

A CRITICAL STUDY OF THE NINETEENTH CENTURY
HORN VIRTUOSI IN FRANCE.

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Thesis for degree of
Doctor of Philosophy

University of Edinburgh

April 1952



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A CRITICAL STUDY OF THE NINETEENTH CENTURY

HORN VIRTUOSI IN FRANCE.

I

Introduction

Horn playing in France from the time of Hampel's experiments to the founding of Le Conservatoire National de Musique et de Déclamation.

Hampel - Punto - Rudolphe
1760 - 1795

The French school of horn playing attained a reputation which can scarcely be matched in the annals of musical history. There were, however, fortunate conditions at the outset which gave a great impetus to the movement. The first auspicious event which contributed much to its early success was the establishment of the École Royal de Chant et de Déclamation in 1784. Rudolphe, one of the founders of the institution, was the author of a book of solfège which became the basis of all musical study in the newly formed school. He was a great virtuoso of the horn who felt keenly the necessity for the vocal approach to its study. Another favourable contributing factor which existed at the beginning of the nineteenth century was the presence of Philip Kenn in Paris during the early years of the Paris Conservatoire. Professor Kenn, although not a prolific composer, was a superior teacher who did much to facilitate the founding of the French school of horn.

Although at first the situation was most opportune, the new school was faced immediately with at least one major problem. This was the introduction of Cor mixte

which consisted of playing the horn in a limited range of about one and a half octaves in the middle register of the instrument. Practically all great virtuosi, except Frédéric Duvernoy who taught this species at the Conservatoire, devoted their best efforts to the eradication of its harmful effects and implications.

One of the evils which accompanied the adoption of Cor mixte was the tendency to use either a very limited choice of crooks, or worse, to play the horn in one key, which was usually that of F. The better performers and teachers in the early part of the century saw clearly the artistic advantage to be gained by the use of many crooks, which would produce a like number of timbres. The French artists, generally speaking, won the struggle against the forces which were disposed to limit the utility of the horn, but it required constant vigilance on their part.

Of all the great virtuosi, Dauprat, who was the real founder of the French school of horn, rendered the greatest service not only to the preservation of a superior type of hand horn playing but also to the advancement of its technical possibilities. It was not an accident that the hand horn was used in French orchestras long after it had been replaced by valved instruments in all other European musical organizations. The playing of Dauprat and his many capable students, reached such a high level of attainment that until near the end of the nineteenth century little need was felt

for the advantages to be gained by the use of valves.

The period from 1760 to 1795 was of the utmost importance for furthering the cause of artistic horn playing in France. It was during these eventful years that Hampel conducted his series of experiments which led to the art of hand-stopping. Owing to his great ability as a teacher, the fruits of his new discoveries were carried to the four corners of Europe by his many excellent students. As a result of the practice of hand-stopping a more practical model of horn was called for and it was achieved by reducing the diameter of the circle of the Cor de chasse.* Since the Bohemian school of horn playing was in its heyday from the time of Hampel's discoveries to the end of the century, its connection with the present study cannot be ignored. Many Bohemian artists played in France just preceding 1800 and demonstrated the excellence of their talent. The French were not tardy in recognizing the superior ability of these men. Of the distinguished performers who visited Paris, the most noted was Punto, but the Türrschmiedt and Palsa duet team had an important influence as will be explained later.

Owing to these favourable influences numerous fine players of the horn were to be found in France shortly after 1800. However, the present work concerns only the outstanding performers and teachers of the

*See plate I next page.

NOUVELLE METHODE DE
TROMPE OU COR DE CHASSE
CONTENANT
les tons et les fanfares de LA CHASSE, précédés des principes de musique



P. X. et al.

D. et al.

French horn in that country during the nineteenth century. To make an adequate study of these great virtuosi, it is necessary to know something of the early history of their instrument, its subsequent improvements and the manner in which it was played prior to 1800.*

The invention of the horn, of course, did not appear suddenly as a "fait accompli". As with all great discoveries, there is first a basic idea. This is worked upon and improved as needs arise until near perfection is achieved. So it was with the French horn. It is the writer's intention to give, in this introduction, a résumé of these improvements with an account of the work of the men who were instrumental in making possible the monumental achievements of the great French masters.

* * * * *

* It was the intention of the writer to make use of every available source of accurate information in the preparation of this work, especially in regard to biography. The original plan has been carried out but it was essential to lean heavily upon material furnished by F.J.Fétis in his Biographie Universelle des Musiciens et Biographie Générale de Musique, his Revue Musicale (1827-1835) and Revue et Gazette Musicale (1836 - 1871). On many important points it was absolutely necessary to accept subject matter contained in the aforementioned sources or else omit certain vital information which could neither be found nor substantiated elsewhere. Numerous Encyclopaedias were consulted in the libraries of Paris and in practically all such works only meagre facts concerning but two or three of the leading horn virtuosi could be found whilst the others are not even mentioned. Historical data is not lacking on violinists, 'cellists, players of keyboard instruments - and opera singers, but few writers have recorded historical facts concerning horn players. However, an attempt has been made to verify the accuracy of statements by Fétis.

From 1600 onward, for almost a century, the makers gradually increased the length of tubing in their instruments. Since in the early part of the seventeenth century the horn was little used as a musical instrument except for entertainment after the hunt, the added length was more favourable for musical purposes but was highly inconvenient on the hunt. Because of this objection the French^{1.} conceived the idea of bending the tubing in such a manner as to encircle the body of the player. The instrument in this form was known as the Cor de chasse.^{2.}

In 1680 occurred an event of great importance to the subsequent development of the French horn. At that time Count F.A. von Sporck of Bohemia was visiting in Paris where he became aware of the possibilities and virtues of the Cor de chasse. When he returned to his native land the same year he introduced the new instrument there. The authenticity and importance of the event has been questioned by one writer^{3.} who is also inclined to give the French little credit for the development of the instrument.

Notwithstanding these conflicting views the state-

1. Galpin, Canon. Old English Instruments of Music. p. 183 "In England the shorter horn seems to have been preferred; on it only rhythmic signals were played."---
 2. Kling - article on Cor de chasse. "Revista Musicale Italiana" Turin, 1911 pp. 96-136. It is an excellent article dealing with the development of the instrument.
 3. Schlesinger, K. Encyclopaedia Britannica, XI Edition, vol. XIII, p. 702.

ment must be accepted as true in substance for the following reasons.

Ferdinand van der Roxas, in his life of Frantz Anton Grafen von Sporck (1662-1738)^{1.} published in 1715, states in the portion of this work concerning the years 1680 - 1682 that the waldhorn was introduced into this kingdom (Bohemia) and made known for the first time by his Excellency.

In 1858, when the fiftieth anniversary of the establishment of the Conservatoire at Prague was celebrated, a résumé of musical progress in Bohemia was published by Ambros, a member of the committee of administration, to commemorate the event. Among other historical facts is found the following interesting information.

" It was Count F.A. von Sporck who introduced to Bohemia the first horns, which he brought from Paris. The first virtuoso on this instrument was a Bohemian.* The same Count Anton von Sporck made known in his country the music of the hunt and it was also one of his compatriots ** who invented the music of the Russian hunt, where each executant produces only a single note."^{2.}

Great development in the technique of the instrument took place in Bohemia during the period (1680 - 1761) which it would be difficult to account for

1. Roxas, (Ferdinand van der) der Creutz - liebenden Societat Mitglied. Leben eines herrlichen Bildes wahrer Frömmigkeit --- in der --- person Sr--- Excellenz; Herrn --- F.A. --- Grafen von Sporck, etc. Amsterdam, 1715. p. 23.

* Punto

** Maresch, J.A. He organized a horn band of 37 members for the court of Empress Elizabeth of Russia in 1751.

2. Revue Musicale, published by Fétis 1858, twenty-fifth year, p. 311.

except on the assumption that it was a direct result of Sporek's interest in the Cor de chasse.* This new and greatly improved technique was later to be carried to France by exponents of the Bohemian school of horn players.

Although the subject of Hampel's discoveries may also be controversial^{1.} his experiments with horn tone are a matter of history and cannot be ignored. As evidence, the following accounts of his work are given.

" Hampel or Hampl (Antoine-Joseph) virtuoso of the horn, entered the service of the Count of Dresden in 1746, to play the part of second horn --- in the Chapel and in the Opera. At that period the instrument which the horn players used was little different from the Cor de chasse. The natural key was F, and to it were joined lengths of tubes below the mouthpiece for playing in the keys of E, Eb, D and C, the keys of B, Bb, A, Ab and G not existing in the instrument. Hampel conceived the idea of reducing the diameter of the circle formed by the tubing of the horn by diminishing the length of it, and by this shortening raised the natural key to A; some lengths, more or less extended, furnished the keys of G, F, E, Eb, D, C and Bb basso.^{2.} Hampel had the instrument constructed by a Dresden craftsman named Jean Werner, an intelligent artist who succeeded in making good horns at this time. Some years later, Koerner, a Viennese artisan, raised Hampel's

* Although the authenticity of the event has been questioned there is much evidence to the effect that the instrument taken to Bohemia was the Cor de chasse containing about seven feet of tubing. (Information received from R. Morley-Pegge, London.)

1. Some are inclined to minimize the importance of his experiments on the ground that hand-stopping was practised before his series of experiments took place. Even though this be true, if Hampel demonstrated the practicability of the procedure which caused its universal adoption he should receive due credit.

2. LaBorde, J.B. Essay sur la Musique, Paris 1780, article on Le Cor, vol. I pp. 254 et seq. gives interesting data pertaining to the length of tubing required for each of the keys in which the horn was played.

horn to high B flat, which gave the two keys of B flat that the instrument possesses today."1.

The second account of Hampel's work is by H. Domnich himself who was a student of the great Bohemian virtuoso J.W. Stich (Punto) who, in turn, was Hampel's most promising student. There is no doubt but that the information concerning Hampel was secured directly from Punto. In the following article, valuable material pertaining to some early expedients which immediately preceded hand-stopping is given, as well as a more or less direct account of the series of experiments alluded to above.

"Thus a great space of time had to elapse before it was possible to visualize the art of playing the notes, of tempering their brilliance, of communicating to them the softness which seems to be proper to them and by which the ear is so agreeably pleased. Now the capacity of the horn was not limited to the noisy airs of the hunt or of war; and often in the course of an air one needed to produce contrasts and express softer effects. To achieve this, makers constructed at first a scurdine of wood, in the shape of a truncated cone hollowed out in its interior, to be pushed into the bell. In the centre of the lower part, a hole was made, through which the sound escaped. But as the vibration of the brass against the wood produced a disagreeable quivering tone, the mute was made eventually out of pasteboard and it served a long time, although it did not yet procure a quality of sound perfectly pure.

" In the same period, the oboe, very far from the point of perfection which it has reached in

1. Fétis, F.J. *Biographie Universelle des Musiciens et Bibliographie Générale de Musique*. Second Edition, 4th volume, p. 217. (It is evident that much of the information contained in his complete article on Hampel was obtained from H. Domnich: *Méthode de Premier et de Second Cor*.)

our day, was a sharp, scolding instrument, little adapted to the accompaniment of a graceful song or a piece with expression. When employed in this manner, it was the custom, to soften it, by introducing some cotton in the opening of the bell. Hampel, one of the most celebrated horn players of the time, conceived the idea of substituting this method for that of the sourdine. He made a stopper of cotton arranged so as to accomplish the object which he had in view. His surprise was extreme, the first time that it was used, on hearing his instrument raised a semitone. It was a ray of light to him and being quick to develop a discovery due to chance, he saw the means, by introducing and pulling out the stopper alternately, of running through the diatonic and chromatic scale of all keys without interruption. Then he composed for the horn new music where he introduced some notes which until now were strange to him.* Some time after, having noticed that the stopper could be replaced advantageously by the hand, he ceased to use it."1.

"Before this revolution, fortunate as it was brilliant, the manner of holding the horn was the same as that used today (1808) for the trompe de chasse. But as the arm on which it was supported was required for the execution of the stopped notes, the holding of the instrument was changed. The bell found against the body a point of support capable of maintaining it in a firm position and of preventing the waverings (of tone) which the movements of the hand could produce.

" Now it was not always possible to make the best of the ingenious process by which Hampel had enriched the instrument. The only method of tuning to the orchestra is that of adding one length or several lengths which one adjusts immediately under the mouthpiece. When it was necessary to add a certain number end to end, the bell was extended from the body and the instrument was

* See plate II.

1. In the Biographie Universelle des Musiciens, vol. VIII, 2nd Edition, p. 452, Fétis gives the following interesting information: "Jean Werner, manufacturer of instruments at Neustadt, near Dresden, had considerable reputation toward the middle of the eighteenth century. He is reputed to have been the first to have the idea of using the hand in the bell of the horn, for the formation of the chromatic scale, and for having communicated it to Hampel."

Plate II

Di Anton Harnpel

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Di Anton Harnpel

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Di Anton Harnpel

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deprived of its support. From that moment; the hand not being able to act with assurance, one lost all the fruits of the invention of stopped notes.

" When an important discovery has electrified the mind, the accessory discoveries which are as the complement to the first are not late in coming to light. Search was made for an easier and quicker means of lengthening or shortening the tube at will without displacing the bell; and the solution of the interesting problem was found in an instrument already known. The principle upon which the trombone was constructed was now applied to the horn. This was the origin of the tuning slide. One acquired also the faculty of tuning it without sacrificing any advantages, and obtained most of them in playing in all the keys on the same horn by adjusting, in the middle of its coils, a particular slide proper to each key.

" Creator, in a sense, of a new instrument, Hampel, who was not experienced in his youth in the practice of stopped notes, restricted the usage to slow pieces. It was reserved for one of his disciples to give to this discovery all the extension and brilliance of which it was capable."¹.

As to the authenticity of the foregoing account by Domnich of Hampel and his discoveries, one must not disregard the fact that the work in which this statement occurs, had the unqualified recommendation of the Inspectors of Teaching, Gossec, Méhul and Cherubini of the Conservatoire Impérial de Musique et de Déclamation.²

To Hampel³ and the Bohemian school of horn playing belong the credit for refining the tone of the horn. It was accomplished when the bell of the instrument was

1. Domnich, H. Méthode de Premier et de Second Cor. pp. III-V.

2. Idem, following p. 93 (at end of second part).

3. Sachs, Curt. The History of Musical Instruments. p. 424. "Joseph Hampel died in 1771."

turned down as it had to be for Hampel to carry out his experiments. The Cor de chasse was not, in its original form, suitable for such research nor could a tuning slide be used. Hampel realized the former difficulty when he had Jean Werner of Dresden raise the pitch of the instrument by shortening the main tube which in turn reduced the diameter of the circle. By ^{the} shortening process and the production of extra crooks, the general utility of the horn was greatly increased and the way was paved for the adoption of the tuning slide.^{1.}

Great as these discoveries were, there was another point which is often overlooked. Hampel was an accomplished musician as well as an inventor. He was the composer of a Method for the horn. It served his large number of highly successful students for many years. Perhaps his most illustrious student was J.W. Stich, already mentioned, who became well known

1. Kappey, (Military Music, p. 60) names Johann Werner, second horn in the Imperial Opera Orchestra, Vienna, as the inventor of the tuning slide (with crook permanently attached) and the inventions horn. Both were made by an instrument maker in Dresden in 1754. Carse, (Musical Wind Instruments, p. 78) credits a German maker by the name of Haltenhoff with the invention of the tuning slide in 1781. Fétis, (Biographie Universelle des Musiciens, Book III p. 16) says that Chrétien Dickhut contributed to the perfecting of the horn in 1811 by the invention of the tuning slide which, when the instrument rises in pitch by the effect of warmth, lengthens the tube and serves as a compensator. However, the date given by Fétis cannot be correct since tuning slides were in use some time before 1811.

under the name of Punto.

Punto is of great importance in this study since he brought to France in 1778 not only the results of the seasoned experiments of his teacher but also the refined style of the Bohemian school of horn players.*

The influence of his full and useful life was not limited to the effects of his obviously superior style of playing the horn since his published works also made strong impressions on the countries which he visited. He wrote some fourteen concertos for the horn and orchestra which were looked upon in his time as the last word, so to speak, in music of this type. Today they are of historic interest only.**

In addition he wrote one quintet for horn, flute, violin, viola and bass; twenty-four quartets for horn, violin, viola and bass; numerous duets for horn; twenty trios for three horns; three duets for horn and bassoon; one sextet for horn, clarinet, bassoon, violin, viola and contrabass; some duets and trios
1.
for stringed instruments and a Hymn to Liberty.

* See pages 201-4 of appendix for a complete account of his life and work.

** The present writer has reproduced concertos V, VI, VII, X, and XI by Punto from microfilm obtained at the Bibliothèque National, Paris.

1. The above works are listed in an article by H. Kling, Bulletin Française de la S.I.M. (Société International de Musique, Sépt. - Dec. 1908) "Giovanni Punto", pp. 1066 et seq.

