) facs. ed. in *Partition de Plusiers Marches et Batteries* (Paris: Minkoff, 1994), 178–79; Marquis de Dampierre, "Tons de chasse et fanfares à une et deux trompes," in Serré de Rieux's, *Les dons des enfants de Laton* (Paris, 1734), appendix; [Winch], *The Compleat Tutor for the French Horn* (London: John Simpson, c. 1746), and a very similar method with the same name published by Peter Thompson in London c. 1756; calls in Diderot and d'Alembert's *Encyclopédie* from 1763 in Hertz, "Hunting Chorus," 5 plates between 332–33; Marc Antoine Marquis de Dampierre, *Recuiel de fanfares pour la chasse: à une et a deux trompes* (Paris, 1778) facs. ed. (Paris: La Librairie Saint-Louis, 1976); *Staré Lovecké Fanfáry/Alte Jagdfanfaren*, ed. Olga Zuckerová and Jirí Stefan (Prague: Supraphon, 1983); Ernst Paul, "Das Horn als Signalinstrument Einst und Heute," *Salzburger Museum Carolino Augusteum Jahresschrift* 22, 1976 (Salzburg, 1977), 37–60; Georg Karstädt, "Die Verwendung der Hörner in der Jagdmusik," *Bericht über die erste internationale Fachtagung zur Erforschung der Blasmusik Graz 1974*, ed. Wolfgang Suppan and Eugen Brixel (Tutzing, Hans Schneider, 1976), 208–11, and idem, *Lasst lustig die Hörner erschallen* (Hamburg: Paul Parey, 1964); *Manuel du Veneur* excerpts of J.-B. Morin, M. de Dampierre and Louis XV in Morley-Pegge, *The French Horn*, 2nd ed. (London: Ernest Benn Ltd., 1973), 201; Murray Barbour, *Trumpets Horns and Music* (East Lansing, MI, 1964), 118–22; C. G. de Marolles, *Les plus belles fanfares de chasse* (Paris: Librarie cynégétique, 1930).

[43]A few of M. de Dampierre's calls and those in Diderot and d'Alembert's *Encyclopédie* cited in the previous note included the figure, though the calls as a whole were not similar.

[44]Fitzpatrick believes that Winch was a Bohemian, hence he may have brought the call to England; see Fitzpatrick, *The Horn*, 105–7.

[45]See note 31, and Hiebert, "The Horn," 168–70.

[46]See Jirí Sehnal, "Hudba pro trompetu v 17. a 18. století na Morave," with summary in German in *Casopis Moravského muzea*, Scientiae sociales, 75 (Brno, 1990), 173–203; and idem, "Anfänge des Waldhorns in Mähren," in *Das Waldhorn in der Geschichte und Gegenwart der Tschechischen Musik*, Musicological Conference in Memory of 300 Years of the Horn in Bohemia (Prague: Czech Music Society, 1983), 35–36.

[47]A list of all the calls Fasch uses in the first movement is seen at note 28.

[48]Johann Mattheson, *Das neu-eröffnete Orchestre* (Hamburg, 1713), 267. See also Fitzpatrick, *The Horn*, 60–63, 35–38.

[49]Passages remarkably similar to that found in Mattheson's "Waldhörner" entry of 1713 appear regularly in later German music handbooks such as the following: Joseph Friedrich Bernhard Caspar Majer, *Museum Musicum*, Schwäbisch Hall, 1732, facs. ed. in Documenta Musicologica, Erste Reihe: Druckschriften-Faksimilies VIII, ed. Heinz Becker (Kassel: Bärenreiter, 1954), 41; the same in Majer's *Music-Saal* (Nürnberg, 1741), 54; Johann Philipp Eisel, *Musicus autodidaktos* (Erfurt, 1738), 74; *Kurzgefasstes musicalisches Lexicon*, (Chemniz, 1749), 421–22.

[50]Well-known early examples of juxtaposing simple hunt call figures at the opening of a movement with more virtuosic parts later are found in Bach's Brandenburg Concerto No. 1 and J. D. Zelenka's Capriccio No. 3.

[51]Küntzel, *Die Instrumentalkonzerte*, 52–55.

[52]The dramatic idiomatic violin style with broken arpeggios and large leaps was pioneered by Italians and Germans in the late seventeenth and early eighteenth centuries. See David D. Boyden, *The History of Violin Playing from its Origins to 1761 and its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), 125–26, 338–40; and Boris Schwarz, *The New Grove Violin Family* (New York: W. W. Norton, 1984), 111–12.

[53]The new orchestrational styles for horn are found in works of Fasch's contemporaries J. D. Heinichen, J. D. Zelenka, J. A. Hasse, and the Graun brothers. See Hiebert, "The Horn," and idem, "Virtuosity," 112–59.

Thomas Hiebert teaches horn and music theory at California State University, Fresno. He earned his doctorate in horn performance at University of Wisconsin-Madison and his masters degree at the Eastman School. Currently he is working on a chapter on the Baroque and Classical horn for The Cambridge Companion to Brass Instruments *as well as a number of horn player entries for a new edition of* The New Grove Dictionary of Music and Musicians.

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The Heart of the Matter: An Introduction to One of Benjamin Britten's Little Known Works for the Horn

Gail Lewis

Benjamin Britten (1913–1975), the preeminent British composer of his generation, left no concertos for the horn, but he did feature the instrument in several major chamber settings, always pairing it with the tenor voice. The composer is best known for his operas, song cycles, and other large works that feature the voice, and he is universally recognized as a master of the solo song. As Peter Pears observed, "Britten has cycles the way most people have symphonies."[1] It is most fortunate for horn players that the works which involve the solo horn are also solo songs, the composer's favorite and perhaps most successful genre; indeed the *Serenade*, Op. 31 for tenor, horn, and strings is often referred to as Britten's first truly mature work. Other works for the horn include the song "Now sleeps the crimson petal," the cycle *Canticle III*, a sequence of music and poetry entitled *The Heart of the Matter*, and the cycle *Nocturne*, Op. 60, which uses the horn with six other obbligato instruments. All but the *Nocturne* were written for the well-known British hornist Dennis Brain, whom Britten admired for his "musicianship, intelligence, enterprise and hard work."[2] Britten and Brain often performed these works together, and their friendship lasted fifteen years, until Brain's death in 1957. After 1957 Britten wrote no additional works featuring the horn, possibly for the reason that he never again had this kind of collaborative, artistic friendship with another horn player.

Of Britten's works for the horn, the least known is *The Heart of the Matter*. The work has its origins in the summer of 1956, when Britten invited Dennis Brain to perform at the Aldeburgh Festival in Suffolk, England. (Brain had appeared at the festival several times since 1951.) Britten invited many of his friends to participate in this annual festival of music, often writing new works for them to première there. The poet Dame Edith Sitwell was also among Britten's friends invited to participate in the 1956 festival. Britten had set her poetry in his 1954 cycle *Canticle III* for tenor, horn, and piano, and when the composer took this opportunity to ask Sitwell for permission to set several more of her poems, she was delighted at the suggestion. Rather than creating an entirely new work for performance at the festival, Britten set three poems and combined them with the *Canticle III*. Sitwell was asked to read selections of her poetry between the songs, and the resulting sequence of music and readings was entitled *"The Heart of the Matter"* (see Example 1, the original program).