PLATE III



Desiné par C. N. Cochin 1782. Gravé par S. C. Miger.

Although the foregoing published works helped to mould the style and taste for this type of music in his time in France as well as in other countries, his book of instruction or Method entitled "Méthode pour apprendre facilement les éléments des premier et second cors aux jeunes élèves dans laquelle sont indiqués les coups de langue et les liaisons les plus nécessaires pour tirer de beaux sons de cet instrument, composée par Hampel et perfectionnée par Punto" was of far greater importance. It was the best work of its kind immediately preceding 1800 and served as a basis for instruction until a superior Method appeared in 1808.^{1.}

The following is a résumé of the salient points of Punto's book of instruction.^{2.*}

1. Pronounce the word "DAON" in striking the first stroke of the tongue firmly and diminish the sound in such a manner that it produces the same effect as the ringing of a bell.
2. To execute well the short stroke of the tongue, it is essential to pronounce the word "TA" in applying the stroke of the tongue.
3. To apply well the soft stroke of the tongue in Adagio passages, it is necessary to pronounce the word "DA".

In regard to the pronunciation of the syllables "DAON", "TA" and "DA" when starting a tone, one does

1. Domnich, H. Méthode de Premier et Second Cor. 1808.

2. Punto, G. Méthode pour apprendre, etc. frontispiece and p.1.

* See plate IV.

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PLATE IV



SEULE ET VRAIE

MÉTHODE

Pour apprendre facilement les Elémens des
Premier et Second Cors.

Aux Jeunes Elèves

Dans laquelle sont indiqués les coups de langue et
les liaisons les plus nécessaires pour tirer les beaux sons de cet Instrument.

Et pour y parvenir il faut observer,

- 1^o De Prononcer en appliquant son premier coup de langue le mot Daon en frappant fort avec la langue et diminuant le son ensuite qu'il produise le même effet que le tintement d'une cloche.
- 2^o Pour bien exécuter le coup de langue sec il est essentiel de Prononcer en appliquant le coup de langue le mot Ta.
- 3^o Pour bien appliquer dans les Adagio le coup de langue doux il faut prononcer le mot Da.

Composée par HAMPL

Et perfectionnée par PUNTO, son Elève

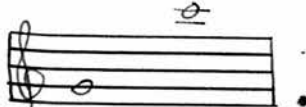
(Stich)


Prix 15^{ll}



A PARIS Chez M. Naderman, Editeur, Luthier, Facteur de Harpe
et autres Instrumens de Musique, rue d'Argenteuil à Apollon.

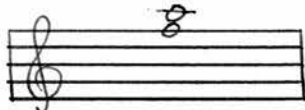
not actually pronounce them. It is merely a means of indicating what takes place at the instant when the tone is produced; we shall see that in another Method published somewhat later, this manner of explanation is severely criticized.¹ However, Punto is to be commended for making these clear-cut distinctions between the different types of tonguing which the exigencies of the case may require. A great number of Methods both ancient and modern do not take the trouble to do this.

4. The range of the first horn is . Composers must observe that this range of the instrument only applies to pieces in C, D, Eb, E and F. From the key of G to that of C 8va it is only possible to employ the range of G to G.

5. The range of the second horn is .

(same degree of the scale) ←

It is necessary to put the clef of F where tones in the low octave are used. The young composer is warned never to place the two tones



together since the A is too low and the F too high.*

6. The reason why the first horn cannot take the low notes so easily nor the second horn the high notes without difficulty is because of the difference in the mouthpieces used. The mouthpiece of the first horn is very narrow while that of the second is relatively large.

With respect to the range of the first and second horn, Punto's recommendations appear to be rational

1. Dauprat, L.F. Méthode de Cor alto et Cor basse, p.19.
* It is probable that Punto played these two tones with the bell open which would explain the cause of the dissonance.

and compare favourably with present day ideas along this line except that today the range is considered as something inherent in the instrument as a single unit, without the division into first and second horn from the standpoint of the instrument itself. But there were Methods, published at about the same time as the above work, which recommended a more restricted upper range for the first horn.¹ If the old division into first and second horn is to be maintained, it then becomes essential to use the types of mouthpieces which Punto suggests to secure the best results. However, much more will be said about mouthpieces since they were a matter of great concern to the artists of the period immediately following.

It is a rather curious fact that all of the exercises of his Method were written on the following simple theme:*



It was then treated in nearly all the binary and ternary rhythmic combinations possible. There was ample material for furthering great technical skill but little or nothing which would develop refined taste and sound musical judgment in the minds of the students.

1. Vandenbroek, O. *Traité Général de tous les instruments à vent*, pp.2 and 17.
* Punto used the entire range (as given on page 14) in the composition of his Horn concertos. See statement, top of page 32.

RUDOLPHE

In making a study of Horn virtuosi, several different sources of information are available. Some of these great artists left excellent books of instruction which set forth in unmistakable terms, their philosophy of teaching the instrument. A few were skilful performers and teachers but left no Tutors, and their ideas concerning the use of the instrument must be judged by the comments and success of the students whom they taught. Others were prolific composers of music as well as authors of theoretical treatises, but in addition, played another instrument. Rudolphe,* a member of the last group, is ^{the} first to be studied.

Although little is known of his compositions for the horn and his manner of playing, Dauprat in his Méthode de Cor alto et Cor basse makes some very interesting observations.

"He has composed little for the horn. There remain nothing of his compositions or the music which he played except a concerto in E and the obligato accompaniment of an air in F which the celebrated Jomelli composed for him at Stuttgart and which he has placed in his Opéra de l'Olimpiade. From this air and the concerto one sees that Rudolphe had the intention of uniting the general range of the instrument and by so doing, of making a unique species. Those who heard him generally praised the beauty and the volume of his tone. Now these qualities could only be obtained by a mouthpiece of which the diameter has a certain width; and if with a similar mouthpiece such as that of a Cor basse, one wished to

* See pages 205-6 of the appendix for a complete account of his life and work.



Johann Philipp Julius
Rudolph.

geb. 1729.

play high tones which exceeded the range of this species, it would be necessary to make efforts which could cause some serious accidents, such for example, as the incurable hernia which Rudolphe contracted by these exercises."1.

After being absent a few years Rudolphe returned to Paris in 1763. Since hand-stopping was invented about 1760 it was on the return trip that he made known in France for the first time the stopped notes.^{2.} Yet even this event would have taken place ultimately since Punto was to arrive fifteen years later in 1778. Others who knew how to use the newly discovered art came even before Punto.^{3.}

Except for the important innovation of hand-stopping, it can scarcely be claimed that Rudolphe contributed a great deal to horn playing in France, not at least directly. In the first place, the violin

1. Dauprat, L.F. Méthode de Cor alto et de Cor basse. p. 9.

2. Fétis, F.J. Revue Musicale, 1828. vol.II, p.155.

3. Türschmiedt and Palsa are the artists to whom reference is made. They contributed in no small way to the introduction of the new conception of horn playing in France and other countries. (See appendix pages 206-7 for short biographies of Türschmiedt and Palsa.)

It was very fortunate that these artists made the acquaintance of the manufacturer Joseph Raoux who at the time was building the best horns available. As a result of his great skill as an artisan, the present form and proportions of the instrument were determined and manufacturers in other countries were forced to improve their products.

Fétis, F.J. Biographie Universelle des Musiciens. vol. 7. p. 182.

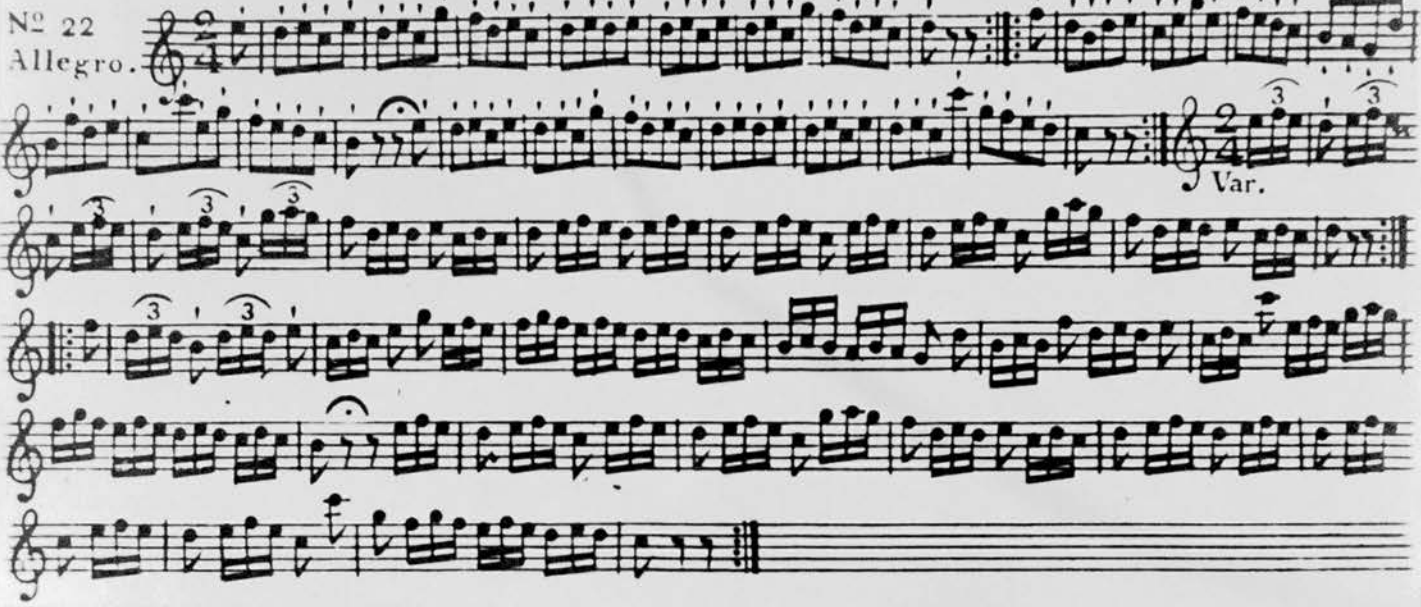
(See appendix for a biography of Joseph Raoux. p. 207)

Plate VI

Corno Primo.

7

No 21.
Fanfar. 

No 22.
Allegro. 

Corno Secondo.

7

No 21.
Fanfar. 

No 22.
Allegro. 

From 50 duos pour deux cors composés par
Charles Türrschmidt, Oeuvre III^{me}

seems to have been his principal instrument since there is much data to show that he was consistently engaged in playing it in various orchestras in France. Secondly, after the École Royale de Chant et de Déclamation was established he was attached to it in the capacity of Professor of Harmony. Thirdly, even after the loss of his position by the events of the Revolution, he was recalled to the Conservatoire^{1.} not to teach horn but as a Professor of Solfège. However, in several indirect ways Rudolphe made a great contribution to the art of horn playing. He wrote a book of solfège in 1786. This work, poorly arranged and badly written, passed through over thirty editions and enjoyed a popularity entirely out of proportion to its true value, probably because it filled a long felt want. It seems that the French teachers of music, especially in the provinces, were not very efficient at the time. This elementary text book appeared opportunely and supplied a genuine need. Before 1760 the necessity of solfège and vocal training as a prerequisite for horn players had not been stressed, since the notes which the performer was called upon to produce were limited to those of the harmonic series, with the exception of the low factitious tones. The invention of hand-stopping

1. In 1795 the institution was known as "Le Conservatoire National de Musique et de Déclamation."

* See footnote, p. 73 for explanation.

added great resources to the instrument but made the playing of it vastly more complicated. Performers were soon called upon to play chromatic as well as diatonic passages and a better musical training was necessary in order to achieve success. When assured attack is required, the auditory image of the note must exist in the mind of the player the instant before it is sounded. The same is true of the vocalist who must also hear the true pitch of the note mentally, before singing it. As horn playing is essentially a vocal process, the singer and the horn executant have much in common, and the study of solfège is indispensable to both. Every horn virtuoso who published a Method from the time of Rudolphe onward emphasized strongly the need of such training. Certainly Rudolphe, through his text, meagre though it was, had sown good seed, the harvest of which was to be reaped later.

It is evident that he was an excellent performer on the horn. If this had not been so he would not have been entrusted to make such an important experiment and innovation, as was the horn obbligato accompaniment of an air in F which Jomelli placed in his Opéra de l'Olimpaide. It was but the beginning, and as better horn playing became more universal from 1795 onward, the solo horn part in the opera was something eagerly awaited as an important feature of the performance.

Before 1770 there was, in reality, no national conservatoire of music in France. It was as the result of a plan proposed by Rudolphe that such an educational institution was established.* This was indeed a wise and far seeing move on his part. It is impossible to have an important school of thought on any subject without proper organization and intelligent guidance. The new enterprise had its difficulties, but by substituting efficiency and sound musicianship for haphazard and individual methods the foundation was laid just previous to 1800 for the opening stages of a truly French School of horn playing.

Review of General Developments 1760-1795.

Because of the discoveries of Hampel and the influence of the compositions of better composers, such as Haydn and Mozart, the period 1760-1795 was very important from the standpoint of the horn. As was pointed out previously, when Hampel turned the bell of the horn down, great developments ensued in the art of horn playing. Not only was the "Handelian blare" eliminated but also the resources of the horn were greatly augmented by the discovery and utilization of the "stopped" notes. Notwithstanding all these improvements, a period of considerable experimentation and groping had to elapse before a satisfactory idiom for the writing of effective horn music could be estab-

* See appendix, p. 205.

lished. Even in 1795 the peculiar style of the cor de chasse was to be found frequently in the music of the day, especially in operatic scores.

In surveying the extent of progress made in this period the following points will be considered.

1. The part played by Joseph Raoux the manufacturer.
2. The music of the Chapelle Royale.
3. The music of the Opéra.
4. The Symphony concerts.
5. The horn in solo and Chamber music.

It is difficult to overestimate the influence which the Raoux family had upon horn playing in France. Their business establishment had been in existence for some time previous to 1770. From about that date until 1858, when the factory was sold, it produced excellent horns. During a period of almost thirty years after Hampel carried out his research, the form of the horn, as a result of the expert craftsmanship of Joseph Raoux, had gradually assumed much of the form and proportion which it now possesses. In 1778 he made a horn of silver for Punto and in 1781 he built a similar instrument for Türschmiedt who declared Joseph Raoux to be the best maker available.*

* See page 206 et seq. appendix for an account of the activities of Joseph Raoux, Türschmiedt and also Palsa who toured Europe with Türschmiedt as a duet team.

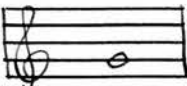
Because of the Revolution of 1789 the Chapelle-Musique of the French Royal House was abandoned for about eleven years and did not figure at all during the latter part of the period under consideration. But as Adam Carse has so sagely observed "It is not in the story of the royal Chapelle-Musique that the history of musical and orchestral development in France will be found."¹ Although his statement is true, a quick glance at the actual state of affairs will not be out of place. According to Castil-Blaze,² the Chapelle-Musique had fared rather badly under Louis XV (1715-1774). It seems that the king was not very much interested in music. On the other hand, the king's mistress not only promoted the idea of smaller theatrical performances but took part in them herself as prima donna. In 1761 the king issued an edict which combined the music of the Chapelle and the chamber music which had been separated by Francis I. Salaries of musicians were suppressed but a foundation was established for the payment of expenses by means of a prize of silver. According to the same edict, a musician purchased the right to play in the Chapelle Royale. The four assistant directors were discharged and then replaced by two assistant directors who

1. Carse, Adam. The Orchestra from Beethoven to Berlioz, p. 69.

2. Castil-Blaze, Chapelle-Musique des Rois de France, p. 159 et seq.

worked in conjunction with two superintendents of the chamber. An absolute limit of 320,000 pounds was placed upon the amount of money which could be spent for music of the king in any one year.

While it is true that some of the smaller Royal estates rendered untold service to the advancement of orchestral music, as did that of the Esterhazys in the case of Haydn, such establishments were usually of short duration and little permanent advancement could be made under such conditions. The Chapelle-Musique in France from 1760-1795 was generally the faint echo of two much more important types of musical organization - namely the Opera and Symphony Orchestra.