The Parish Church, Thursday, 21st June 1956

THE HEART OF THE MATTER

A programme of religious verse by Dame Edith Sitwell, with music *by* Benjamin Britten

Spoken, sung and played *by* Dame Edith Sitwell, Peter Pears, Dennis Brain and Benjamin Britten

1. PROLOGUE
   Where are the seeds of the Universal Fire
   To burn the roots of Death in the world's cold heart?
   When in this world will the cold heart take fire?
   (The Two Loves)
2. POEMS
   (a) An old Woman
   (b) Harvest
   (c) Most Lovely Shade
   (d) The Queen Bee sighed
   (e) The youth with the Red-Gold Hair
3. SONG
   "We are the darkness"
4. POEMS
   (a) Now that Fate is dead and gone
   (b) Dirge for the New Sunrise
5. CANTICLE No. 3
   "Still falls the rain"
6. POEMS
   (a) The Winter of the world *(from Invocation)*
   (b) Holiday
   (c) Heart and mind
   (d) The Bee-keeper
   (e) Canticle of the Rose
7. EPILOGUE
   So, out of the dark, see our great Spring begins—
   Our Christ, the new Song, breaking out in the fields and hedgerows,
   The heart of Man! O, the new temper of Christ, in veins and branches!
   (Metamorphosis)

Example 1: Program from the first performance of The Heart of the Matter

Until 1993, this work had been performed only three times. The initial festival performance was given at the Parish Church in Aldeburgh on June 24, 1956, with Pears, Brain, Britten, and Sitwell herself reading. This performance was recorded by the BBC, and a tape of this performance can be found in the Britten-Pears Library in Aldeburgh, England. The set was not heard again until Peter Pears revived it for a 1983 Wigmore Hall concert to commemorate the seventieth anniversary of Britten's birth. Neil Mackie, a student of Pears, was the tenor, and Pears read excerpts from Sitwell's poem *The Two Loves*, from which the text of the Prologue is drawn. Barry Tuckwell gave a performance with Gerald English, tenor, at the Adelaide Festival

in Australia in 1988. The work was also performed at the University of Wisconsin-Madison in September 1993 on a degree recital and received its East-coast première in April 1996 at the Westminster Choir College.[3]

The 1983 Wigmore Hall revival of the work inspired a commercial recording, which was compiled by EMI in 1987. This version was recorded by Mackie, Tuckwell, and Roger Vignoles, piano. For the spoken poetry, a tape was used of Pears reading excerpts of "The Two Loves," taken from the 1983 Wigmore Hall concert.[4] This writer has found references to *The Heart of the Matter* in only two places: in a July 1987 recording review in *Gramophone*,[5] and in Stephen Pettitt's biography of Dennis Brain.

In his appendix, Pettitt lists the recordings of Aubrey, Alfred, and Dennis Brain, arranged by composer. Under Britten, two pieces for tenor, horn, and piano entitled "Fire" and "So out of the dark" are listed, with no additional information save a date and the fact they were recorded by the BBC. The date coincides with the date given for a performance of the *Canticle III*, but no mention is ever given of the work as a unified whole, and the title *The Heart of the Matter* is not used.[6] A copy of the BBC recording of this date and time is held in the Britten-Pears Library, and an examination of it confirmed that the two songs are indeed the Prologue and Epilogue of *The Heart of the Matter.* These (incorrect) titles were drawn from the first lines of the poems set for each movement (these verses were taken from "The Two Loves" and "Metamorphosis," to be discussed later). These songs were published in the summer of 1995 by Boosey & Hawkes, Inc., under the title *Three Songs from The Heart of the Matter.* Britten set three poems for the new work, but only two include horn; the other is for voice and piano only. In order to perform the entire work, *Canticle III* must be purchased separately from these songs.

The set is described in the original festival program as "A programme of Religious verse by Dame Edith Sitwell, with music by Benjamin Britten." The central core of the work is the *Canticle III*, on the poem "Still Falls the Rain. The Raids, 1940. Night and Dawn." This poem compares the bombing raids over England during World War II with the crucifixion of Christ and ultimately recognizes Christ's continuing love of humankind in spite of its evil deeds. The other poems set in *The Heart of the Matter* extend this idea. This subject matter is unlike many of Britten's other works, which were often inspired by or concerned with the subjects of night and sleep. However, one could argue that sleep and night do indeed figure prominently in the work. *Canticle III* is certainly concerned with death, specifically in the random and senseless loss of life in the bombing raids, and death is often viewed as another form of sleep. The poems also refer to darkness and allude to the general darkness of World War II falling over humankind. All of the poems set by Britten and read by Sitwell at the Aldeburgh performance were written between the years of 1940 and 1949, with the exception of the final song "Epilogue," which used an excerpt taken from an earlier poem, "Metamorphosis."

For the first new setting, Britten chose the first two lines and two additional lines from Part II of the poem "The Two Loves," dedicated to the artist and Sitwell's close friend Pavel Tchelitchew. A lengthy poem of eighty-four lines, Britten made use of only these dark, forboding four as the text of the Prologue:

> Where are the seeds of the Universal Fire
> To burn the roots of Death in the world's cold heart?
> When in this world
> Will the cold heart take fire?
>
> ©*David Higham Associates*

The second setting is of a poem used in its entirety and unedited; the poem is entitled simply "Song," and is much more optimistic in tone:

> We are the darkness in the heat of the day,
> The rootless flowers in the air, the coolness: we are the water
> Lying upon the leaves before Death, our sun,
> And its vast heat has drunken us ... Beauty's daughter,
> The heart of the rose, and we are one.
>
> We are the summer's children, the breath of evening, the days
> When all may be hoped for—we are the unreturning
> Smile of the lost one, seen through the summer leaves—
> That sun and its false light scorning.
>
> ©*David Higham Associates*

This setting does not include the horn but is scored for voice and piano only. Whereas the voice part of the Prologue and Epilogue is scored specifically for tenor, the score for the Song merely indicates "Voice," perhaps because without the horn line the vocal range and color are not as crucial for the interplay of parts. The third new text, used for the Epilogue, is again only a fragment of a much longer work. Britten has taken one stanza from "Metamorphosis" (Second Version, 1946), a poem of fifty-six stanzas, most of them couplets. He uses the next-to-last stanza, which is the most hopeful and optimistic one in the poem:

> So, out of the dark, see our great Spring begins—
> Our Christ, the new Song, breaking out in the fields and hedgerows,
> The heart of Man! O, the new temper of Christ, in veins and branches!
>
> ©*David Higham Associates*

All three of these new settings fit well with "Still Falls the Rain," the poem of the *Canticle III*.[7] As the program of the original performance indicates, *The Heart of the Matter* is a collection of religious verse, and just as the poem "Still Falls the Rain" moves from darkness to eventual resolution, so too each setting of the larger work gradually moves toward reconciliation, peace, and hope.

Sitwell's poetry is especially well-suited for reading aloud, because it was for the most part written to be recited, to be heard rather than read silently. She wrote most

of her poetry with the actual sounds in mind and felt it important that the words feel right and roll off the tongue in a certain manner. This aural aspect of her works makes them excellent for musical setting.

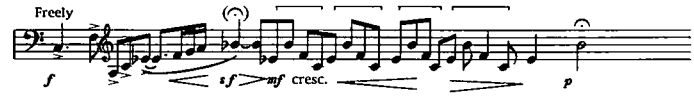
Perhaps the best way to describe *The Heart of the Matter* is as a sequence of music and poetry. It is not a song cycle in the conventional sense, because it was conceived as a complement to the reading of poetry. This is further demonstrated by observing one aspect of performance not noted anywhere in the score but heard in the recording of the first performance and recreated on the EMI recording. It involves playing the opening horn call of the Prologue among the poems read before the Song. In the original performance, Brain played the opening call between the second and third poems Sitwell recited, "Harvest" and "Most Lovely Shade." Because Britten never specifically asks for this call in a score, it is up to the discretion of the performer whether to include it in a performance of the work. It is not clear that Britten anticipated *The Heart of the Matter* ever being performed again as a whole; it was conceived for one specific event and for specific performers. Indeed, it was never performed again in his lifetime, and the songs were not published or even widely known while he lived. Also, because the poetry read at future performances might vary, perhaps Britten was not sure where in a score to indicate the playing of the call. Even the call's placement in the readings is conjecture. It follows the poem "Harvest," which concludes a statement that erupts from the earth itself: "Our Christ is arisen, He comes to give a sign from the Dead." Perhaps Britten provided the call as a symbol of that sign.

The songs Britten adds to the *Canticle III* are shorter in length and lighter in nature than many of those in the composer's major cycles. This is because the central focus of the work is the canticle, and these pieces were conceived to enhance the recitation of poetry. This does not mean, however, that they are any less well-crafted or compositionally inferior. Britten employs extremely tight thematic composition in *The Heart of the Matter* songs, and, except for the "Song," these themes are primarily derived from the horn part.

Before examining each song in greater detail, a few words must be said concerning Britten's style of composing, especially with regard to the horn. The composer's highest aspiration was to communicate with his audiences. Britten consciously reached out to audiences, whether trained musicians, dedicated amateurs, or casual listeners. At the very heart of his style lies the desire to communicate effectively, and this desire gives rise to four primary features of his writing for horn. These include the relationship Britten maintains between the horn and voice, as they rarely compete directly with one another; the extensive use of word painting to portray more clearly the text to the audience; the use of a very small amount of thematic material to create very tight thematic constructions, as well as utilizing the horn to present critical thematic material rather than as mere decoration or an obbligato; and scoring for the horn in ways considered idiomatic to the instrument, taking into consideration its traditions and extra-musical connotations. Britten's earlier and better known work for the horn, *Serenade,* Op. 31, is widely acclaimed for its effective writing for the instrument. Likewise, *The Heart of the Matter* contains many of the same approaches to writing for the horn, resulting in the same strong musical impact. These four distinct characteristics are found throughout his works for the horn, and it is these characteristics that clearly define why Britten's writing is so effective.

Prologue

The Prologue of *The Heart of the Matter* presents some of the "tightest" composition and most economical use of motivic and harmonic material known to this writer outside serial technique. The entire song unfolds from the opening statement of the horn, a good example of how Britten uses the instrumental line as a basic structural component rather than for merely decorative purposes. On its most basic level, the Prologue is based on two intervals: ascending fifths and descending fourths. In the opening call of the work, after the horn line follows the pattern of a natural harmonic series, these intervals are presented in groups of an ascending fifth followed by two descending fourths, as shown in Example 2 following the fermata.



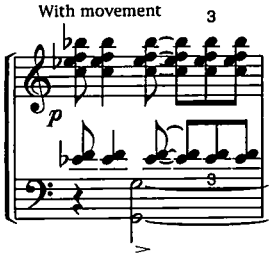
Example 2: Prologue, measure 1, horn, concert pitch.[8] *Used by permission of Boosey & Hawkes, Inc.*

The harmonic series is based on the pitch F, and Britten begins the series on the third partial, hesitating momentarily on the seventh partial. The series is an exact one, arriving at its highest pitch of B♭, the eleventh partial, which in tempered tuning is extremely sharp. Britten then returns to the notated seventh partial and builds his theme. In the *Serenade,* Britten specified the use of the open harmonics, but here he does not for a reason to be addressed shortly.

This theme is simply one ascending perfect fifth followed by two descending perfect fourths, repeated several times; the theme does, however, both begin and end with rising perfect fifths. The minor third included in the theme (between C and E♭) is merely a result of returning to the E♭ to repeat the four-note motive and never becomes a structurally important interval in the songs. The theme or motive consists of groups of four notes (see brackets in Example 2), but Britten beams the eighth notes together in threes, evoking the rhythmic heritage of the hunting call. In performance the opening marking of "freely" takes precedence over the meter implied by the beaming of the notes; that is, the groupings do not affect the stress of various pitches, as regular metric groupings imply. In fact, meter itself is given little consideration throughout most of *The Heart of the Matter.* Britten did not provide a meter signature in this or any other song outside the *Canticle III* until the end of the Epilogue. And in the *Canticle,* he expends much effort in obscuring his chosen meter.

Britten's characteristic "economy of means" (his use of very little thematic material) shows clearly at this point, because he derives the harmonic basis for the movement

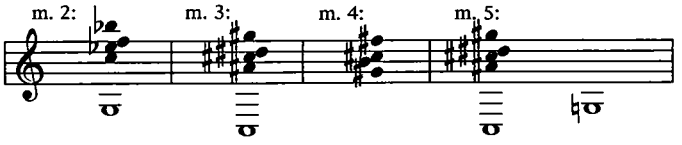
from the opening melodic statement. In the second measure, the piano enters with chords built from the pitches just heard in the opening call.



Example 3: Prologue, measure 2. Used by permission of Boosey & Hawkes, Inc.

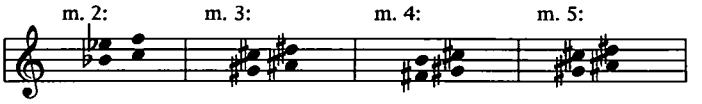
The hornist must not use open harmonics on the opening call because of this reemphasis of the opening pitches. Even though the composer has set up a call or signal, it bears little resemblance to the Prologue of the *Serenade,* other than in framing the work. Its basic function, rather, is to set up the harmonic material for the remainder of the Prologue and Epilogue. Although it appears to be following the natural harmonic series, it branches off and emphasizes the interval of E♭ to B♭. Even though the B♭ or eleventh partial is naturally very sharp on open harmonics, this interval must be played as a tempered perfect fifth so the piano can match it and build the movement's harmony on it. Because a well-tempered instrument uses this melodic material to create the harmonic underpinnings of the song, the call must not be played on the natural harmonics.

For the next eight measures, until the vocal entrance, the piano plays a varied, syncopated rhythmic pattern, each measure ending with a triplet. Each measure consists solely of a harmonic unit made up of the same combination of fifths and fourths established by the horn. In the bass, another perfect fifth is heard melodically, alternating G [g] and C [C] pedal tones falling on the second beat of each measure. This harmony, this pattern of fifths and fourths, does not vary for the first ten measures. Britten merely moves it down and then up by step, repeating the harmonic pattern established in measures 2 through 5.



Example 4: Prologue, measures 2–5, harmonic reduction.