In estimating the progress made in horn playing in connection with Opera, it is impossible to ignore the works of Gluck. In his earlier operas the high clarino type of horn part, although in evidence occasionally, had in the main disappeared. The horn ceased to be a "melody" instrument and under the pen of Gluck was called upon to sustain harmony, to hold certain essential notes and to accentuate the rhythm. A true horn solo in F with several measures of sustained  appears in Arie No. 9 in Orphea ed Euridice (1762). In Arie No. 33 there is a copious but thoroughly artistic use of "horn fifths" but in No. 45 Chorus scene III the D horn ascends to high C

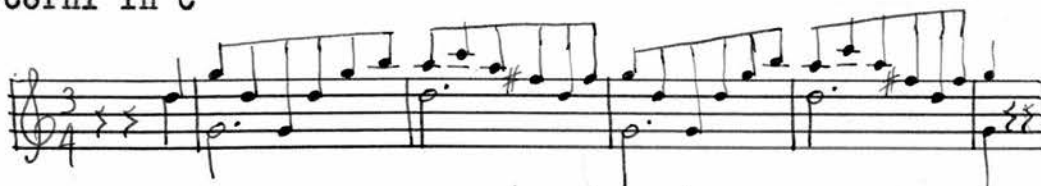
which is one of the rare examples of a reversion to the older clarino writing of Bach and Handel. (See following example)

Orpheus
Corni in D



The next excerpt (Ballet 48) shows another instance of lower voiced horns (C basso) playing a high part which in a general way was according to the practice of the earlier part of this period.

Orpheus
Corni in C



In the opening chorus, Allegro, Act II scene I of Alceste (1767) the following part was written for horns in G which imitates after a fashion a similar part taken by other instruments of the orchestra.

1.
Berlioz¹ looked upon the passage as an instrumental monstrosity on account of the octave skips but it is certainly not unplayable on the hand horn.

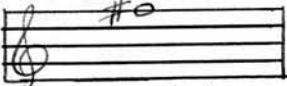
Alceste Act II scene I
Corni in G

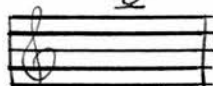


1. Berlioz, Hector. Gluck and his Operas. Translated by Edwin Evans Sen. pp. 103-4.

Another interesting passage is to be found in Act II scene III where three horns are used in a chorus. The following example shows a solo horn on a sustained G in combination with two orchestral horns and is one of the rare examples of Gluck's use of three horns in his Operas.

The musical score consists of two staves. The upper staff, labeled 'Cor seul', features a single horn part with a sustained G note. The lower staff, labeled 'Corns', shows two horns playing a rhythmic accompaniment of eighth notes.

In the overture to Gluck's Iphigénie en Aulide, (1774) only strictly conventional horn music is encountered except the rather unusual  which is in the last chord of the overture and leads directly into the first scene. Gluck wrote for only two horns throughout the opera but when he used horns in low C and D he wrote the C above the staff

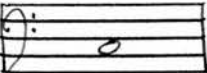
 quite frequently. The supplement of the same work contains a very interesting specimen of this style of writing. (No.1. Air de Clytemnestre) which is given below.

The musical score consists of two staves. The upper staff, labeled 'à 2', shows two horns playing a rhythmic accompaniment of eighth notes. The lower staff shows a single horn playing a sustained G note.

There are unmistakable signs that Hampel's discoveries were being utilized by composers for in Act III scene VIII the following note occurs



which

would have been impossible on the hand horn without the use of the hand in the bell. But in this as in all similar works the low C  is not used.

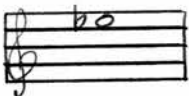
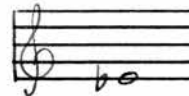
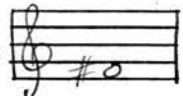
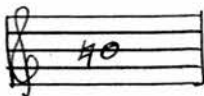
Although Gluck was one of the dominating figures in the field of Opera, there were a host of lesser composers who, at least helped to establish a trend in the writing of horn music. Paisiello (1741-1816) wrote his Le Barbier de Seville C. 1780. After a very careful examination, only strictly conventional horn parts are to be found throughout the score since no hand stopping is required. In his orchestration he arrives at many pleasing effects by very simple and direct means. This tendency is reflected in his horn music. Many sustained passages for horn are found in this Opera and copious use is made of 'horn fifths'. Since there are no extremely high or low notes in evidence in the entire production, it presents an excellent example of *Cor mixte* writing.

Sacchini (1734-1786) was a prolific and energetic composer whose most important work was Oedipe à Colone written in 1785. His style of horn writing in this Opera was much the same as was found in Paisiello's Le Barbier de Seville. The parts are strictly conventional throughout the score with no 'stopped' notes.

But a few years later there was a tendency toward some innovation. Méhul wrote Strantonice in 1792. In the first air he used two horns in different keys to play a minor melody. Castil-Blaze,¹ who evidently heard it played, suggested that in the actual performance the experiment left much to be desired.*

In Méhul's Opera Melidore et Phrosine (1794) the following unusual solo for first horn in Eb appeared at the beginning of the romance (Act I scene II).
Romance andante grazioso



Méhul was quite enterprising when he called for horns off stage near the beginning of Scene I, Act III and also at the beginning of Scene IV, Act III when the horns were directed to "elevate the bells". The complete work contains a fairly large number of 'stopped' notes which were generally , ,  and . Granted that these were comparatively easy to produce, it represents a great increase in the number of 'factitious' tones in comparison to similar productions published shortly after 1760.

1. Castil-Blaze. De l'Opéra en France. Vol. I. pp. 359-60.
* There was nothing inherently incorrect with this manner of writing. Dauprat used the same idea when at a later date he combined horns in different keys to produce essentially the same effect. (see pp 106-7 for a complete explanation). Horn players were not accustomed to the above procedure in 1792 which would account for its lack of success.

In summarizing the progress made in horn music in the field of Opera the following conclusions seem justified.

1. Low notes for horns were almost entirely lacking.
2. Rather high notes were encountered frequently, especially in the case of Gluck, but usually when the horns were pitched in keys below F.
3. Horns became 'harmony' instruments since only a few isolated passages in Operas written shortly after 1760 suggest the older clarino type of playing.
4. Toward the end of this period there was an ever increasing number of 'stopped' notes written in Operatic scores.
5. There was a marked tendency to use the horn for special effects and to produce 'atmosphere' in the music drama.

In surveying the field of Symphonic compositions the writing of horn parts followed much the same plan as that used in Operatic scores. As in the Operas written shortly after 1760 a few of Haydn's symphonies contained some clarino type horn parts which exceeded in difficulty anything written by J.S. Bach.^{1.} But

1. See Haydn's Symphonies No. 24 and 31 (original editions).

as sonata form developed it was no longer possible to write an entire movement of a symphony effectively for a single group of instruments and in turn to use a different set for another movement as was the custom of Bach and Handel in their Concerti Grossi. The development of the sonata form and the symphony by Haydn and Mozart contributed in no small way to the removal of the horn from its older use as a melody instrument to the harmony section of the orchestra where it functions more advantageously.

With Haydn and Mozart and their contemporaries the use of four horns was a ^{fairly} common practice when the movement was in the minor key. The usual procedure was to place one pair in the tonic major while the other was in the relative major. By this arrangement a workable number of notes could be utilized. Mozart's Symphony No. 25 in G minor (1773) is an example of this method of writing. The same plan is used in his Symphony No. 40 in G minor (1778) where, although only two horns are used, they are pitched high and in different keys. This system of scoring augmented the number of notes available to the horns and in turn contributed much more to orchestral tone than if ordinary practices had been observed. The following excerpt from Symphony No. 40 in G minor illustrates the use of two horns in different keys.

Allegro molto Köch 550

Corno Bb alto

Corno G

As a result of the paucity of low notes and the limited use of four horns in purely orchestral compositions, the rich chordal effect of such a combination was almost entirely lacking in Haydn's Symphonies. If it had not been for Mozart's better taste his horn writing would not have shown a great improvement over that of Haydn. Mozart used four horns sparingly and then usually in his simpler creations. The fact remains that his most representative works are scored for two horns.

A few isolated cases of passages which require 'stopped' notes indicate that both Haydn and Mozart were acquainted with Hampel's manner of lowering the pitch of open tones by 'stopping' but the practice was far from being universally adopted by these composers. A few ^{notes} in the Prague, three or four in the E flat, two in the G minor symphonies of Mozart and a few in the Haydn symphonies account for almost all that were used by these composers. Even in a minor key the minor third was omitted since the half 'stopped' Eb was not used unless supplied by means of another horn crooked in the key of the relative major.

By 1795 sustained notes became a common device in the use of pedal tones for horns in octaves or fifths. If a melody happened to lie within their range of harmonic notes the horns might be called upon to play it. In the work of Haydn and Mozart may be found everything that was possible on the hand horn with the exception of a lavish use of 'factitious' and low tones and their Symphonies represent the highest development of orchestral horn writing in the eighteenth century.

It is impossible to do justice to the horn music written from 1760 to 1795 without some consideration of the chamber music not only of Haydn and Mozart but also that of the less brilliant composers. While it is true that Haydn and Mozart used 'stopped' notes very sparingly in their symphonic works, this paucity was more than atoned for in the four concertos which each composed and also in their numerous divertimenti. Although the concertos of each used the entire register of the instrument and were difficult, especially those of Haydn, they were well within the technique of the hand horn.

Punto, a secondary composer, was the most prolific writer of Horn music during this period. As was pointed out earlier* he established a pattern for this type of composition. In his earliest as well as

* See page 12 present work.

his latest concertos he used an abundance of 'stopped' notes and the entire range of the instrument including the lower 'factitious' notes.

One of the most remarkable facts concerning the use of the horn as a solo instrument was the frequency of its appearance in the Symphonic concerts of Paris. Even at present, in spite of all modern improvements a horn concerto might be heard in a series of Orchestral concertos ^{only} once every two or three years or even less frequently. Yet before the invention of valves, horn concertos were featured in the Concerts Spirituels on an average of at least once every year. Without listing each concerto played, it will be sufficient to give a summary of the published accounts of the Concerts Spirituels taken from Mercure de France for its years 1764-1789.

Year	Number of compositions performed which featured the Horn.	year	Number of compositions performed which featured the Horn.
1764	1	1778	1
1765	1	1779	2
1767	1	1780	1
1768	2	1784	1
1769	1	1785	2
1770	2	1786	1
1771	1	1787	1
1775	3	1788	3
1777	4	1789	1

THE PERIOD OF TRANSITION

DOMNICH - DUVERNOY - KENN - VANDENBROEK
1795 - 1820

Of all the early virtuosi of the horn in France no one has given more valuable historic data and embodied more reasoned and reliable instructions in his Tutor,* than Henri Domnich.** We are therefore especially indebted to him for the information which was used earlier, concerning Hampel and Punto, and for his very definite stand on the matter of Cor mixte. Formerly, all instruction books had been written from the standpoint of exercises which were based upon the natural harmonics, but the materials in his book are not so circumscribed. Preliminary reflections, rudiments of music and the manner of practising all the notes of the scale comprise the first part. In the second division, he starts at once to utilize the complete scale. So modern is he in the treatment of the technical portion that a casual examination of its contents would not reveal that it had been written for the hand horn. Heretofore, the sole aim of all horn Tutors was to produce able technicians. Although Domnich wrote an abundance of exercises far more comprehensive and

* Two copies of this work are known to exist, one in the British Museum and another - a beautiful and perfectly preserved book in the library of the Paris Conservatoire. The present writer has reproduced the latter volume from microfilm supplied by the Conservatoire.

** See page 208, appendix for an account of his life and work.

difficult than those of any previous composer, he was the first to make a definite attempt to develop the student musically. To accomplish this he provided an excellent series of studies for both first and second horns.

At the time of the publication of his Méthode de Premier et Second Cor (1808)* there was considerable uncertainty as to the type of parts to write for the orchestral horns. This condition was a natural sequence of preceding events. Hand-stopping had been used at least fifty years previous to the above date, yet composers had not evolved a formula as to the most efficient manner in which to employ the new discovery. Donnich made some very important observations on the subject.

" Until now it had been difficult for composers to turn this instrument to good account. They were not certain that that which they wrote would be played. The compass of the horn was uncertain and the limits of the high and low tones depended on the individual. In reflecting on this particular circumstance one recognizes the reason for the difference of the mouthpieces of which the form and proportions were not determined. Those who availed themselves of a large mouthpiece and who produced the low tones with ease were not able to attain the high tones. Those who had adopted the narrow mouthpiece played the high notes easily but could not descend to the low tones. As the skill acquired by the lips did not permit those who were exercised

* This Method was approved for use in the Conservatoire by the Director (Saxette) on December 24, 1807. However the British Museum Library Catalogue gives the date of publication as 1807 which would hardly be possible. Mr. Morley-Pegge in his *Evolution of the Modern French Horn* etc. March 11, 1943 (p.37) gives the date as 1808 which is undoubtedly correct.

on one mouthpiece to employ another of different diameter, the necessity was felt of forming two types of player which are distinguished by the names of first and second. Each working from his side to perfect the kind which he has chosen, they attain on the one hand and on the other, the extreme limit. From that time the entire range of the instrument was known although the concurrence of two individuals was necessary for covering it entirely. -----.

"In France it is the wise old man of our composers, the celebrated Gossec, to whom we are indebted for the introduction of the horn to our orchestras. When still young he was charged with composing two airs for the first appearance of Mademoiselle Arnould in opera in 1757. He contrived to place two horns and two clarinets in obbligate in the accompaniments of these pieces.¹

There has been some controversy as to the truth of the statement that Gossec was the first to introduce the horn to French orchestras. Domnich clarifies the divergent views held on the matter by qualifying his own statement. The horn was used in French Opera orchestras previous to this time, but at least Gossec was first to employ it in the accompaniment of an operatic aria.

At the time of publication (1808) of his Tutor there was the possibility of the Cor mixte supplanting both the Cor alto and Cor basse. This tendency was viewed as a great misfortune by so sensitive an artist as Domnich. The quotation which follows sets forth in unassailable logic his ideas concerning the matter and seems to settle once and for all the serious controversy.

"After having considered briefly the different stages which the horn has passed through

1. Domnich, H. Méthode de Premier et Second Cor pp. II and III.

since its origin, if we stop an instant to look upon the present state of this instrument in France, we shall see with dismay that in the period when all the other ^{instruments} appeared to desire to extend their limits, the horn alone, as a very strange exception resisted the general impulse, following a retrograde course, and from a range of four octaves, reduced itself to that of an octave and a half.* Such has been the singular result of a type (of playing), unhappily too easy, that its inventors have called the Cor mixte.

" For the sake of giving credit to the new species, high notes have been reproached for not being agreeable. Ditel, Spandau, Chivigny and Paltsar have proved the contrary. The same criticism has been made in regard to low notes but Hampel, Punto and Durchmit ** have likewise proved the opposite.

"I am convinced that if one is to secure purity of tone and trueness of pitch in the two extremities of the range of the instrument, several years of unrelenting study and work are required. Furthermore, if the artist once succeeds in forming to his liking, tones pure and true, in these two extremities, and this kind of perfection^s applied indiscreetly to the "difficulties"^{***} properly so called, he loses in part the fruit of his efforts and gives to his talent the most false direction. The Medium alone of the instrument admits all the effects and species, but the very low notes ought to be reserved for the holding notes and the high notes solely devoted to melody. I do not pretend that, with respect to either, the abuse was almost universal. But is it necessary to see in the general necessity felt for a better application, the principle and the motive for a total suppression? No person has known better than the celebrated Haydn all the resources of wind instruments. No person has known how to manage and distribute the effects with more taste,

* Although Domnich does not recognize the species Cor mixte, the range circa 1800 was generally given as follows.



** Türrschmiedt.

*** Special techniques pertaining to First and Second horn playing.

discernment and wisdom. If the notes of which I am going to speak merited being thus neglected one would not find them employed so frequently in his scores.

" The prohibition is extended farther. Of two kinds of "difficulties" formerly in use on the horn, players now employ only those called 'singing' (chantantes). Those known under the name of batteries du second cor * seem quite ungraceful. They are denounced also as not being agreeable. In truth the vagueness of such an accusation betrays its lack of foundation and ought to exempt one from responding to it. It is certain that applied as a principal object and (if I may use this expression here) placed on the first plane, batteries du second cor do not figure there to advantage. But if occurring in an accompaniment, then of course, they will be skilfully contrasted with the simple and pure song of the first horn, and will provide the most happy combination. It was therefore a matter of a better application and not that of total suppression. The greatest fault which one could attribute to the batteries du second cor is to call for too much from those who devote themselves to their study. For, exercise and reflection are not sufficient to attain excellence; it is necessary to join to physical power, a perfectly trained ear, much warmth and self possession.

"The species Mixte, on the contrary, which demands neither as much work nor as many natural endowments, should find a host of partisans.

" Most of the young people have shown their attitude by welcoming and propogating it, but one must confess that their zeal has not aided in advancement of musical art for it is from this period that one can no longer count on certain effects from the instrument. Some developments are going to put this truth in the broadest daylight.

"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 Bb. How do they manage? When they are given a piece in Bb, instead of being provided with the proper

* For illustration see Beethoven's Sextet for strings and two horns. Opus 81 b.

instruments in this key, the horn in Eb 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 obliged 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. The only way of avoiding the inconveniences which thus arise is to take the octave above, but as the first horn does not change its note, it happens that the third is changed to a sixth, the fourth to a fifth, the fifth to a fourth, etc., and this inversion of the harmony which is neither justified nor prepared does not give more honour to the composer than pleasure to the listener.

"Two keys which the Cor mixte caused to fall into oblivion were used with success for some years. They are those of Bb (low) and C (high). The first, low and melancholy, carried in the sad pieces a sombre tint, a grave melody, a religious character. The second by its high timbre seemed to lend itself to rapid execution, more movement and life. These diverse shades, in varying the effects of the orchestra, rendered more precisely the ideas of the composers. But for want of first and second horns, composers are today deprived of all these advantages.

" Before the introduction of the species mixte there existed some trios for horns and they were performed without difficulty. In the case of three artists who were not all of the same species, there were necessarily two first or two second horns and the part Mixte in the one and the other case was the lot of the weaker. Such a distribution proved beyond question that not only this last part required less talent, but that it was also essentially included in the two others, and that it could not be detached without becoming superfluous.

" What would one say of those who under pretext of perfecting the violin and the 'cello, and because a great number of musicians do not make full use of the possibilities of the E and the fourth string propose seriously the suppression of both and of forming a special instrument and a separate school for only the strings in the middle? The comparison seems strange. Well! I have just affirmed that it is exact. For where is the real merit of the Cor mixte? of what does its superiority consist? In the trueness of pitch? In the perfection of the tone? But the great masters who have preceded us, have they not proved to us that a very great latitude in the instrument, far from causing damage to these qualities, gave them on the contrary, a new luster? What title remains then to this parasitic species for authorizing a disastrous license thus to justify so many untrue pretensions?

" A hard working singer does not limit himself to perfecting the tones which compose the natural pitch of his voice. Often by dint of work, he succeeds in expanding his vocal organs and acquires some new tones which seemed to have been forever forbidden to him.

" Why then does the young student who is destined to the study of horn consent to lose any resources placed at his door? May this not be the disclosure of a lack of energy and persistence? And, surely ought not self respect to dissuade him from this sacrifice? " 1.

It naturally follows that with the range of the Cor mixte set at an octave and a half the extreme low and high crooks would be first to disappear. Composers following the advice of the new school hesitated to write in these extreme high and low keys and where there was no demand for this type of playing, the performers would neither take time nor make the effort

1. Domnich, H. Méthode de Premier et Second Cor. pp. VI-VIII.

to perfect a quality of playing no longer required. This point was amply illustrated and proven when there was a tendency for the clarino type of horn playing to disappear about 1750. Since from that time such music almost ceased to exist,* so did executants who were capable of playing it. As a result, the horn parts of Bach lay dormant for seventy-five years because horn players during this period considered the parts unplayable. Happily within the last twenty-five or thirty years there has been a revival of the horn music of Bach.

As has just been intimated * there was a tendency for the Cor mixte with its restricted upper octave to take the place of the Cor alto. But at the same time, the F horn was being used more and more and was associated with Cor mixte.

Unfortunate as the present writer believes the tendency to have been, there were several far reaching results which cannot be passed over lightly. When

* There were some notable exceptions. Chas. Franz, born in 1738 was a renowned horn player and had the ability to play through an extraordinary range on his instrument. He was with Haydn in the service of Prince Esterhazy from about 1760 to 1775. (from Fétis: Biographie Universelle des Musiciens, vol.3.p.322). The three Steinmüller brothers, Jean, Joseph and Guillaume, all excellent horn virtuosi were at various times members of the band of Prince Esterhazy. (from Fétis: Biographie Universelle des Musiciens vol.8.p.127) Since rather high and difficult obligato horn parts appeared from time to time; even toward the close of Haydn's career at the Court, it must be assumed that not only Franz but also the Steinmüller brothers could play these high and difficult horn parts.

players of the instrument limited themselves to the F horn, they were obliged to use many more 'stopped' tones, which in turn, called for a greatly improved method of hand horn playing. There was always the problem of matching the quality of the open and 'stopped tones. While great artists like Punto could do so to perfection, it now became necessary for the average performer to reach a high level of attainment in this respect. As these problems were solved, hand technique held its place in competition with the valve horn until near the end of the nineteenth century, at which time valves were in a high state of development. Now there is certainly nothing basically wrong with the system of hand horn playing and if there had been a more gradual change over in France from hand horn to valves the results would have been more felicitous. If the fundamentals of hand horn playing could have been incorporated with valves, retaining the good points of the old and embodying the advantages of the new, a better type of executant would have been the result.

It is evident that Domnich was an excellent teacher since he included in his Tutor all needful information for the beginner. However, some of his theories of teaching the instrument do not conform to our present day opinions.

" The difference between low and high, in the tones of the horn, depends then upon drawing the lips together, and this depends in its turn on the amount of pressure which the mouthpiece exerts

on the lips. For taking the high notes it is essential to augment the pressure; it is sufficient to diminish it for descending to the low notes. The reason for this procedure is obvious." 1.

His ideas concerning the regulation of pitch by the pressure of the mouthpiece is at variance with present day theories. For some time there has been a particular "school" which strongly advocates the non-pressure system of playing brass instruments. The disciples of this system advise the formation of high notes by the tension of the lips only, using just enough pressure at all times to prevent the escape of air around the mouthpiece. However, of late years, consideration of the matter has somewhat modified the earlier non-pressure theory. It is now maintained by many that some pressure is desirable, but tension of the lips is controlled by the muscles of the lips and not primarily by pressure.

There is the perennial controversy over the advantages of thin lips versus thick lips with regard to the playing of brass instruments. Donnich sets forth his ideas on the subject in the following statements.

" It is an opinion rather generally recognized that thin and flat lips are better suited to the first horn and that thick and projecting lips are more suitable to the second horn. This idea is without foundation. The two kinds are not different except for the mouthpiece which, more narrow for the first, aids in going up to the high notes; more open for the second, favouring the formation of low tones. Both, in the extrem-

1. Donnich, H. Méthode de Premier et Second Cor.
pp.2-3.

ities of their respective scales, require the same effort of the lips or, more exactly, the same gradation in the pressure of the mouthpiece on these organs.

" It is then true to say that there are no natural aptitudes peculiar to each of the two kinds. Those with which the student ought to be endowed are the same for the one as for the other. Whence it follows that the student should, before all things, adopt one of the two mouthpieces, and choose, as early as the first lesson, between the first and the second horn." 1.

In the light of many years of experience it is difficult to understand how the author arrived at the above conclusions. After having supervised the initial instruction of many hundred players on brass instruments, the present writer cannot recall a single failure of any student, with thin lips to produce notes on these instruments with comparative ease. On the other hand a great many who had thick or protruding lips have had difficulty in producing any tone and even greater difficulty in producing a good tone. It has seemed more or less a rule that these same people always had to labour with higher notes. Some bandsmen advocate the placing of the students endowed with thick lips on the larger mouthpiece instruments such as Bass, Euphonium or Trombone. The procedure is correct, if such students are going to play brass instruments, but it is certainly a grave error to suggest that thick lips are an asset in the playing of instruments equipped with large

1. Domnich, H. Méthode de Premier et Second Cor.p. 8.

mouthpieces. There are good reasons for this conclusion.

1. The lips are the vibrating element which produces the tone. Any superfluous flesh can but hinder the free vibration of the organs.

2. The muscles only are capable of development, and must be exercised to the point of making instant and accurate response to the will.

3. Tone suffers as a result of having to set in vibration an excessive volume of flesh.

Now there are no doubt many exceptions to the rule and it is highly possible that there might be more or less variation according to the nationality of the player concerned. But if one were to observe the finest performers on cup and funnel type mouthpiece instruments one would find that by far the greater number have not only very thin lips but appear to have almost no upper lip at all. Indeed, it seems that Domnich almost betrays his unbelief in his own statements. If thick lips are no hindrance, as he suggests, why does he advocate a choice between first and second horn as early as the first lesson?

With respect to tonguing, there is nothing of special interest since he gives merely a description of the pure mechanics of the process, but a useful fragment of information is afforded in connection with the placing of the lips on the mouthpiece.

"When one has inhaled a sufficient quantity of air, the mouthpiece being fixed on the exterior part of the lips, the tongue is brought to their

internal part and is applied on both, but a little more strongly on the upper lip." 1.

Until twenty years ago there were conflicting theories as to the proper manner of placing the mouthpiece on the lips. Some set the rim of the mouthpiece in the red of the lower lip, a few set the rim well into the red (sometimes almost on the inside) of the upper lip while others placed it - as is the custom today - on the exterior portion. It is refreshing to find the proper manner of placing the mouthpiece to the lips advocated so early.

To play the horn in tune, so to speak, was a difficult problem for the player of the hand horn to solve and even with the modern mechanized instrument good intonation is not easily achieved. In spite of their handicaps the hand horn players secured excellent results because they used the 'vocal' approach to their efforts.

" All instruments in general admit of the systematic process of fingering, a procedure by which the position of the fingers once determined for each note, is able always to give at will and in an invariable manner its true pitch. But the horn is deprived of this advantage. It is with the horn as with the voice. All that is played on the instrument must have been produced in advance in the imagination and if it happens that the interior judgement be false, the tone corresponding to it becomes so likewise. Now as there is not any method of teaching singing in tune, that is to say, for teaching the manner of taking a determined intonation with the voice or in falling in unison

1. Domnich, H. Méthode de Premier et Second Cor. p. 3.

with such and such a note, neither is there, in the same sense, for teaching one to play in tune on the horn. Musical training is here then the requisite condition and the student who has received it, ought before placing his lips on a mouthpiece, to have acquired by the exercise of solfège the skill of comparing the tones, of measuring the intervals and of securing good intonation. If for the other instruments this preliminary study is the most useful of all, for that which concerns us it is indispensable." 1.

The importance of a very thorough grounding in vocal technique has already been pointed out. It is the only true approach to the art of horn playing and similar training was prescribed by Rudolphe * at the time of the founding of the Conservatoire. It remained an important course in the school and was the most significant factor contributing to the success of horn players of the nineteenth century.

It has long been a mystery how the hand horn players were able to match the quality of the open and 'stopped' notes of their instruments. Regarding the ability of musicians to do so, diverse reports have been heard. There was the superb and faultless playing of Punto, but on the other hand even in his time sharp criticism was voiced in regard to the disagreeable effect of the excessive use of 'stopped' notes in the orchestra.^{2.} Domnich in the following quotation gives

1. Domnich, H. Méthode de Premier et Second Cor. p.4.
 * See pages 18-19 in the present work.
 2. Vandenbroek, Othon. Traité Général de tous les Instrumens à vent, p. 24.

clear insight into the matter of matching the timbre of the 'stopped' and open tones of the horns and his explanation must be considered as final.

" One notices between the 'stopped' notes and those which are not, a difference of timbre which it is impossible to obliterate entirely, since it is inherent in the nature of the instrument, but which one can at least conceal sufficiently, that the ear may not be offended.

" The only way of achieving this result which has been recognized up to the present, is to attack the non-stopped notes feebly with the breath in order that the 'stopped' notes, necessarily less sonorous, may not make too pronounced a contrast with the first.

" The principle is accurate but the manner in which it is accomplished is faulty. This process ought preferably to be observed in a sustained song; in an animated execution it would be impractical. It must be understood that a calculation too cold would destroy all expression.

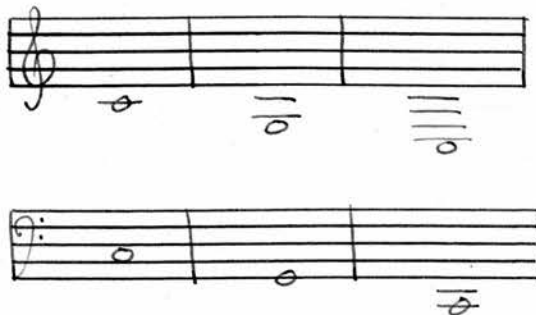
" Seeing that it is impossible to give brilliance to the stopped notes, but that it is, on the other hand, possible to diminish the brilliance of those which are not, one must take the latter course, but nevertheless according to another method. The breath ought not to contribute anything to the effect in question; the hand in the bell ought alone to take part in it by opening on the notes non-stopped the least amount possible, that is to say, just enough to render each note in tune, but not enough to make them brilliant.

" But as one cannot indicate precisely the position which the hand ought to take in the bell for procuring the two qualities for the notes not stopped, the student is, in some manner reduced to searching on his own. One will spare him from long feeling his way and much useless endeavour by making him, from the first lesson, take all the notes of the scale lightly stopped.* The student will accustom himself also to

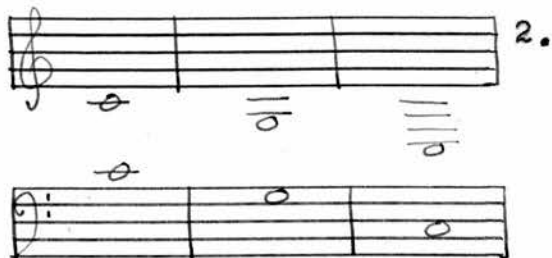
* See page 120 for a more complete examination of the question.

comparing the timbre of the different notes. From the beginning, he will make an effort to bring back to a single nuance the different kinds of sounds and when he has succeeded in matching them in the best manner, his hand will find itself placed in the most advantageous position."1.

It seems that the manner of using the F clef in writing the low notes of the horn was embarrassing even in Domnich's time. He was not opposed to using the bass clef but he objected very strenuously to leaving a gap of an octave between the F and G clefs. Thus, instead of trying to represent a unison passage written for the first horn in the treble and the second horn in the bass in this manner,



he strongly advised the following.



The latter plan of writing is to be commended since

1. Domnich, H. Méthode de Premier et Second Cor. p. 5.
2. Domnich, H. idem, pp. 6-7.

it avoids confusion and it is to be regretted that the composers of his time, and those following, were reluctant to take his advice.

With a highly developed system of hand horn playing it was only natural that there should be some disagreement among players and teachers not only as to the range of the horn in general but also as to its compass in the various keys. There was a ^{more limited} range which _{as compared with the soloist and chamber music player,} applied to the orchestral performer, and composers were expected to observe it. The following statements and diagrams will serve to explain the author's ideas on the subject.

" The range of the horn varies according to the different keys. The key of C (basso) is the only one where one is able to sound four octaves. In proportion as the key is raised, the limits are contracted; the range of the key of D is less than that of the key of C; that of the key of E less than that of the key of D and thus with the remaining keys. The following table* will give an exact idea of the proper range of key. 1.

" It is not enough to have defined in general the range proper to each key of the horn. It is essential now to consider this range for all keys, with regard to first and second horn. That is the object of the following example, where I have indicated only the extreme notes of the different keys." 2.

The diagram shows two staves of music, labeled "1er cor" and "2d cor". Each staff contains seven notes, each with a dynamic marking of *f* (forte). The notes are connected by a horizontal line. Below the notes, the corresponding keys are listed: "ton d'Ut", "ton de Ré", "ton de Mi b or Mi #", "ton de Fa", "ton de Sol", "ton de La", and "ton de Si". The notes on the 1st horn staff are higher than those on the 2nd horn staff, reflecting the difference in their ranges.

* See plate VII.

1. Domnich, H. Méthode de Premier et Second Cor. p. 7.
2. Domnich, H. idem, p. 9

PLATE VII

DE L'ÉTENDUE DU COR.

L'étendue du Cor varie suivant les différens tons. Le ton d'ut est le seul où l'on puisse faire entendre quatre octaves. A mesure que le ton s'élève, les limites se resserrent; l'étendue du ton de ré est moindre que celle du ton d'ut; celle du ton de mi moindre que celle du ton de ré; et ainsi de suite. Le tableau suivant donnera une idée exacte de ce décroissement, et de l'étendue propre à chaque ton.

The musical score illustrates the range of the horn in seven different keys: Ut, Ré, Mi b, Fa, Sol, La, and Si b. The score is divided into four octaves, with the first octave being the widest and the fourth the narrowest. The notes are written on a grand staff with a treble clef and a key signature of one flat. The first octave is labeled '1^{re} Octave.', the second '2^e Octave.', the third '3^e Octave.', and the fourth '4^e Octave.'. The keys are labeled as follows: 'Cor en Ut.', 'Cor en Ré.', 'Cor en Mi b ou Mi s.', 'Cor en Fa.', 'Cor en Sol.', 'Cor en La.', and 'Cor en Si b.'. The notes are written in a sequence of eighth and sixteenth notes, showing the range of the instrument in each key.

In addition, Domnich gave another diagram which is similar to the one on the preceding page but deals with orchestral composition. For the practical purpose of writing orchestral parts, the range of the first horn is about a third lower and that of the second horn is written a second lower than shown in the example on page forty-nine. This pertains to the upper range only of each instrument. The low register of each remains the same as in the preceding diagram. He strongly advises the student to practise the complete compass and not confine himself to the orchestral range.

For many years before 1800, the difference in tone colour and quality produced by each of the several crooks was known and well understood by composer and performer alike. Certain inherent qualities attached themselves especially to the extreme upper and lower crooks. Domnich is very specific on this point and his comments on the tone quality produced by the low Bb and the high C crook seem worthy of attention.