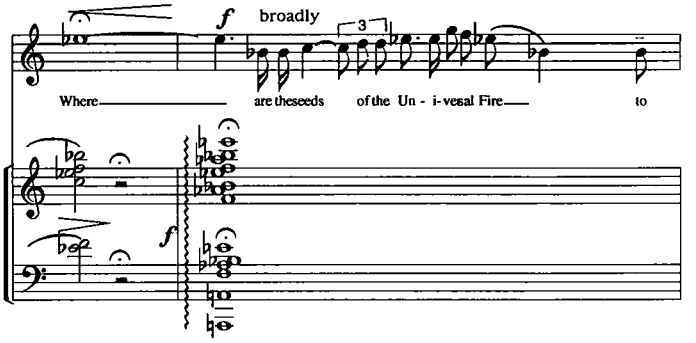
The harmonic unit is based on E♭, C♯, and B. These chords could also be viewed as employing quartal harmony. In this case, they would be re-spelled as collections of two perfect fourths, again moving up or down by step.



Example 5: Prologue, measures 2–5, chords respelled in fourths.

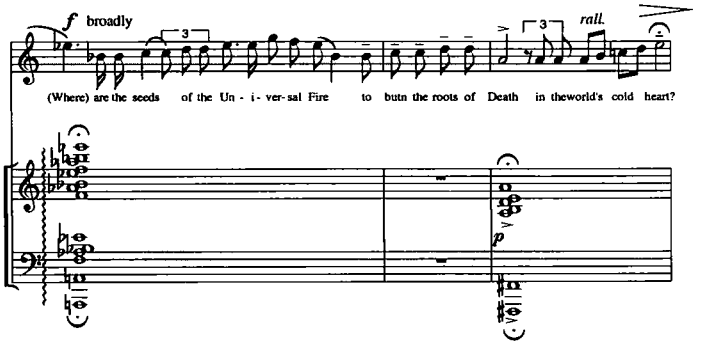
The ear does not perceive the harmonic unit in this way, however. Rather, the grouping is derived from the melodic order found in the call. This is strengthened by the fact that Britten uses the first note of this grouping as the bass of the chordal/rhythmic unit, as seen in the bass clef, independent of the longer "pedal" notes (see Example 3). The minor third is not a structurally important element in this harmonic grouping; instead it is simply a result of combining the four-note horn motive in a way that preserves each note's relative position in the statement of the theme.

The voice enters for the first time in measure 10, and in the underlying piano part in measure 11 Britten uses the same basic harmonic unit built on the perfect fifth and two perfect fourths, now built on A♭ [a♭]over a pedal A [A_1].



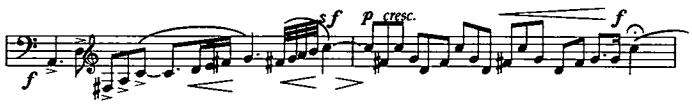
Example 6: Prologue, measures 10–11. Used by permission of Boosey & Hawkes, Inc.

The voice outlines the key of E-flat major, utilizing two references to the tonic-dominant relationship (two descending perfect fourths from E♭ to B♭) to strengthen the sense of the major tonality. This melodic line continues up to the leading tone in E-flat major, but our expectations of a cadence are not realized; the voice resolves down a perfect fourth to tonicize A in measure 13.



Example 7: Prologue, measures 12–13, voice. Used by permission of Boosey & Hawkes, Inc.

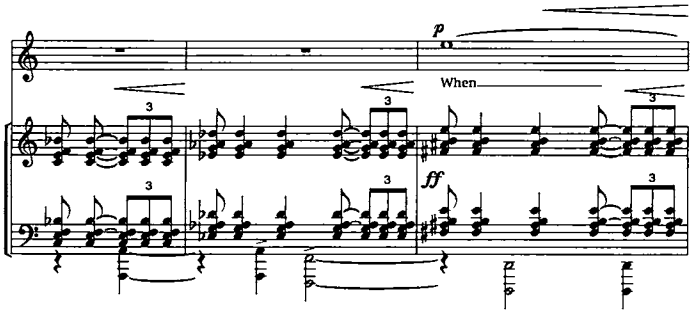
A return to the opening horn call interrupts the tenor's brief statement. This time the harmonic series is stated a minor third lower and establishes a new tonal center on F-sharp (see Example 8). The call then introduces a similar but altered harmonic unit: the set of four notes is based on a tritone and two perfect fourths rather than all perfect intervals. This tritone infuses the middle section of the song with a heightened sense of tension.



Example 8: Prologue, measures 14–15, horn. Used by permission of Boosey & Hawkes, Inc.

The second call is shorter than the first, and the performer must be sure to end strongly, at the *forte* dynamic, to enhance the feeling of tension. As before, the piano takes over the four-note basic unit and moves it first up and then down by step, articulating a pedal A [A_1]on the second beat of each measure. Also adding to the tension is the fact that this time the harmonic unit is in inversion, contributing to the instability of the section.

Britten prepares the entrance of the voice with an unprecedented shift of the harmonic unit up a minor third (and at the same time the pedal tone shifts ***down*** a major third). At the entrance of the voice, the harmonic unit again moves up three half steps (to A♯), and the pedal moves down a minor third to D [D_1] (see Example 9).



Example 9: Prologue, measures 19–21. Used by permission of Boosey & Hawkes, Inc.

Britten now uses the piano to sustain the built-up tension by keeping the harmonic unit static, and not moving it up or down by seconds. The pedal does move, however, ultimately shifting back to the G [G] of the opening of the song and remaining there to the conclusion of the piece.

As the voice articulates its final word, the horn emerges from underneath with an abbreviated statement of the opening harmonic series-like call in measure 26. There is a written-out ritard that helps dissipate the tension as the horn softly passes the conclusion to the piano. The piano finishes the song by returning to the beginning, with two measures of the opening harmony as originally set up by the horn. The mood is eased to a restful state by the final triplet figure, which is rhythmically augmented to quarter-note triplets. In this scenario each "player" in this drama passes the dialogue to the next character. Each, it seems, ends with a question: the tenor asks, "When in this world will the cold heart take fire?"; the horn, as in all of the other calls, rests not on the tonic but on the fifth of the established tonal center; and the piano concludes with the original harmonic unit, but with the seemingly unrelated G in the pedal. In this way Britten leaves the listener still searching for answers.

The relationship between the horn and voice in this song is typical of Britten's writing. Throughout the piece, when the horn articulates its calls, the tenor is silent, and likewise when the tenor carries the melodic line, the horn rests. In each of Britten's works, the composer strictly maintains the principle of having the voice and horn alternate solo roles. He takes great pains to insure that when one part is active the other is not. In this way they do not compete for the listener's attention, the lines do not detract from one another or otherwise disturb the intelligibility of the principal melodic line, and the activity of the lines does not obscure the texts.

Another aspect of Britten's style of writing for the horn emerges from this song. Each time the horn is active in the piece, it is articulating "calls," or modern yet recognizable versions of hunting calls or signals. These calls are firmly rooted in the use of the harmonic series, rhythmically they make reference to compound time (the traditional meter of most hunting signals), and stylistically they are consistent with introductory fanfares. The calls open with a notated statement of a harmonic series, which bonds the theme to the earliest hunting horns and their limitations. Britten consciously writes for the horn in an idiomatic way, using these references to the well-known function of the hunting horn to give listeners something familiar to hold onto when encountering a work in the sometimes complex harmonic language of many twentieth-century composers.

In the original performance of *The Heart of the Matter,* the Prologue was followed by Sitwell reading five of her poems. Between the second and third poems, as mentioned earlier, Brain played the opening call of the Prologue (see Example 2). At the conclusion of this set of poetry readings, the following new song was performed.

Song: "We are the Darkness"

Because the second song "We are the darkness" does not include horn, it will be treated only briefly here. As a reminder that Britten often had much of his music worked out in his mind ahead of time, we see at the end of the song's manuscript the notation "May 17th 1956 7:30–8:00 A.M." In fact the pencil manuscripts of each of the songs of *The Heart of the Matter* show surprisingly few changes and are very clean, which is consistent with most of Britten's output. The opening is marked "Quick and flowing" as well as "freely." The form is basically four short periods, not much more than phrases, each in a different key, and a fifth, longer period to round out the song. The five sections may be illustrated thus:

a a' extension b (inversion of a) a"

The harmony is triadic, but the tonal centers are harder to isolate and define than in most songs using traditional functional harmony. Britten is a master at making his music accessible, almost familiar-sounding at the surface level, yet when examined more closely, it can be unconventional in its use of functional harmonies.

This brief song was followed by the reading of two poems (see Example 1). At the conclusion of these readings Britten placed his longer work, the *Canticle III.*

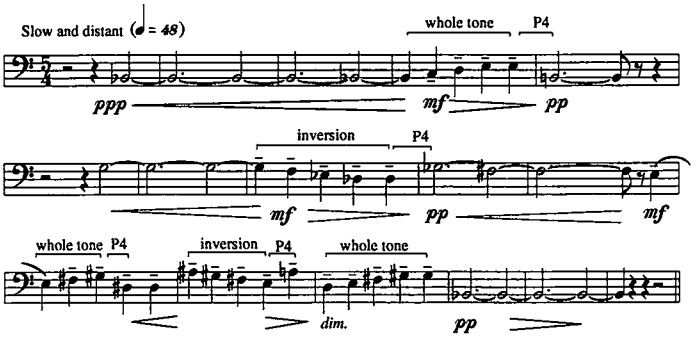
Canticle III

Benjamin Britten's five canticles, which date from 1947, 1952, 1954, 1971, and 1974, all treat religious subjects, though they are not settings of liturgical texts. Britten did not refer to his other religious songs as "canticles." He seems to have reserved the term for songs that possessed "a mood of spiritual elevation intense enough to demand realization in an ambitious musical structure."[9] *Canticle III,* scored for tenor, horn, and piano, is intensely dramatic and emotionally powerful. Critics have described the *Canticle III* as being "as gripping and beautiful as anything Britten has ever written," and as ranking "among Britten's very greatest works."[10] The third canticle dates from 1954 and was written as a tribute to the Australian pianist Noel Mewton-Wood. The work was completed on November 27, and the première was given at a memorial concert for the pianist on January 28, 1955 with Peter Pears, Brain, and Britten performing. The scoring of *Canticle III* was especially appropriate because Mewton-Wood had often performed with Brain and Pears at the Aldeburgh Festival.

In each of his five canticles, Britten set a single poem rather than short, topically related poems of various authors. The composer selected Sitwell's poem "Still falls the rain" (The Raids, 1940. Night and Dawn) for his *Canticle III.* Perhaps David Brown describes the poem best: "The poem is of fierce imagery and jagged, irregular metre and stanza—both a great technical challenge and a great emotional inspiration to the composer."[11] It is a vivid, emotionally gripping and suggestive text, rich in imagery. Britten set the poem in its entirety, without cuts that would have inevitably diminished its impact. It is a dark work, comparing the bombing raids over London in World War II to the crucifixion of Christ, the innocent victims of the war becoming the sacrificed body of Christ. The poem contains a recurrent line in each stanza, "Still falls the rain," (the rain referring to the Luftwaffe's rain of bombs over London) repeating over and over the black mood and subject of the work. This mood is not relieved until the final three lines of text, when Christ Himself speaks, and hope is revealed.

Many have praised *Canticle III* for its originality in spite of retaining an exquisite adherence to form and strict structural discipline. Like many of Britten's chamber works, the Canticle is based largely on variation technique. An initial theme is introduced, followed by six song verses, or recitatives, each introduced by the refrain "Still falls the rain." Each verse is separated by a variation presented in the horn and piano. As Grahm Johnson observes, "The alternation of verses and instrumental variations gives listeners necessary time to digest Edith Sitwell's highly wrought imagery."[12] Also, Brown notes that Britten uses the variations to solve the problem of variety presented by Sitwell's text: "Instrumental variations are introduced which, being independent of the poem, enable Britten to obtain musical variety without having to do violence to the poem."[13]

Like the other songs in *The Heart of the Matter,* Britten's third canticle displays the same characteristics that make his horn writing so effective. *Canticle III* shows many examples of Britten's characteristic "economy of means," or the way in which the composer employs condensed ideas spun out of small motivic kernels. Britten streamlines his music so that every note has a purpose, leaving no extraneous material. One motive often serves as the melodic as well as harmonic underpinning for an entire movement, as was the case in the Prologue. Because of this, Britten's horn parts are not merely decorative or obbligato-like in function; instead they consistently function as structural elements of his works. In *Canticle III,* the horn introduces the theme of the work itself (using only whole-tone scales and the interval of a perfect fourth for the basic material) and articulates each variation (see Example 10).

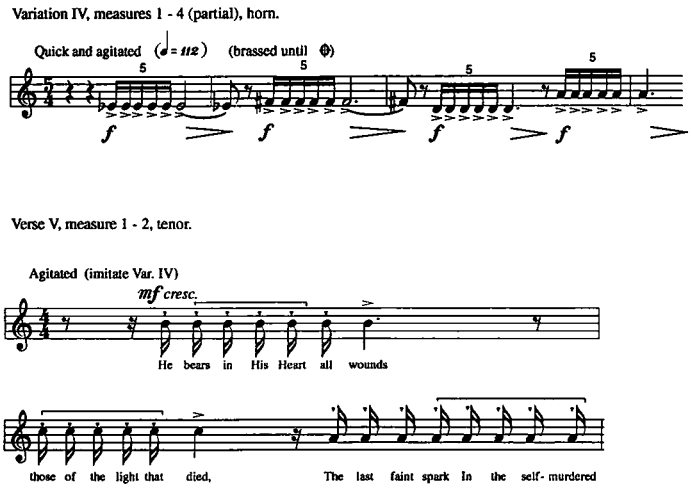


Example 10: Canticle III, Theme, horn. Used by permission of Boosey & Hawkes, Inc.

In the variations that follow, the piano takes a secondary, supporting role to the horn, with many tremolos and dark, rumbling chords in the low register. This is in contrast to the piano writing in the verses, which is often bright and shimmering in a higher tessitura.

Each variation develops the theme but also comments and reflects on the character of the verse that follows. The horn, piano, or both musically portray the text of the next verse. Structural aspects of the variations are often incorporated into the verses, as in the case of Variation IV, where the horn stresses repeated-note figures of five notes that become part of the vocal melody in the following Verse V, as seen in Example 11.