" If, writing in the key of Bb, the composer wishes to give a sombre, melancholy or religious colour to his piece, he will employ the low Bb horn with success. ----- Every time he makes use of this key he will take care to write at the beginning of the piece - Horn in Bb (low).

" If, writing in the key of C, the composer wishes to give some vivacity of movement and brilliance to his piece, he will employ the horn in C (high) with success, but as the timbre proper to this key is very piercing, one ought to reserve

it for noisy effects. It is equally necessary to write at the top of the piece - Horn in C (high).
 ----- This key is always used in Germany and the part which composers are able to write gives occasion for regret that for a long time they have not made use of it in France." 1.

Since the older school of performers was so sensitive to the tone colour of various keys it is not difficult to conclude that one of the main objections to Cor mixte was lodged on these grounds. At present, the foregoing important artistic principle is all but forgotten. The modern concert goer hears only the tone of the F horn and the Bb trumpet since these two instruments are now used almost without exception for all compositions regardless of the key of the music. There is little doubt but that the music of today has suffered a great aesthetic loss as a result of this monopoly.

Because of the difficulties which are inherent in the instrument it is important to exercise great care and good judgement in the case of the beginner on horn. The problem was more complex one hundred and forty years ago than today. At present there are, at most, two keys for the novice, F and possibly Eb - whilst in the earlier period there were at least nine keys from which to choose. The paragraphs which follow offer expert advice on the subject of starting the student, and further comment would be superfluous.

1. Domnich, H. Méthode de Premier et Second Cor. p. 13.

" The examination which I am going to make of the different keys and their properties leads to a quite natural conclusion that the choice of horn to put into the hands of the beginner is not an indifferent matter, for it is important above all that the instrument on which he begins does not demand too much work and that he renders the best quality of tone with the least possible effort.

" 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 Bb, 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 Eb, 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 Eb 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. If he turns aside he will always be in the position of a beginner.

" After this, whether the student is destined for first or second species, the teacher ought from the beginning, to exercise him on the horn in Eb. It will result in this advantage, that since the tone does not call for any of the precautions that are demanded by the others, the student will not be obliged to divide his attention and will have, so to speak, nothing more to

do than to let himself go. Thus he will accustom himself to playing with ease. The formation of this habit is so much the more essential since almost all the faults of execution originate in the opposite habit." 1.

It has already been stated that French horn playing has been very strongly influenced by vocal considerations. The trill, which is an important device in singing, was given ample consideration by all of the performers and teachers of Domnich's time. He, himself, treated the subject in practically the same manner as Vandebroek^{2.} * who was more explicit as to the method of producing it.

Before 1807 it was a matter of indifference as to whether the horn was held in the right or left hand but with the invention of the tuning slide it became more convenient to hold the horn in the left hand. Domnich strongly endorsed the practice on the grounds that it greatly facilitated tuning. In regard to the position and use of the right hand he made some valuable suggestions.

" The hand once placed conveniently in the bell ought always to be kept in the same place, and in any case ought neither to be withdrawn nor pushed in any further. For stopping more or less the opening, the articulation of the wrist only ought to act, the elbow and the arm remaining immobile. Also, for allowing the wrist all the liberty required for its movements, it is neither essential to press the elbow against the body, nor to remove it with affectation, but to

1. Domnich, H. Méthode de Premier et Second Cor. pp. 13-14.

2. Vandebroek, O. Traité général de tous les instrumens à vent. p. 37.

* See pp. 78-79 present work.

keep the arm in its natural position." 1.

This advice is thoroughly sound in every respect, but perhaps the most important statement is the last sentence of the excerpt. Allusion has already been made to Domnich's stress on the need for being at ease while playing.* When a player of any instrument becomes tense he is certainly not at his best. If this happens to a performer on the horn, it is immediately noticeable in his tone which 'thins out' and consequently becomes of poor quality. Teachers of today do not always understand the situation and by not stressing the importance of relaxation, leave a hazard in the path of their students.

Domnich explains in great detail his theories concerning the proper position of the mouthpiece on the lips. However in the following short paragraph he sums up his opinions, which coincide with modern ideas.

" We shall establish then in principle that for the two species, the mouthpiece ought to be placed exactly in the middle of the mouth, two thirds on the upper and the other third on the lower lip. This position, permitting the two species to run through the full extent of their range without any derangement of the lip, ought never to vary." 2.

From Punto onward every virtuoso of the horn had definite ideas as to the manner of attacking the notes. Teachers were in general disagreement as to the syllable

1. Domnich, H. *Méthode de Premier et Second Cor.* p. 29.

* See page 53.

2. Domnich, H. *idem*, p. 31.

to pronounce when starting them. As a matter of fact no syllable is actually pronounced; it is merely the suggestion or start of it that really takes place.

Since the problem of attack is a vital one the following paragraphs present some ideas worthy of attention.

" To attack notes strongly it is necessary at the same instant when the tongue is retired to pronounce tou-- tou-- without singing, but only in breathing. To attack them lightly pronounce dou-- dou--. There can be no exception to this principle.

" The pronunciation tu--tu-- is rather generally indicated, but it is a vicious practice in that it alters considerably the purity of the tone, above all, in the holding notes. One conceives in effect that the hissing of the vowel U, passing into the instrument with the breath, communicates a strange and disagreeable quivering to the ear.

" One ought also to discipline oneself to take each note without effort and without grimaces, not to puff out the cheeks, etc. The grimaces affect the spectator painfully and do harm to the performance." 1.

Finally, very interesting and valuable suggestions were given to the student for carrying on his practice. The ensuing quotation gives well-reasoned counsel, and time has not diminished the value of the good advice contained therein.

" He (the student) must take care to vary his studies and to practise some sections of movements of different character. Those who are too much inclined to prolong their notes will show a marked preference for slow pieces, and will not achieve light and brilliant performance. If a student obtains in that manner a good quality of tone, the unpractised tongue will never be able to follow the impetus of a quick and rapid move-

1. Domnich, H. Méthode de Premier et Second Cor. p.31.

ment. Those who, by an opposite mistake, confine themselves too much to rapid and difficult movements, will never have either the quality of tone or firmness of lip necessary for a sustained piece. One cannot direct ones studies more particularly towards the low tones without doing harm to the high tones, nor towards the high tones without doing damage to the low tones. It is then very essential to keep on guard against all exclusive learning, by intermixing the exercises, by working alternately at slow pieces and lively pieces, low tones and high tones. Admittedly this road is longer but it leads to certain success.

" Also when one studies, one has to defend oneself against the sterile mania of *préludes*, and of that taste which inclines to prefer playing detached phrases to coherent music. By permitting the player to rest at each instant, he is not being prepared for pieces of long duration. Such practice does not contribute to the strengthening of the lips nor does it accustom one to the control of respiration. For acquiring this habit the student ought to impose upon himself the rule of working often at his special studies with the same continuity as if he played them in public.

" What I have said on the necessity of exercising simultaneously the diverse nature of tones and of movements, must also be applied to the different crooks. As each of them ought to be treated with more or less energy, the student throughout his practising will ascertain that which pertains to each. Otherwise it would often be difficult and sometimes impossible for him to play a piece of some importance if he finds it written in a key unfamiliar to him. But he ought to reserve such work for the time when he will know his instrument and will already be capable of making himself master of it.

" Having arrived at this stage of advancement he should be careful not to tire his lips too much. If by ill-advised zeal, he prolongs his study to the point when fatigue commands him to lay down the horn, he will injure himself by this study from which he will not derive profit, since he renders himself unable to practise usefully for several days following. To work with success, it is needful to work little but often; it is requisite that reason and not necessity mark the instant of breaking off work. It is the only means of preserving suppleness and elasticity in the lips." 1.

DUVERNOY

In the preceding chapter a substantial amount of space was devoted to a consideration of the different species of horn - Cor alto, Cor basse and Cor mixte. It was suggested that the species Cor mixte was later to have a great effect upon horn playing in general. In the work of Duvernoy* as a teacher in the Conservatoire we see, not indeed the beginning of the idea, for it was known earlier, but the formulation of a definite system of teaching it which resulted in his Méthode pour le Cor published in 1803.¹ This particular work is regarded by many ** as a method for Cor mixte. Strictly speaking it is not exactly so if the definition given in the previous chapters is to be the basis of comparison. However, the Method marks an abrupt departure from the earlier Tutors and is quite different from those which followed many years later.

No specific mention is made of the use of any of the several crooks for the instrument. Neither does the author specify any key in which the instrument was to be played. Now the fact that he does not make use

*See page 209 appendix for an account of his life and work.

1. Choron, M. Nouveau Manuel de Musique ou Encyclopédie Musicale. Book 11, second division, p. 223. (source of date)

** At the time this Method was in use, it seemed to be taken for granted that it was a Tutor for the Cor mixte. Fétis so considered it (see p. 209 present work).

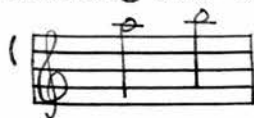
K. Schlessinger, in her article on horn, in the Eleventh edition of Encyclopaedia Britannica, p. 702 refers to it as a Cor mixte Method.



25 - MUSÉE DE L'OPÉRA
Auteur inconnu - F. DUVERNOY

Plate VIII

of the different crooks, especially the extreme upper and lower, automatically restricts the range of the instrument. This is in accord with the old system of the circumscribed scale of the Cor mixte. Yet in his Method he does not discard the idea of first and second horn. Although he mentions the higher notes of the premier cor, there is seldom in the entire book, including his duos and trios, any note above A or B



In practice then it can be said that his upper limit stays almost within the range of the Cor medium and is in general agreement with Vandebroek's recommendations* in this respect.

In the preface to his Method he admits that his ideas are in conflict with those about him and in addition states his motives for writing the work. So well does it express his conception of the teaching of the instrument that it seems advisable to reproduce it.

" To risk writing a Method for this difficult instrument is without doubt to expose oneself to the criticism of persons whose opinions differ on the manner of playing it and, above all, of teaching it. There has not appeared until now any elementary work for this purpose. It is only after having well calculated its possibilities, and having reflected deeply upon the advantages of which it is capable, that I have believed myself able to indicate a proper type of exercise to conquer the difficulties which it (the horn) presents. I have thought that in spite of the

* See p. 71 of present work.

few ideas which are offered for demonstrating it, one ought not to neglect them, since they can contribute to helping beginners in the work which they undertake.

" The horn, as well as all other instruments, has a range which is proper to it, but as the arrangement of the organs is not uniform in different persons who play it, some have a natural aptitude for forming the low tones and others for taking the high tones. It is in consequence of the natural physical dispositions that I have thought some one ought to establish the distinction of the two kinds of horn." 1.

It is disappointing that the author has not been more specific as to the manner in which his new ideas of teaching the instrument were to function. Most of his text of sixty-one pages follows the same general plan as that of other Tutors of his time but there are certain subjects which he treats in more detail than his contemporaries. It has been stated that he recognized the division of first and second horn. Although agreeing in substance with other Tutors, his comments on this subject will bear further examination since detailed information concerning the choice of mouthpiece is involved.

" The difference between one kind and the other consists in that of the mouthpiece. The first (horn) ought to have a smaller mouthpiece than the second. It is this which gives to those who have adopted the one or the other kind the faculty necessary to succeed.

" It is absolutely essential that the student who is destined to first or second make a positive

1. Duvernoy, F. Méthode pour le Cor. p. 1.

choice of the mouthpiece suitable to the kind which he wishes to adopt." 1.

On the following page is a photographic copy of models of mouthpieces which he believed most suitable to each species of horn. (See plate IX).

While there is no suggestion that Duvernoy had anything to do with determining the proportion and size of the mouthpiece he deserves credit for being the first of the great artists to disseminate information pertaining to the matter.* Horn players of his period were not handicapped by lack of a proper mouthpiece since evidently much experimental work had already been performed. However, according to the diagram (plate IX) it would appear that the mouthpieces were of the funnel type with perfectly straight sides (on the inside). Recent experiments have demonstrated that if the mouthpiece is slightly cupped on the inside, yet still preserving the funnel principle and the original depth, a better tone quality will be the result.

As to the size required for the different types of playing, the mouthpiece intended for the first horn, appears very small and is in fact somewhat narrower than that in use today whilst that of the second is substantially larger (if the proportions

1. Duvernoy, F. Méthode pour le Cor. p.2.

* Domnich's Méthode de Premier et Second Cor published in 1808 gives substantially the same information.

Plate IX

DES DEUX GENRES DU COR.

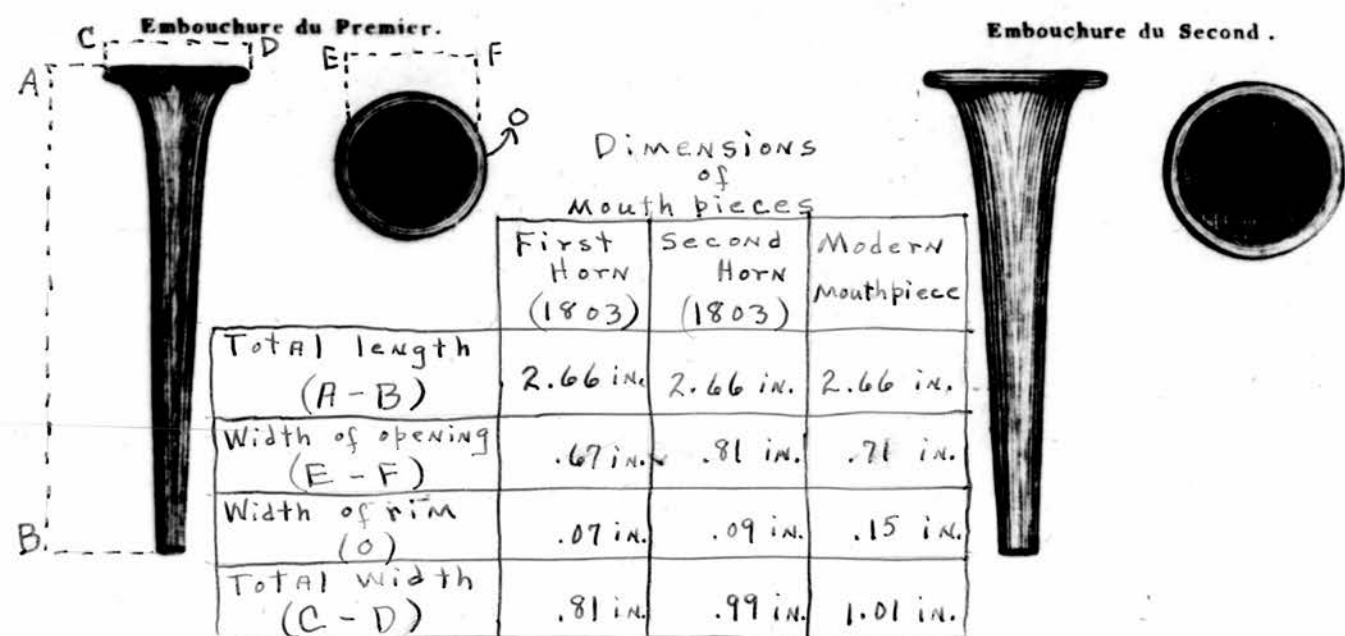
Le Cor a deux genres: on les distingue en nommant le Cor dont les sons s'étendent le plus à l'aigu, **Premier**, et celui dont les sons s'étendent plus au grave, **Second**. Par conséquent, le **Premier** doit monter plus haut que le **Second**, et descendre moins bas; et au contraire, le **Second** doit descendre plus bas que le **Premier** et monter moins haut.

La différence d'un genre à l'autre consiste dans celle de l'embouchure. Le **Premier** doit avoir une embouchure moins large que le **Second**; ce qui donne à ceux qui ont adopté l'un ou l'autre genre, les facultés nécessaires d'y parvenir.

Il faut indispensablement que l'élève qui se destine au **Premier** ou au **Second**, fasse un choix positif de l'embouchure convenable au genre qu'il veut adopter.

MODELES D'EMBOUCHURES

POUR PREMIER ET SECOND CORS.



of the drawings can be trusted) than our present day performer would use.* The narrow diameter of that for the first horn was necessary if the extreme high notes were to be played while the second horn required a very large one in order to produce a tone of superior quality.

Specific as his observations on mouthpieces may appear to be, ^{Duvernoy} suggests in the following statements that judgement must be used in their choice owing to physical differences of the individual.

" I shall observe that in spite of the models of mouthpiece which I give here for the First and Second horn, it is not imperative to keep scrupulously to the diameter which I indicate, for as we have lips more or less large, we must select a width suitable and adapted to the arrangement of our mouth in conforming to the rule of the two kinds." 1.

Strange as it may seem, even as late as 1803 the manner of holding the instrument had not been fully determined. The uncertainty was probably traceable to the influence of the Cor de chasse which was still being used. Duvernoy gave good advice on the matter.

" It may be thought a matter of indifference whether the student holds the horn in the right or left hand; it can be as comfortable the one way as the other. Now, I wish to establish my

* See plate IX for measurements of the first and second horn mouthpieces of 1803 compared with the dimensions of the modern horn mouthpiece. See also plate XIX which gives the exact measurements of the Cor alto and Cor basse mouthpieces in 1820.
1. Duvernoy, F. Méthode pour le cor. p. 3.

principles on the manner which I have adopted. It is essential that the left hand holds the horn and that the right may be placed in the bell as the figure indicates it herewith." 1. *

There was much divergence of opinion among the great artists as to how tonguing was to be accomplished. Each seemed to have his own ideas concerning the pronunciation of syllables at the instant of starting the tone. Duvernoy had this to say.

"It is imperative, in tonguing to pronounce: tu---tu--- without singing, but only breathing. All the notes are made with the same pronunciation. If one wishes to form the tones by means of the throat, or of the chest, it will result in several difficulties such as not being able to succeed in forming clear tones, and not rendering any sounds except with extreme fatigue.

" It is by the use of the tongue alone then that one must hope to join to the purity of the tones the advantage of rendering the brilliant singing passages and all difficulties with ease."2.

The statement to the effect that all notes are produced with the same pronunciation cannot be accepted as authentic. Even in the time of Hampel and Punto the necessity for different styles of tonguing was recognized. Each type of music demands, in turn, its own mode of articulation. Tonguing bears the same relation to the horn as bowing does to the violin. As it would be absurd to attempt to play all violin music in a staccato manner so would it be to apply the same principle to all horn music. The kind of tonguing

1. Duvernoy, F. Méthode pour le cor. p. 3.

* See plate X.

2. Duvernoy, F. idem, p. 5.

Plate X

Art. I.

POSITION DU CORPS.

Que l'on soit assis ou debout, il faut conserver de l'aplomb, porter la tête droite, mais sans affectation.

L'Instrument doit être tenu par la main gauche à l'endroit où le tuyau d'embouchure ne fait plus de contours; le pouce reste allongé sous ce tuyau, les autres doigts se posent par-dessus.

On peut également tenir le Cor de la main droite, mais dans cette position, on ne pourrait pas tirer la coulisse qui se trouve en dedans, et il deviendrait difficile de s'accorder promptement.

La main droite sert donc à modifier les sons; une fois placée dans le pavillon elle doit y occuper la même place lors même qu'on n'emploie que les notes naturelles; le poignet seul agit pour nuancer la force du son; pour obtenir de l'aisance dans les mouvemens il ne faut ni serrer le coude contre le corps, ni l'éloigner beaucoup.



which he recommends is generally associated with staccato and if a legato is required, the so-called syllable must be modified.

It has already been pointed out that Duvernoy limited the general range of the horn by ignoring completely the existence of the different crooks, thus automatically eliminating the extreme high and low keys. The other writers of the period usually gave the range of the low Bb horn as four octaves but Duvernoy gave the range as three octaves for first and second without regard to key.

" The first and second horn are able equally to take three octaves; the first in mounting higher than the second, and the second in descending lower than the first." 1.

Although he does not state the key in which the instrument was to be played, it is evident that either one crook was adopted as standard or else a very limited choice was used. The proof of the statement rests upon the fact that he was inclined to advocate the use of many more sharps and flats than any professor of the horn up to that time. His comments on the subject will serve to explain his point of view.

" All the notes of the natural scale can be preceded by sharps and flats. Although their tone is dull and they are little used, it is necessary to know how to take them. The hand in the bell furnishes the means of playing the natural and the chromatic scale.

1. Duvernoy, F. Méthode pour le cor. p. 6.

" In the first octave, taking the low C to the C of the second octave, the sharps and flats on the natural notes are very little used. There are some of them which should not be used.----

" There are also some notes with sharps and flats which are taken without the hand in the bell." 1.

The Ab of the first octave ought to be taken without the hand in the bell, but first, it is essential to make G natural, observing that one must stop the bell a little for G and open the hand entirely for Ab. It is vital to raise the tone a little with the lips and to sustain the mouthpiece well. Then the tone is very good. -----2.

" The F sharp of the third octave is taken sometimes without the hand in the bell; it is a little low but there are some cases where it is good.

" There are four notes for the second horn below the C of the first octave which are little used but it is needful to know them." 3.

Example 1.

* 1 2 3 4

ut si la sol fa
 dièse

1. Duvernoy, F. Méthode pour le cor. p. 22.

2. Duvernoy, F. idem p. 24.

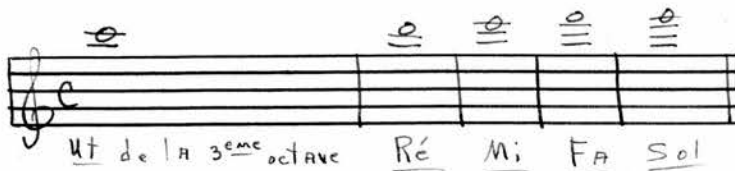
3. idem, p. 25.

* The tones referred to are known as 'sons factitious' or factitious tones mentioned earlier (page 18). Note also that he uses the old notation of the bass clef.

" These four notes B, A, G and F# below the C of the first octave have also some sharps and flats. It is necessary where one finds them on these notes that the ear guide one in raising or lowering the tone with the lips either for the sharp or the flat.

" There are also several notes for the first horn above the top C of the third octave (as D, E, F, G, etc.). To take these notes, one is obliged to tighten the lips so strongly that the tone becomes very high and disagreeable. This reason induces me to ask the person who will learn to play this instrument to close his study in the pitch which presents everywhere the same equality of tone.

Example 1.



" These notes are taken without the hand in the bell." 1.

His suggestion as to the time for the termination of study may perhaps be thought expedient but if everyone were to follow his advice scrupulously there would be few good horn players. It is by constant practice and development, by gradually raising the limits of the upper range that the student achieves a good tone in the upper register. All the great teachers of the nineteenth century, except Duvernoy, stressed the development of these upper tones by constant and well directed practice.

The following and final excerpt from Duvernoy's

Method goes far toward expressing his concept of playing and teaching horn. The soundness of the pedagogy contained therein cannot be questioned. The acquisition of a fine quality of tone was his first consideration, with a minimum of stress on technique. The better teachers of today hold the same opinion since their chief concern at all times is to enable their students to produce a tone of good quality.

" It is not the passages of difficulty which sound the most agreeable on the horn although it is very important to know how to play them. But a melody pure and simple, rendered with expression, a broad manner and a certain taste, is what one ought to aim for principally. It is highly essential also to play sustained tones, that is to say, to pass progressively from piano to forte and from forte to piano, to play all the scales very slowly and adagio. One will find in this kind of work some real advantages, particularly those of developing the lip and acquiring a fine quality of tone which is most valuable for this instrument." 1.

1. Duvernoy, F. Méthode pour le cor. p. 27.

KENN

In studying the biographies of many celebrated horn executants, ^{one finds that} detailed accounts of their lives and works are not lacking. In the case of Professor Kenn little information is available. Even the date of his death cannot be stated with any degree of accuracy.

Several of the great artists of this period attained renown by the diversity and volume of their compositions while others became famous through their books of instruction. Since a survey of Kenn's published works * reveals rather limited accomplishments as a composer and writer, fame must be looked for in other fields of endeavour.

He was the teacher of Louis Dauprat who was perhaps the greatest horn virtuoso-teacher of all time. This alone should be sufficient reason to award Professor Kenn a niche in the hall of fame. There is every reason to believe that he was influential in forming the important conception of horn playing in the early part of the nineteenth century and that there was fairly general agreement between him and his contemporaries as to teaching methods. One main point of unanimity appears to be in connection with the use of the Eb horn for beginners. His student, Dauprat,

* See page 210 appendix for an account of his life and work.



dessiné le 10. octobre 1819.

J. KENNÉ né le 21. Septembre. 1757 à Deux Ponts (Alsace)
Professeur de Cor au Conservatoire.

made the following observation.

" The choice which we made of the key of Eb for beginners conformed with the principles of our master Kenn. These principles were also those of Domnich, Punto and all the masters of their time. This key was used almost exclusively in the first music composed for the instrument." 1.

According to Fétis, Kenn was an excellent Cor basse. Dauprat was also a Cor basse, and in his work he disagreed with some of his contemporaries on many points and did not hesitate to mention the names of those with whom he could not see eye to eye, yet in all his published treatises there is no mention of any case of disagreement between him and his teacher. This rather singular circumstance suggests that Dauprat's works are in a sense a reflection of the ideas of his teacher.*

1. Dauprat, E.F. *Méthode de Cor alto et Cor basse*. p.13.

* See page 97 on which begins a study of Dauprat.

VANDENBROEK

There is no difficulty involved in ascertaining Vandebroek's * conception of horn playing and of the writing of music for the instrument. He in this respect stands in a class by himself since he published not only a Method for horn ^{1.} but also a book of instrumentation ^{2.} which set forth in vivid style his ideas concerning almost all phases of the subject.

His General Treatise of all wind instruments is now to be considered but it must be clearly understood that it is a text on instrumentation and was written from that standpoint and for composers. However, it serves admirably to convey the prevailing ideas and notions of the time in regard to the playing and teaching of the horn and throws a very interesting sidelight on Rudolphe since, on the title page, Vandebroek has dedicated the work to his friend Rudolphe (dédié a son ami Rudolphe) which strongly suggests that the two artists held parallel views concerning the horn. The General Treatise appeared circa 1800 and at that time Paris was more or less a processing centre, so to speak, for the knowledge of horn playing.

* See appendix p. 211 for biography of Vandebroek.
 1. Vandebroek, O. Méthode Nouvelle et Raisonnée pour apprendre à donner du Cor.
 2. Vandebroek, O. Traité général de tous les instruments à l'usage de compositeurs.

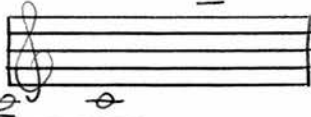
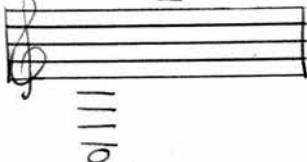
Since the time that Punto was at the zenith of his career, some new ideas had made their appearance. The point is illustrated by the following information given at the beginning of the Treatise.

" The horn is an instrument of antiquity but has remained undeveloped. Its range was divided into two parts known as first and second. For some years its compass consisted of three parts known as first, second and medium. Since the first horn players adopted the range of medium, they have lost the ability to play the high notes of the first parts. We have some orchestras in Germany where there are two players for the high notes and two for playing the low tones.

" It is very difficult after playing on the horn crooked in the high keys of G, A or Bb (high) to play on one in the low keys of Eb, D or C since the playing of high notes causes the lips to lose their flexibility." 1.

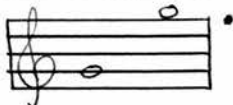
The division of the range of the horn into first and second was not new in 1800, but since the new idea for Cor medium entered at this time, the whole matter of division needs careful consideration.

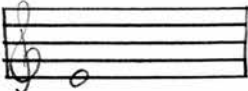
According to Vandebroek, * the range of the first horn was as follows:


 ; that of the second horn,
 
 and

1. Vandebroek, Othon: *Traité Général de tous les Instrumens à vent à l'usage de Compositeurs*. p.2.

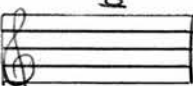
* The ranges of the three species are taken from Vandebroek's *Method* which was published in 1797 and not his *General Treatise* mentioned above. In the latter publication he limits the range of the Cor medium to




that of the Cor medium,  .1.* This classification of range of the three species changed slightly from time to time but at least the above examples represent the true situation in 1800.

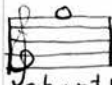

There is nothing in the entire work (General Treatise) to suggest that the Cor medium was an original idea of Vandebroek nor that he thoroughly agreed with the idea, yet the fact remains that he gave at least tacit approval to the new idea. Throughout the work he recognized the new trend and advocated writing for the first horn accordingly. He merely substituted the Cor medium for the first horn which, in turn, meant that the first horn rarely passed above G except perhaps when the lower crooks were used (low Bb, C, D and Eb).^{**} Up to and including this period the

1. Vandebroek, Othon: Méthode, Nouvelle et Raisonnée pour apprendre à donner de Cor. p. 2.

* The ranges of the three species given above were undoubtedly in use at the time his Method was published in 1797. However, Domnich (Méthode de Premier et Second Cor. p. VI, published 1808) referred to the limited range of the Cor mixte as being an octave and a half, but did not state the exact compass. The upper limits of the first and second horns in Eb as given by Domnich (Méthode de Premier et Second Cor. p. 9) were identical with those given above by Vandebroek except that Domnich gave the top note of the second horn as . Since Domnich included the

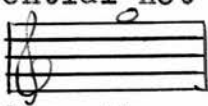
low factitious notes (see footnote and* page 73) in the scale, his lower limit was always a perfect fourth below that of Vandebroek.

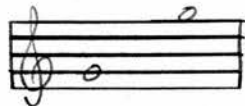
** The usage of a restricted upper range of the Cor medium in orchestral composition was well established by 1800. There was a general feeling that notes above  could not be played artistically in orchestral horn solos. But the range used in writing horn concertos was a different matter. Notes between

 and  inclusive were freely used in concertos composed shortly before 1800.

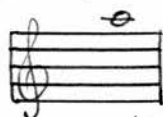
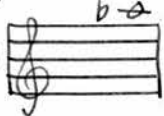
lower crooks, especially the one in Eb, were looked upon as producing the most desirable tones but with the advent of the Cor mixte (or Cor medium) the F crook became more popular and tended later to be associated with the Cor medium. The use of the F horn was to have far reaching results and has persisted for almost one hundred and fifty years.

To throw more light on some of the foregoing statements the following quotation is given.

" It is essential not to cause the first horn to play above G  on the crooks of C, D, Eb, E and F for since the species of medium has been adopted, most of the first horn players do not play high notes.*

" The species of medium is composed only of the scale of G to G . If in the high

keys of the horn we give the same solo as in the lower keys, we embarrass the Professors too much. Then the musicians substitute the D crook for the A and transpose a fourth lower. Substituting the Eb crook for that of Bb (high) is the same as using the D for A.**

" This A  is not very difficult on the Eb crook but Ab  is much easier. With all

* Vandebroek is quite specific about the upper range of the lower crooks. It is obvious that he was advising composers to write more conservative horn parts.
 ** In consequence such passages were sounded an octave lower than originally intended.

the lower crooks, the same A is much more difficult to take on the F' crook but it is easy to play on the crooks of C and D." 1.

Whether Vandebroek was a victim of the thought of the time is a question. But in the light of subsequent history,^{we may judge that} the idea of Cor medium not only served no good purpose but caused much confusion later. There was a regrettable tendency to restrict the upper limits of the first horn parts and the better players had to wage a constant battle to preserve the upper register in the face of a group who wished to take the easy way out of difficulty.^{2.}

In regard to the second horn, there is nothing to indicate that its range or status was affected by the new idea. However, it is well to notice, in passing, what Vandebroek expected of the second horn in this period. The low 'factitious' notes^{3.} were not mentioned by him* and not many 'stopped' notes were called for in the first octave of the second horn. The following 'stopped' notes for the first and second horn are classified as dull.

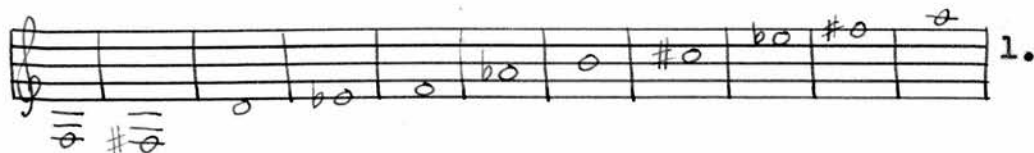
1. Vandebroek, O. *Traité Général de tous les Instrumens à vent à l'usage de Compositeurs*. p.22.

2. There was a tendency after 1750 for the clarino type of horn playing to disappear and the Cor medium was no doubt a phase of the reaction against the use of the higher notes.

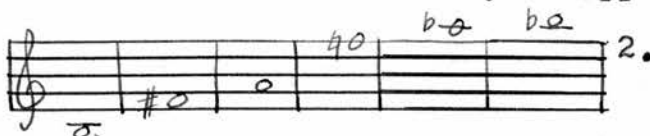
3. These are notes which do not conform in pitch to any of the tones of the harmonic series. They were known before hand-stopping and are rather numerous. However, the most practical ones are the five semitones below the second harmonic.



* The low 'factitious' tones were neither mentioned nor recognized by him in his *Traité Général* but he does recognize them in his *Method* (p.1) in relation to the former range of the second horn. Here he is speaking from the standpoint of the player.

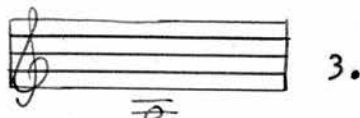


The next are those tones not so heavily 'stopped' and not so dull.