Another device Britten often turns to in his horn writing is word painting. Because the composer's primary aim was to write music the audience could understand, it is no surprise that the technique of word painting became an important part of his style.[14] Historically, one way in which composers have integrated poetic text and musical lines (benefiting both the comprehension and impact of the text) has been through this device. In all of his vocal writing the

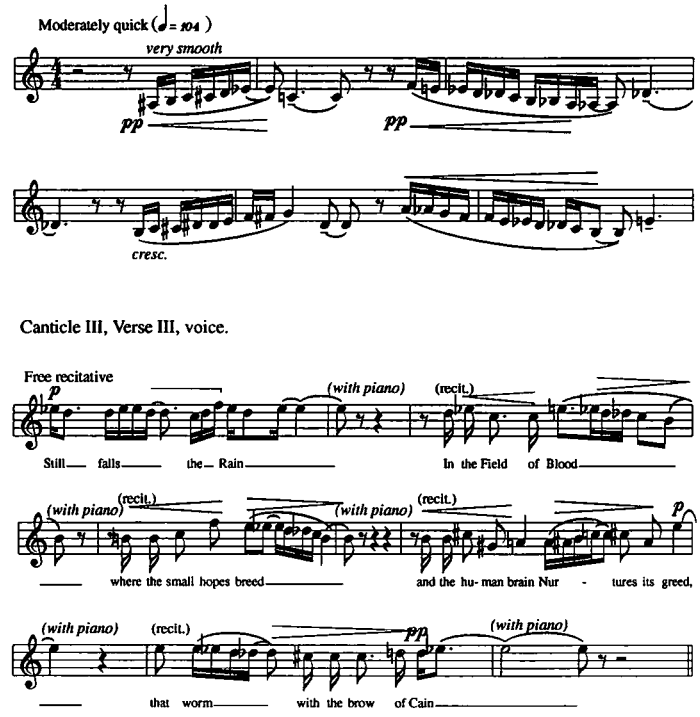


Example 11: Canticle III. *Used by permission of Boosey & Hawkes, Inc.*

text is of such importance that it governs the form and style of the settings.[15] He did not merely decorate the poetry with music; instead, he was "genuinely interested in penetrating the poetic ideas and images and reinforcing and illuminating them in their synthesis with music."[16] Viewing the subject from a hornist's perspective, there emerges a very strong relationship between the text and horn writing. In fact, he seems to take every opportunity to portray the text in the horn part in *Canticle III.* As mentioned above, the horn and piano carry each variation without the voice and frequently portray musically the text of the verse that is to follow. For example, the second variation stresses chromatic lines in the horn, while the following third verse highlights descending chromatic figures on the words "Blood," "breed," and "worm." (See Example 12) If the hornist is aware of these connections spanning the brief movements, he or she can emphasize the sinister nature of the lines by playing them as smoothly and "slippery" as possible.

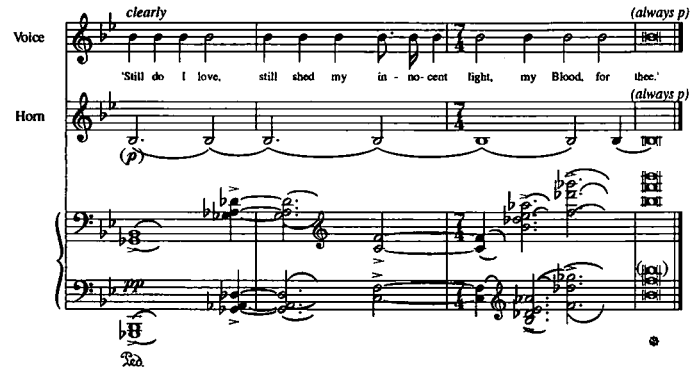
The emotional tension of the canticle intensifies as the work progresses. Both the variations and verses slowly become more agitated, reaching an emotional climax in the sixth and final verse. Release is not achieved until the final variation, when the horn and voice at last come together as the voice of Christ, and the conflict resolves into consonance and peace (see Example 13). In this last variation Britten spins a wonderfully simple, unaccompanied counterpoint between the horn and tenor to "paint the text" and set the mood of calmness and serenity. The setting evokes the clean and simple lines of plainchant, which the listener in turn associates with the church. Indeed, the tenor part is marked "simply," and the horn player is wise to follow the direction as well, intoning the part in a "plain" manner rather than looking to shape the phrases.

Canticle III is perhaps the most extreme example of the non-competitions of the horn and voice, in that they are not heard together at all until the last eleven bars of the cycle. Britten sets up the horn-voice duet to coincide with the text "Then sounds the voice of One," representing the voice of God. When, in the last line, Jesus himself speaks, Britten chooses the most consonant and pure interval pos-



Example 12: Canticle III, *Variation II, measures 1–6, horn. Used by permission of Boosey & Hawkes, Inc.*

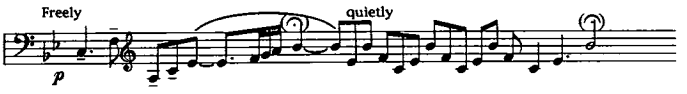
sible in the horn and voice, the octave. Also, by bringing together the opposing forces of the work, Britten intensifies the sense of reconciliation articulated in the last line of the poem. After a reading of five more poems, Britten concludes *The Heart of the Matter* with one final song.



Example 13: Canticle III, *Variation VI, measures 8–11. Used by permission of Boosey & Hawkes, Inc.*

Epilogue—"So out of the dark"

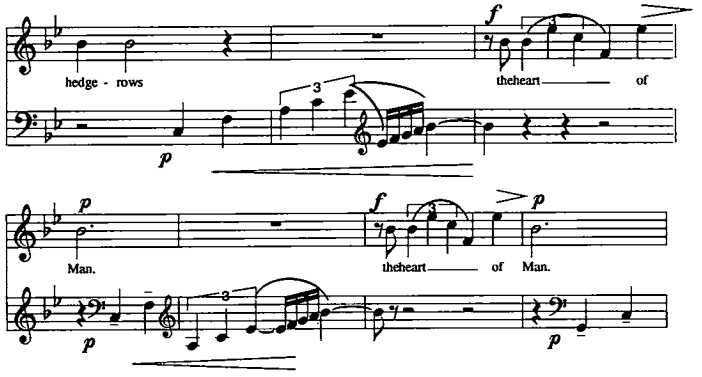
The Epilogue, although based on a different text, is closely related to the Prologue musically. It begins with the same horn theme, again marked "freely." But this time the dynamic is *piano* rather than *forte,* and the call following the harmonic series is marked "quietly," creating a more reflective mood and atmosphere. This statement, a remembrance of the opening song, is abbreviated.



Example 14: Epilogue, measure 1, horn. Used by permission of Boosey & Hawkes, Inc.

Pitches different from those in the Prologue become elongated and therefore emphasized. This strengthens the idea that the compound metrical groupings do not influence the performance of the theme. The first note of each group of three should therefore not be stressed, as normally would be the case in a compound meter. The "freely" marking should take precedence, leaving the performer to make his or her own decisions on the accent and forward motion of the theme.