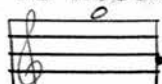
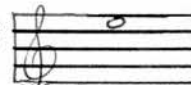
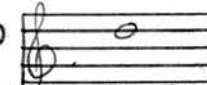


The Bb is taken without the hand but it does not admit of being a holding note.

The A was considered impractical.



Up to this point the study has been concerned principally with matters of a general nature but Vandebroek had a great deal to say about the type of solo which the horn should be called upon to play. The following excerpts will serve to clarify his ideas.

" It is necessary never to write the G above the staff . Avoid as much as possible giving any solo in the key of G or A to the horns; do not go higher than E , and on the crook of Bb (high), not higher than D . One ought to make use of the crooks of A, Bb (high) and G only in the forte. Horns crooked in these

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1. Vandebroek, O. *Traité Général de tous les Instrumens à vent à l'usage de Compositeurs*. p. 3.
 2. Vandebroek, O. *idem*, p. 3.
 3. *idem*.

keys should not be given solos as it is more satisfying to hear the trumpets than the horns in these three keys.

" In following this procedure the composer can be assured of placing the horns well. For some time the instrument has become entirely unnatural because of solos which they give to it as to the clarinets and flutes. The semitones on the horn are not good except in the concerto, quartet, etc." 1.

One is at a loss to understand the soundness of his warning about the G. It is a good note and a necessary one, not only in harmony but also in the solo. However, his directions concerning the upper limits of the A and Bb (high) horn must be considered as well grounded. It would seem that he condemned the use of the higher pitched horns for solo purposes more on the ground of hardness of tone than on the difficulty of producing the notes since throughout the many pages of printed instruction, constant allusion is made to the 'hard' tone quality of the higher crooks.

His complaint about the changed nature of the instrument was probably justified. Hand-stopping was a wonderful discovery, yet carried too far it could not but produce bad effects in the orchestra. One needs only to study the orchestral scores of the great masters of the period to discern with what care the horn parts were written. Although the re-

1. Vandenbroek, O. *Traité Général de tous les Instrumens à vent à l'usage de Compositeurs*. p. 17.

sources of 'stopped' notes were well known, the fact remains that the better composers used them very sparingly, with the possible exceptions of Beethoven and Schubert.

More advice pertaining to the writing and playing of horn solos was given by Vandenbroek.

" Knowing the key is not all. It is necessary to know what the instrument can do, to employ it opportunely, and to give it a solo neither irrelevant nor too difficult. Three or four notes of the horn often produce a greater effect in an orchestra than could be created by the playing of a concerto." 1. -----

" A composer ought never to make a solo expressly for a particular musician, since the piece should be made for the instrument. For when the solo is so conceived, if the piece is played by another it will no longer be the same thing. On the horns with different musicians, different mouthpieces, some stronger others weaker - the manner of playing will no longer be the same. Very often the melody is found to be changed. Thus, if one makes the solo truly for the instrument, that is to say, for the artists, the solo will always be perfectly executed. A great artist knows how to make himself heard in a simple solo as if the solo had been made for him." 2.

Although the two preceding paragraphs are addressed to composers, they contain valuable information for the performer since the statements are still true, and therefore need no further comment.

" We have some composers who give solos to a single horn. I do not approve of this manner of writing. The horn is not beautiful except when it has its second and no other instrument is able to second it." 3.

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1. Vandenbroek, O. *Traité Général de tous les Instrumens à vent à l'usage de Compositeurs*. p. 21.
 2. Vandenbroek, O. *idem*, p. 23.
 3. Vandenbroek, O. *idem*, p. 30.

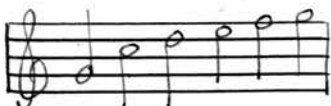
In the foregoing excerpt the author raises two rather controversial questions. It is a matter of taste whether or not the horn is more beautiful when heard alone. It is true that when used in pairs there is a substantial increase in resonance and this was evidently the element most appreciated by Vandenbroek. Even though the instrument of his time was limited in resources, his was not a fair evaluation of its possibilities regarding the solo parts in the orchestra.

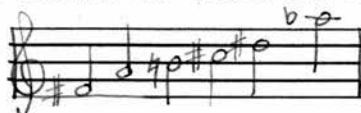
His contention that the horn was not beautiful unless seconded by another is difficult to understand. However, in the course of his directions he makes it quite clear that while there can be substitution in the case of other instruments no other can be substituted successfully for the horn. Yet he could not have taken his own advice too seriously because he has already made several references to the treatment of the horn as a solo instrument. Additional advice follows:

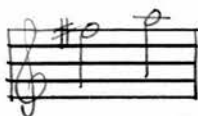
" Observe not to give any long solo to the horn. Composers ought to take care to give it solos of four, six or eight measures at most. If solos are too long, the horn becomes monotonous. The horn is good only when it is rare, thus with all the wind instruments." 1.

The above statements are true and are equally applicable today but the danger of monotony was much greater then as the melody was limited to the follow-

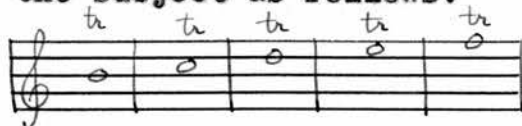
1. Vandenbroek, O. *Traité Général de tous les Instrumens à vent à l'usage de Compositeurs*. p. 18.

ing notes 1.  . Later Vandebroek

intimates that some 'stopped' notes could be used in a solo if they are of short duration, 

but suggests avoiding  because the F sharp becomes dull since it is very low. 2.

The cadence, or more properly the trill, was a common point of interest among all teachers of horn in his time, as it was a device which the instrument, naturally limited, could exploit to good advantage. The trill had to be made by the lips because there were no valves available then. There is no question but that it could be effective if used in moderation, but the French must have been especially fond of it, as exercises in books of instruction seem to emphasise it unduly. Any good thing can be overworked but if a comparison is to be made, the trill on the hand horn can be more artistic than on the valve instrument provided the player is not called upon to do certain of the more difficult trills which will presently be indicated. Vandebroek has given a very thorough and correct exposition of the subject as follows:



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1. Vandebroek, O. *Traité Général de tous les Instrumens à vent à l'usage de Compositeurs*. p.19.
 2. Vandebroek, O. *idem*.

" The trill on D is the easiest; that on F is the most difficult, E is also difficult because of the F natural; while B is not so difficult yet the C becomes low since the B is a stopped tone. That of C is not very difficult; it is harder to make than the D.

" We have some Professors who make the trill with the tongue - a bad method. Some make it by shaking the horn on the lips, a bad method also. The best way is to move the lower lip against the mouthpiece in the beginning of the trill and once it is in motion it is produced almost by itself.

" The note which is found above the D does not signify a stroke of the tongue; it is a stroke of the lower lip which it is necessary to give." 1.

There remain to be considered several points of a general nature. In regard to the second horn when used to accompany the first, the following examples (one and two) are strongly recommended as the only types which ought to be undertaken.

Example 1.

Example 1. 2.

Andante

Example 2.

Example 2. 3.

Andante

1. Vandenbroek, O. *Traité Général de tous les Instrumens à vent à l'usage de Compositeurs*. p. 37.
2. Vandenbroek; O. *idem*, p. 19.
3. Vandenbroek, O. *idem*.

It seems unnecessary to limit the accompaniment to such a common and stereotyped figuration but Vandebroek does venture to give an occasional 'stopped' note to the second horn. In this connection he suggests a rather curious manner of taking Ab since he states that to make the Ab well it is necessary to take it without the hand. One needs to force the G. It should be used only in slow pieces. See example -



Although he gives some leeway in the use of semitones, he repeatedly utters warning as to the use of sharps and flats. One of his most poignant admonitions is as follows:

"One finds some composers who write for the horn as for violins, that is to say with all the sharps and flats on the clef and all the semitones as in a part for the flute. When one does not know the instrument better one should put it "cor tacet" for when it is written in this manner the musicians make the "tacet" themselves." 2.

Further proof of his dislike for the excessive use of sharps and flats, ^{which} required many 'stopped' notes, is furnished by the following rather humorous observation.

" For some years they have entirely altered the nature of horns and wind instruments. Today in the orchestras one hears only noise made by the horns, and especially they give them all the semitones that it is possible to give other instruments. The stopped tones in the forte have

1. Vandebroek, O. *Traité Général de tous les Instrumens à vent à l'usage de compositeurs*. p. 34.
 2. Vandebroek, O. *idem*, p. 20.

the effect of a sound of brass, or better, of a kettle." 1.

Another topic upon which he repeatedly ^{offers} caution is the matter of transposition. He says that the horn should never be called upon to transpose and takes great pains to show the impracticability of this by illustrating with the various clefs which were evidently used to some extent, even at that late date, by a few composers. He recommended only the G clef, not even suggesting the F clef for the low notes of the second horn. Considering the period in which he wrote his treatise, the admonition pertaining to transposition is justified. The use of the F clef for the horn was in his time a matter of confusion to composers. He was quite correct in insisting on the use of the G clef. The F clef was not needed so long as composers confined themselves to the restricted use of the lower notes which he recommended.

Turning to a consideration of Vandebroek's Method, there are a few points of interest from the standpoint of teaching the instrument as well as writing for it. His Méthode Nouvelle et Raisonnée pour apprendre à donner du Cor (1797) consists of fifty-four pages, the last eighteen of which contains short airs in duet form for two horns. Of the first

1. Vandebroek, O. Traité Général de tous les Instrumens à vent à l'usage de Compositeurs. p.24.

thirty-six pages, sixteen are devoted mainly to the use of the horn in the ensemble and are more or less a repetition of material given in his General Treatise. However, certain ideas in the Method are of rather curious historic interest.

The range of the Cor du Milieu, known later as Cor mixte, is given as follows:



the
In ^{the} General Treatise (published circa 1800) the range of the Mixte species is more restricted.* The tendency is noteworthy since it suggests a rather rapid trend toward the limited range which was generally associated with Cor mixte during the first quarter of the nineteenth century.

While great care was exercised in explaining how to manipulate the hand in the bell of the horn in order to produce each note of the scale, there is nothing to guide the student in the development of artistic taste in music. The short airs mentioned above are commonplace and could be expected to develop only mediocre technical skill.

Vandenbroek is very explicit in the matter of tonguing and advances a theory found in no other

* See page 70 of present work. (*footnote)

Tutor published in the French language. It consists of using a definite system of syllables for playing not only rapidly repeated notes but the same, when intermingled with notes which are slurred.^{1.} A few of the one hundred exercises will serve to illustrate his method.

No. 1 
ta out to to ta od to to to hei té té té ah ta to ta

No. 2 
ta out to to ta od to to to ed ta té thi ed t'A t'o t'A

No. 3 
ti ed tet tet thé ad ta ta ad to to to ed tad to ta

No. 4 
ta out ta thé out ta thé ti

No. 5 
ti ed ta tho ed ta tho ta

The author makes some general suggestions for putting his ideas into practice.

" It is necessary to learn all these words by heart and to sing all the notes on their tone as they are marked. It is as if one sings a Romance or an Air of any kind. Failing this precaution it is impossible ever to arrive at tonguing.

" Commence slowly in proportion as you may have the passage in mind, and be conscious of all the syllables which are found below each note.

1. Vandenbroek, O. Méthode Nouvelle et Raisonnée pour apprendre à donner du Cor. On page 14 he gives the following heading -"manner of making all the double strokes of the tongue." This statement cannot refer to 'double tonguing' as it is understood at present. (See example above.)

Afterward, when you are sure of the passage, always go a little more quickly and you will find that in proportion as one section becomes familiar, the others will no longer appear so difficult."1.

The importance of proper articulation cannot be overlooked, and Vandebroek evidently realized it or he would not have devoted a large section of his instruction book to the subject. Although the system which he proposed undoubtedly had some merit in the direction of associating a particular movement of the tongue and lips with a certain note or a combination of tongued or slurred notes, it is rather too complicated to be of practical value. The use of syllables in tonguing was not new with Vandebroek, for the practice was advocated in a greatly modified form before and long after his time. After a careful study of the exercises designed to produce good articulation, it can scarcely be claimed that they were occasioned by the special demands which the hand horn made upon the players.

Review of General Developments 1795-1820.

The period 1795 to 1820 was truly an era of transition. During this comparatively short space of time all traces of the older conception of horn writing had disappeared from musical scores, a new and refined type of horn music was produced by the better composers and a firm foundation was laid for

1. Vandebroek, O. *Méthode Nouvelle et Raisonnée pour apprendre à donner du Cor.* pp. 14-15.

the practical application of still more advanced ideas in the years immediately following. Stimulated and challenged by an unbroken march of progress in the literature of their instrument, the French school of Horn was born of necessity, having its inception about 1820. Yet it must not be assumed that at the close of any given interval all practices came to an end nor that a complete set of new ideas was adopted at the beginning of each succeeding period. All such divisions represent spaces of time in which certain phases of horn playing were brought to an advanced but not necessarily a final state of development.

As in the preceding period, the music of the Royal Chapel, the Opera and the Symphony will now be carefully appraised to determine the amount of progress made in horn music.

Although the Chapelle-Royale up to 1800 had been sterile in musical advancement, the twenty years which followed saw the re-establishment of this institution with a greatly improved and enlarged orchestra. Castil-Blaze¹ states that Napoleon re-opened the chapel in 1802 under the direction of Paisiello who had twenty-seven instrumentalists at his disposal. It was an un-

1. Castil-Blaze, *Chapelle-Musique des Rois de France* pp. 166 et seq. (All information contained in this paragraph and the roster of the orchestra was obtained from this work.)

pretentious beginning but more important things were in the offing. The Emperor ordered the construction of a new Royal Chapel since the old one had been destroyed during the revolution. The structure was opened with a Solemn Mass, February 2, 1806. By this time the orchestra contained forty-three members under the direction of Lesueur including among these some of the greatest virtuosi in Paris. The new organization (1806) contained the following members.

First Violins	Second Violins	Violas
R. Kreutzer	Baillot	Tariot
Grasset	Pradher	Bernard
Duret	A. Kreutzer	Delézenne
Gasse	Manceau	Lefebvre
Guigues	Cartier	
Vacher	Chol	
	Ertault	
' Cellos	Basses	Flutes
Baudiot	Hoffelmayer	Schneitznoeffer
Boulanger	Perne	Tulon
Charles	Rifaut	
Levasseur	Sorne	
Hautbois	Clarinets	Horns
Vogt	Ch. Duvernoy	F. Duvernoy
Gebauer	Dacosta	Domnich
Sellentia	Solère	Collin (Colin, Pierre, F.)
		Othon (Vanden- broek)
Bassoons	Harp	
Ozi	Dalvimare	
Henry		
Delcambre		
Gebauer		

Although the foregoing table presents an imposing list of players, too much importance must not be attached to it. Because of the Emperor's military

activities the orchestra was not called upon very often to perform. In addition, the artists were usually members of other prominent musical groups in Paris. Since Napoleon preferred quiet and simple music, about all that was heard in the Royal Chapel were the compositions of Paisiello, Zingarelli, Haydn, Martini and Lesueur.^{1.}

At the time of the restoration of the Monarchy (1814-15) a few changes were made in the personnel of the orchestra but it remained essentially the same as it had been under Napoleon. After the first impact of these substitutions the band settled down, continuing to function as a first rate musical organization for many years.

With respect to the horn it would not have been possible to assemble a more imposing section in all France. Domnich served in the Royal Chapel until 1816 when he was succeeded by Dauprat who had been appointed an honorary member of the orchestra by Emperor Napoleon* in 1811. Duvernoy was not only a member of the original group in the capacity of solo horn but was still playing the same part as late as 1830.^{2.} In the case of Othon, whose complete name was Othon Joseph Vandebroek, details as to his date of retirement from the Chapel

1. Castil-Blaze, Chapelle-Musique des Rois de France, p. 220.

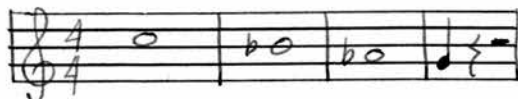
* See appendix page 213 for source of information.

2. Castil-Blaze, Chapelle-Musique des Rois de France, p. 231.

appear to be lacking but it may be assumed that he served at least several years after 1806. Collin (or Colin) seems to have been the only 'unknown' of the four except that he was awarded the first prize in horn at the Conservatoire in 1803.*

In observing the changes which were manifest in the horn music of the Opera, certain trends appear in rather bold relief. First of all there was a marked tendency to make more and better use of 'stopped' notes. In the introduction to Act III of Media (1797) by Cherubini, 'stopped' notes were called for not only in solo,

Solo for Horn III in D



but likewise in the ensemble of orchestral horns in sustained chords.

Corni in F



Corni in D

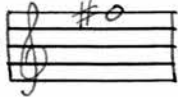


But by 1807 Méhul in his opera Joseph wrote

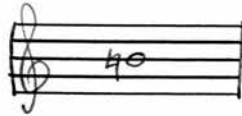


* See appendix, page 212 for a short biography of Colin.