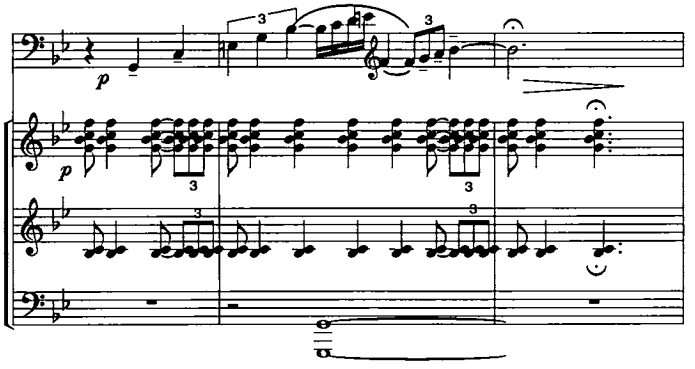
As in the Prologue, the piano sets up the syncopated rhythms with each measure ending in the triplet figure, and again the meter is not fixed but instead varies with every measure. Harmonically, Britten has chosen the same four-note chordal unit set up in the horn call, again based on E-flat. The voice enters much earlier this time, before the piano establishes any pattern of harmonic motion. Although there are vast differences in the text and the measured, metrical rhythmic treatment of the vocal line, the first five pitches of the entrance are identical to that in the Prologue. The use of a long, held first pitch is the same, and even though the key signature indicates B-flat major or G minor, the melody again centers around E-flat (the basis of the harmonic unit the horn generated). This time, however, the opening vocal statement is heard over quick harmonic movement rather than as a free recitative over a held chord. Rather than changing at the rate of one chord per measure, as in the Prologue, the harmonic rhythm instead changes on the second triplet of the figure at the end of each measure, supplying forward motion to the phrases.



Example 15: Epilogue, measure 13–19, horn and voice. Used by permission of Boosey & Hawkes, Inc.

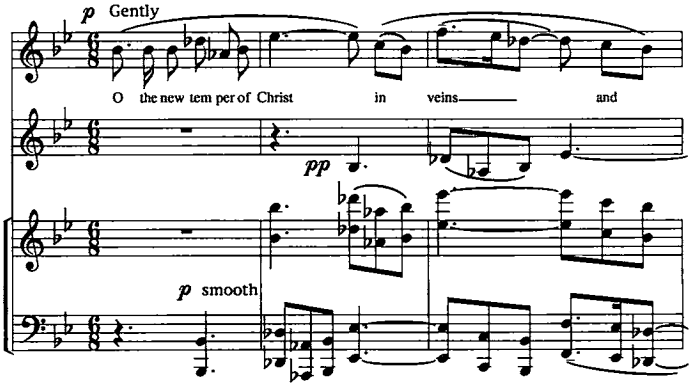
As the song progresses, Britten raises the level of tension. When the horn enters a second time with the opening figure of its call in measure 13, the harmonic rhythm gives way to a static chordal unit based on D. The harmony he chooses to prolong is a highly unstable deviation from the basic unit. During this section the horn and voice alternate statements, the voice with a triplet figure on the text "the heart of Man" and the horn with the first figure of its opening call, the rhythm altered slightly (see Example 15).

The vocal part centers around B-flat, and by measure 18 the piano takes the harmonic unit down by step to join the voice, from D to C to B-flat. Britten does this to set up the horn call in measure 19, which appears a perfect fourth lower (Example 16) over the static B-flat unit and G pedal. It is here that Britten's choice of key signature (two flats) finally seems to fit the work: this section ends with the horn cadencing on a B♭ in measure 21.



Example 16: Epilogue, measures 19–21, horn and piano. Used by permission of Boosey & Hawkes, Inc.

At this point Britten starts an entirely new section, unlike any heard before in either theme or texture. It is purely imitative, with four parts entering in stretto in the space of two measures (see Example 17).

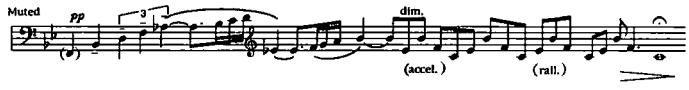


Example 17: Epilogue, measures 22–24. Used by permission of Boosey & Hawkes, Inc.

It is significant that the text here is "O the new temper of Christ," and the section is marked "Gently." When Christ is mentioned, as in *Canticle III*, the mood and atmosphere changes. Here Britten's word painting permeates the entire setting, as a hushed and quiet mood dispels the previous tension. This new theme is only four measures long and implies the key of B-flat minor, using the natural form of the scale. An abbreviated version of the theme continues, gradually becoming softer until the last measure of the song. On the recording of the original performance, even

though it is not marked in the score, the tempo gradually relaxes during these measures as well.

As the descending piano line gently fades, Britten concludes the work with a final statement of the call by the horn alone. This last call is again a harmonic series followed by the theme, but unlike the Prologue and opening of the Epilogue, this one reinforces the new tonal center and is therefore based on B-flat. However, after hesitating on the eleventh partial (E♭), an extension is added to raise the series to the same pitch level as the opening; this sets up the final extended statement of the theme.

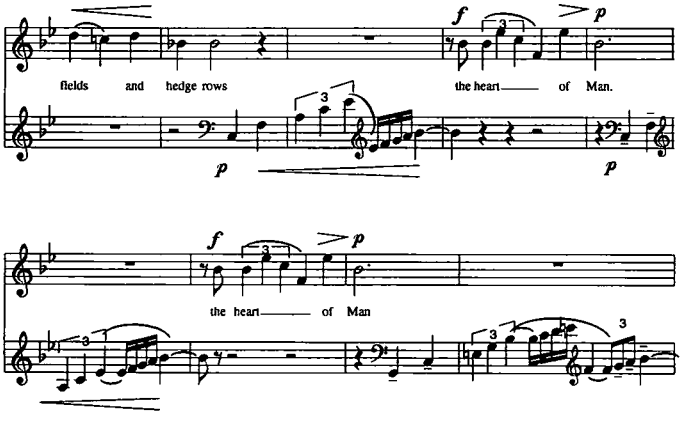


Example 18: Epilogue, measure 31. Used by permission of Boosey & Hawkes, Inc.

It is interesting that Britten chooses to base the closing call on B-flat. The fourth through seventh partials of a harmonic series sets up a dominant seventh chord, and the Prologue and opening Epilogue calls are both based on F, creating in effect an F^7, or dominant that is resolved by the closing B-flat call. This final call is also marked "muted," an effective means of concluding the work as the horn gradually fades away after the tension built up in the music has been resolved and optimism in the poetry has been restored:

> So, out of the dark, see our great Spring begins—
> Our Christ, the new Song, breaking out in the
> fields and hedgerows.
>
> ©*David Higham Associates*

This final song, like the Prologue, exemplifies Britten's characteristic style of writing for the horn. Historically, composers writing for horn and voice in most instances would have provided the instrument with a secondary obbligato line. This part would play a secondary role to the primary vocal line and would be designed to enhance this vocal part rather than draw attention away from it. But in Britten's songs, as mentioned earlier, the tenor is rarely called upon to compete directly with the horn. Britten typically sets up a continual exchange of voices, as a dialogue of equals (see Example 19). For hornist and vocalist alike, this means that the issue of balance is rarely a problem. The horn player does not have to concentrate on staying under the dynamic level of the voice, and the tenor does not have to sacrifice expressive nuance by having to fight through a thick, heavy texture.



Example 19: Epilogue, measures 12–20, tenor and horn. Used by permission of Boosey & Hawkes, Inc.

We have seen in both the Epilogue and Prologue how Britten takes advantage of the traditions of the horn to write for the instrument in an idiomatic way. But idiomatic writing not only takes into account traditions, it also acknowledges technical limitations inherent in an instrument. For instance, early trumpets and horns were limited to playing only the notes of the open harmonic series. In both outer songs the horn line clearly evokes the natural horn and hunting calls, especially in its use of the harmonic series. However, these signals also share characteristics that place them squarely in the twentieth century rather than the eighteenth. Traditional horn calls are measured and follow a symmetrical phrase structure; Britten's themes are unmeasured, with the phrases unfolding freely and the rhythms floating without the restraint of a regular meter. Because of this, the listener does not perceive a metrical pulse as is the rule in traditional hunting signals, which are generally in 6/8 meter. Also, the calls in *The Heart of the Matter* emphasize not the harmony of the triad, but another chord construction entirely, based on an ascending fifth and two descending fourths. Clearly Britten is reflecting on the past and drawing upon its symbols rather than trying literally to recreate it.

Britten's characteristic "economy of means" as employed in his horn writing is best exemplified in the outer songs of *The Heart of the Matter*. The entire Prologue and Epilogue unfold from the opening horn call. After the horn presents the harmonic series, it focuses on four pitches, which then become the harmonic basis for each song (see Example 2 and Example 3). The piano picks up these four pitches and explores their harmonic possibilities, articulating repeated-note patterns throughout the song based on this four-note relationship. This repetition of the same construction of four notes provides a textural coherence and consistency within the song, and represents well his economical style of composition. This construction of four notes can also be seen as forming the two fundamental intervals presented in the opening horn call: the ascending fifth and descending fourth. Both melody and harmony are derived from these two simple intervals; even the pedal tones in the songs exhibit the relationship of the perfect fifth. This is the essence of Britten's characteristic "economy of means." He manipulates limited materials in highly original ways, producing tightly cohesive and intelligible forms.

Conclusion

This look at *The Heart of the Matter* has provided an opportunity to explore Britten's style of writing for the horn. Four aspects of the composer's horn writing have emerged that serve to define his approach to the instrument. In sum-

mary, because the horn and voice do not compete and are indeed often heard separately, Britten avoids possible balance problems and does not force the listener to divide his or her attention between soloists, thus aiding in comprehension. The composer's extensive use of word painting also clarifies his ideas for the audience. His use of very tight thematic construction means that everything in his music has a well thought-out reason for being included, and this makes his works cohesive. It also helps the music "feel right" or "make more sense" to the listener, even if only on a subconscious level. Also, Britten uses the horn in key thematic and structural roles in his music, rather than as an added afterthought or obbligato. Finally, Britten's use of idiomatic horn writing gives the audience something familiar to relate to and understand, even when his tonal structures become less familiar. Britten's style of writing makes him one of the more accessible composers of the twentieth century, and he would have considered this a great compliment. Everything in his music is calculated to enhance a clear communication of ideas and emotions to his audience, whether the term "audience" refers to an opera hall full of well-versed music lovers and critics or an auditorium of elementary school children. These four characteristics enhance this communication, and they combine to create a highly effective style of writing for the horn.

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Appendix

***Canticle III:* Edith Sitwell, "Still Falls the Rain" (The Raids, 1940, Night and Dawn)**

Still falls the Rain—
Dark as the world of man, black as our loss—
Blind as the nineteen hundred and forty nails
Upon the Cross.

Still falls the Rain
With a sound like the pulse of the heart that is changed to the hammer-beat
In the Potter's Field, and the sound of the impious feet

On the Tomb:
Still falls the Rain
In the field of Blood where the small hopes breed and the human brain
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain
At the feet of the Starved Man hung upon the Cross.
Christ that each day, each night, nails there, have mercy on us—
On Dives and on Lazarus:
Under the Rain the sore and the gold are as one.

Still falls the Rain—
Still falls the Blood from the Starved Man's wounded Side:
He bears in His Heart all wounds—those of the light that died,
The last faint spark
In the self-murdered heart, the wounds of the sad uncomprehending dark,
The wounds of the baited bear—
The blind and weeping bear whom the keepers beat
On his helpless flesh ... the tears of the hunted hare.

Still falls the Rain—
Then—O Ile leape up to my God: who pulles me doune—
See, see where Christ's blood streams in the firmament:
It flows from the Brow we nailed upon the tree
Deep to the dying, to the thirsting heart
That holds the fires of the world—dark-smirched with pain
As Ceasar's laurel crown.

Then sounds the voice of One who like the heart of man
Was once a child who among beasts has lain—
'Still do I love, still shed my innocent light, my Blood, for thee.'

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Notes

[1]Peter Pears quoted by James Elson, "The Songs of Benjamin Britten," *The NATS Bulletin* (March-April 1979): 20.

[2]Benjamin Britten, "Dennis Brain," *Tempo* 46 (Winter 1958): 6.

[3]The performers included, on the September 9, 1993 concert: David Gagnon, tenor, Gail Lewis, horn, and Martha Fischer, piano; on the April 3, 1996 concert: Angel Oramas, tenor, Gail Lewis, horn, and Kimberly McAllister, piano.

[4]John Evans, liner notes from the recording *Britten: The Heart of the Matter; Songs for Tenor and Piano.* EMI label, CDC 7 49257 2. This recording includes other previously unpublished songs by Britten.

[5]Stephen Johnson, "The Britten Line (Recording His Unpublished Songs)," *Gramophone* 65 (July 1987): 151.

[6]Stephen Pettitt, *Dennis Brain: a Biography* (London: Robert Hale, 1976), 178–179.

[7]See Appendix for the text of this poem.

[8]In all musical examples the horn part is notated in concert pitch unless stated otherwise.

[9]Peter Evans, *The Music of Benjamin Britten* (Minneapolis: University of Minnesota Press,1979), 402.

[10]Colin Mason, "Canticle III, 'Still Falls the Rain' for Tenor, Horn and Piano, Op. 55," *Music & Letters* 38 (January 1957): 104.

[11]David Brown, "Britten's Three Canticles," *Music Review* 21 (1960): 61.

[12]Grahm Johnson, "Voice and Piano," in *The Britten Companion*, ed. Christopher Palmer (New York: Cambridge University Press, 1984), 298.

[13]David Brown, "Britten's Three Canticles," 65.

[14]For in-depth investigations of the text-music relationship, see: Glenn MacKenzie Bennett, "A Performer's Analysis and Discussion of the Five Canticles of Benjamin Britten," DMA diss., Southwestern Baptist Theological Seminary, 1988; and Stephen Oosting, "Text-Music Relationships in Benjamin Britten's *Serenade for Tenor, Horn and Strings*," DMA diss., University of Rochester, Eastman School of Music, 1985.

[15]Jon D. Bailey, "Sacred and Profane: A Conductor's Notebook," *Music AGO* 11 (Nov. 1977): 49.

[16]Stephen Oosting, "Text-Music Relationships," 5.

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