In the same work he made frequent use of



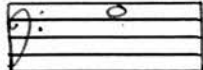
and . In Act I, Scene VI,



was written for two horns in unison. In the finale of Act II appeared the following solo for first horn.



Cherubini, in his opera Anacréon C. 1803 wrote one of the most remarkable solos for horn to be found in the entire gamut of Opera music. It must be understood that this solo was the exception rather than the rule, but to help to substantiate the contention that an increasingly large number of 'stopped' notes were being written in Opera scores at this time, the solo horn part is transcribed on plate XII.

In Le Mariage Secret, composed by Cimarosa about 1805, there was a tendency to use notes of the lower octave of the horn as pedal tones. For example, in Act I, Duet 2, the horns in C sustained and sometimes  throughout most of the duet. This practice was comparatively new and must be identified with the period under discussion, since during the years 1760 to 1795 such a manner of writing was practically unknown.

The use of more 'stopped' notes for the horn was


Plate XII

ANACRÉON

Cherubini

Corno solo in Fa

Handwritten musical score for Corno solo in Fa, Plate XII, Anacréon by Cherubini. The score consists of 14 staves of music in G major and 2/4 time. It includes various musical notations such as dynamics (p, f, sfz, del., cresc.), articulation (accents, slurs), and performance instructions like "accompanied by horn." and "tr.".

not diminished by the passing of time. Boieldieu produced his Charles de France C. 1816. In the rather lengthy horn duet near the beginning of the overture many figures such as  are in evidence.

A careful examination of the operatic works of the period reveals also a growing tendency to write for two pairs of horns crooked in different keys. Some new method of scoring was mandatory because the music of the Opera was becoming more interesting and complicated. The second pair was often kept in readiness for an abrupt change of key in which horns were needed. Cherubini in his Anacréon furnishes a good example of this type of writing. Four horns were used in the overture and in the course of the Opera but one pair was generally crooked in the proper key and held in reserve instead of having all four in use at the same time. The horn music of the operatic score, except perhaps in isolated cases, had not reached by 1820 the point where the rich chords in four part harmony were heard to any great extent.

The history of the progress of purely orchestral music from 1795 to 1820 reached its climax and was epitomized in the symphonies of Beethoven. He extended and improved the sonata form of Haydn and Mozart and by so doing created, in a sense, a new field for writing more interesting parts for the horns as well

as for most of the instruments of the orchestra.

The first and perhaps most important contribution to orchestral horn music was his inclusion of a much larger number of 'stopped' notes than had been the practice of Haydn and Mozart. Even when Beethoven used the 'stopped' notes in moderation, the resources of the instrument were greatly augmented since the Eb could be written freely in minor keys without resorting to cumbersome methods. Although numerous 'factitious' tones can be found, especially in his later compositions, the controversial fourth horn solo in his Ninth Symphony given below represents the most striking example of the use of these notes in his orchestral music.

Adagio

Corno in Eb

The musical score for the Corno in Eb part is presented in three staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (Bb). The music starts with a *pp* dynamic and a *dolce* marking. The second staff continues the melodic line with various articulations and dynamics. The third staff shows a *Cresc.* marking and ends with "etc.". There are also some handwritten annotations like ">" and "<" under the first and third staves.

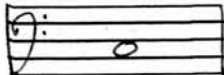
So much nonsense has been written about the foregoing passage that the present writer feels that a few statements will not be irrelevant. It must be made clear that Beethoven did not write the part for the newly invented valve horn for the following reasons.

1. The original aim of the inventors of valves * was to produce a means of changing the key of the horn quickly and it was never their intention to fabricate an instrument which would make possible the playing of a chromatic scale without the use of the hand in the bell.
2. The passage was well within the technique of hand horn players of the time. If there should be any question as to the ability of horn players about 1820 to play the above solo, a glance at some of the horn concertos which were then performed regularly by competent players, would dispel all doubts. Furthermore, hand horn Tutors in use when the passage was written anticipated greater problems and difficulties than were involved in the playing of the quoted passage.
3. Beethoven was perfectly justified in giving this solo to the fourth horn. It was strictly a Cor basse part and when it was written, the fourth horn was

* See page 154 present work.

the Cor basse and hence the logical one to play it.

It can scarcely be argued that Beethoven had a particular musician in mind when he wrote this movement of the Symphony as some persons ^{1.} have thought. There are grounds for believing that an excellent horn virtuoso, Edward Constantine Lewy, played the part of fourth horn in the first performance of the work in Vienna but it does not follow that the passage was written especially for him. There is no reason to believe that Beethoven who had been almost completely deaf for several years would have suddenly become interested in a horn player who had arrived in Vienna only a short time before the preliminary sketch of the symphony was made.

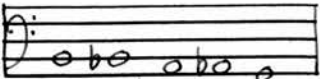
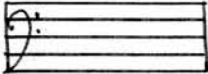
The second important innovation by Beethoven was his use of a greatly extended range of the instrument. Without reverting to the older type of clarino writing, he revived the use of higher notes and by so doing greatly increased the melodic content of his orchestral horn music. On the other hand he made copious use of, not only the lowest open notes of the horn namely  (new notation) and




but also the low 'factitious' tones * as well. These

1. Grove, Sir George, Beethoven and his nine Symphonies pp. 366-8.

* See page 73 present work for an explanation of their use.

notes, () which are outside the harmonic series, were never found in the symphonies of Haydn and Mozart but when used in the orchestra, produced effects which were excellent. In measures seven and eight of the foregoing excerpt from the Ninth Symphony a low G  (old notation)



occurs. While not in the harmonic series, all experienced players of the time knew how to produce such notes. However, it must be admitted that these extremely low notes presented a situation which tended to push the technique of the hand horn to its limits and to fore-shadow the invention of valves.

It now remains to discuss briefly the achievements of the great virtuosi of the period and to point out the services which each rendered to the art of horn playing and teaching. Domnich, Duvernoy and Kenn were all members of the Orchestra of the Opera. Kenn joined the organization in 1783 and served as a Cor basse until about 1808 when he retired with a pension.* His playing was superb and without doubt exerted a great influence on the players of his time, especially on Dauprat who was the real founder of the French school of Horn.

Domnich's years of service in the Opera extended

* See appendix, page 210 for a biography of Kenn.

from 1787 to 1791. The duration of his service here was short but he became a teacher in the Conservatoire in 1795 and remained until 1817 at which time he was retired on pension.^{1.} Although he was a superior technician his chief claim to fame rests upon the numerous excellent players whom he taught during his long tenure of the professorship at the Paris Conservatoire. His horn concertos were important during the active part of his lifetime but they sank into oblivion as better and more interesting concertos began to appear about 1820.

Duvernoy occupied a unique position among the horn teachers of his time, since he was the sole advocate among the great teachers of the nineteenth century in France, of the peculiar style of the Cor mixte. There is no question but that he had a large following and that his playing was highly esteemed, at least as the solo horn of the Opera. Even to this day a life size oil painting of Duvernoy hangs in the reading room of the Bibliothèque de l'Opéra-an honour which is accorded to few except the great composers of Opera. The fact that he was so honoured is doubly significant when even authors of text books and encyclopaedias had an unfortunate tendency to ignore completely some of the most renowned horn players of the nineteenth century.

1. Pierre, Constant. Le Conservatoire National de Musique et de Déclamation. p.442.

He served in the orchestra of the Opera from September 22, 1796 to July¹, 1817 occupying the position of solo horn from 1801 until his retirement. Although he composed a large quantity of music for the horn, his efforts in this direction had no permanent influence as his compositions were uninteresting and trite. He advocated the use of a restricted range and tended to use a limited choice of crooks (which was usually that of F); and it must be concluded that his ability to demonstrate the advantage of a superior tone in a limited range coupled with practicability of the use of the horn in one key had a permanent influence on horn playing. In his long career (1797 to January 1, 1816) as a professor in the Conservatoire he produced many skilful and successful players who carried on the principles which he taught.

1. Pierre, Constant. Le Conservatoire National de Musique et de Déclamation, p. 443. Carse in The Orchestra from Beethoven to Berlioz, p. 76 gives the date when he was pensioned as 1816. His information was probably obtained from Fétis (see appendix p. 209) who gave the same information.

THE FOUNDING AND GROWTH OF THE FRENCH SCHOOL OF HORN.

Dauprat - Gallay - Mengal - Vivier

1820 - 1864

Dauprat

The figure which towers above all the horn virtuosi of France from about 1815 even to the present is Louis François Dauprat.* Several fortunate circumstances contributed to his greatness. He had, first of all, the advantage of an early start since he was for many years a choir boy in Notre Dame where he received excellent vocal training. While still young he became intensely interested in the horn. After leaving Notre Dame the best teachers of horn were available to him. Dissatisfied with compositions of his time for wind instruments, Dauprat returned to the Conservatoire, after having completed his work on the horn, that he might pursue a full course in composition. Successful in this undertaking, he produced a large quantity of superior chamber music. His three Quintetti for two violins, viola, 'cello and horn are excellent and with the exception of similar forms by Mozart and Beethoven, his compositions were the best of any written for the horn during his lifetime. His musical standards were always very high, but unfortunately his lofty ideal regarding music for wind instruments was a large factor

* See appendix, page 213 for an account of the life and work of Dauprat.

Plate XIII



Sauvot

in causing his all too early retirement.

In the present study of artists it becomes obvious that there were many points of agreement among executants of the horn as well as some cases of disagreement. To avoid repetition only important or new ideas will be considered from this point onward. However, there was one matter upon which all the virtuosi except Duvernoy were in perfect accord. It was the perennial problem of *Cor mixte*, to which further consideration must now be given since it was one of the major problems pertaining to the art of horn playing and teaching during the nineteenth century. There is no doubt that Dauprat felt very strongly on the matter since his Tutor and all subsequent dissertations on the subject were, in some degree, a protest against the use of the species *Cor mixte*.

" Becoming, finally, a professor in this same school where we have been instructed, and our masters having stimulated us to complete our musical studies, we ought to devote ourselves, so far as it is within our power, to perfecting the study of the horn, or rather to giving a new impetus to the instrument which seems tending toward decline, owing to the fatal introduction of the species *Mixte*, a type by which one produces good artists for playing solos, but little suited to the work of the orchestra - a disadvantage which has made itself felt for a long time.

" Now the aim of the Conservatoire was to produce artists, skilful in accompaniment in the theatre, in the chapel and in concerts, as well as those suited to distinguishing themselves in solo work. It was hoped, in a word, that the

useful might be joined to the agreeable, but the Cor mixte sacrificed the one for the other. Young people taken in by the easiness of this species do not know more than one tone (crook) on the horn (that of F), and a sort of confined music, limited to about an octave and a half. The low and high notes are no longer played, even in the orchestra, where the intermediate tones are made to serve by transposing the accompaniment of the pieces written for the other classes of crooks. It is unnecessary to say what monotony of effects, what poverty of tone, what mistakes in harmony resulted from their continual transpositions. Finally, the horn in limiting thus the resources of composers and the facilities of players, lost almost all the gains it had made." 1.

*

All horn Tutors up to his time, with one exception stressed the technical side at the expense of the artistic. From Hampel and Punto onward there was ample drill on the open tones and rhythm, but little to develop the student artistically. Dauprat was very critical of the older works in that the student played most of his exercises on the same crook, which caused the pupil to lose patience and interest. He was the first to suggest the use of melodies along with the exercises to develop the student's ability to play the various 'stopped' and 'factitious' tones. Dauprat was undoubtedly correct in this conclusion if the plan is used in moderation. He himself so used it, but at least one later publication failed to do so. ** His convincing argument follows.

1. Dauprat, L.F. Méthode de Cor alto et Cor basse.p.II.

* The Tutor in question was that of Domnich,H. Méthode de Premier et Second Cor.

** Mengal, Jean. Méthode de cor et cor à pistons,

" It was, then, a defect inherent in Methods for the horn that they offered very little beyond exercises in a single major scale on the crook adapted to the instrument of the beginner, since by the acknowledgment of the authors themselves, these exercises soon tire the patience of the students if one does not intersperse some pieces of melody, proportionate to their advancement and appropriate to the technique already acquired. Now any melody, even supposing it to be the simplest, modulates at least to the dominant. There is then an altered note, an F# which is unknown to the student and which stops him. If the melody passes next to the sub-dominant, there is a Bb, another stumbling block. Finally all melody, without departing from the most severe rules of modulation can pass into the three minor scales relative to the preceding and there are three more accidentals - G#, C#, and D# - of which the student has no idea before beginning the playing of the first piece of melody. It then becomes imperative that the teacher should enter into some late or ill timed explanations. Without doubt it is proper to exercise the student on the major scale, the most natural to the horn, because in this scale, the tonic, the mediant and the dominant as well as their octaves are natural notes. The factitious tones in it are less numerous than in most of the other scales, but as soon as the pupil has ended the study of the elementary lessons on the formation of the tones and intervals in the scale of C major, it is time to accustom him to other scales, major and minor, with a sharp or flat, two sharps and two flats, etc." 1.

Having given consideration to certain important preliminary reflections of the author, it is now opportune to review some very general aspects of the Tutor. As the complete book contains some three hundred and fifty-three pages and is therefore much more comprehensive than any previous work of its kind, it is worth-while to examine its arrangement. The volume is divided into three parts. The first contains

1. Dauprat, L.F. Méthode de Cor alto et Cor basse. pp. III and IV.

information which instructs the tyro in the production of tone. Following the printed instructions are thirty lessons each presenting exercises designed to overcome the difficulties ordinarily encountered by beginners. The practice of dividing the book into lessons is not a new one and is not especially important. It was purely a matter of convenience, as no lesson was ever supposed to be completed at one meeting.¹ Since Cor alto and Cor basse are treated as equally important, exercises for one appear on the left page while those for the other are on the right. Such systematization is very convenient, for it dispenses with the repetition of explanations common to the two species.

The second part contains a great number of exercises or passages progressing gradually in difficulty and written in 4, ² 4, ³ 4 and ⁶ 8 time. It was the hope of the author that the first division would enable the student to gain a sufficient knowledge to concentrate on and familiarise himself with all kinds of difficulties involved in playing the instrument. After the termination of the studies in part II some good advice was given to those who were destined to teach, as well as instructions pertaining to the performance of the different kinds of music.

1. Dauprat, L.F. Méthode de Cor alto et Cor basse. see footnote p. IV.

Finally, as books on the use of the horn in ensemble were rare, Dauprat thought it necessary to add a third part addressed to young composers. It makes known the resources of the horn and also the different means of using the instrument in the accompaniment of voice or instruments, in horn music of several parts without accompaniment, and in the orchestra.

Prior to the publication of Dauprat's Method circa 1824* the horn had by no means assumed its present form. It must be remembered that the Cor de chasse was still being used and continued in use in French military bands for long after the proportions of the horn were well determined. Dauprat was the first important player to complain about lack of uniformity in construction.

" The present form of the horn is, without contradiction, the most elegant and commodious that one can find, but the pattern is not yet well determined, and although at first sight, all the horns by the different makers of Paris seem to have a common form, in examining them carefully one notices some differences, some proportions more or less suitable, more or less well calculated even in the instruments made by the same manufacturer. Now the pattern of a horn, as that of all other instruments is not an indifferent matter. Too small, it can facilitate the playing of high notes, but it does not permit a great development of tone, especially in the low notes. The restriction of the upper part of the bell opposes the vibration; or its enlargement, too sudden, contrasts with the proportions given

* Pierre, C. Le Conservatoire National de Musique et de Déclamation, p. 731, gives the date of publication as 1820.

to the circumference of the crooks and to those of other parts of the instrument. Too large, it procures considerably more volume and a more beautiful quality of tone at the same time that it renders the horn more easy to play, principally in the lower part of the register, but it requires, in addition a greater volume of air. The high notes become more difficult to obtain and the quality of these tones is inferior to those which are derived from the low tones in the ordinary horn of the average pattern.

" These last seem to be more suitable to the two species of horn in so far as their proportions are modified according to what each of its species demands. These modifications are found principally in the bell where the tones are formed—larger, it is more suitable to the Cor basse; narrower, it is more proper to the Cor alto." 1.

His observations in the last paragraph call for comment. In the foregoing chapters * some remarks were made regarding the manufacturer Raoux. There is no doubt but that he and his company did much to perfect the horn and determine its proportions. The horn which Dauprat played (see plate XIV fig.1. following page) was made by Raoux and was presented to him by the Conservatoire in 1798. He was a Cor basse, and by even a casual inspection of the picture it is readily seen that the bell has a very wide throat which tended not only to produce a tone of rich quality but also facilitated hand-stopping. The more constricted throat of the bell does aid in the production of high notes but it engenders a change of tone quality which can hardly be classified as desirable.

1. Dauprat, L.F. Méthode de Cor alto et Cor basse.p.2.

* Footnote, p. 17.

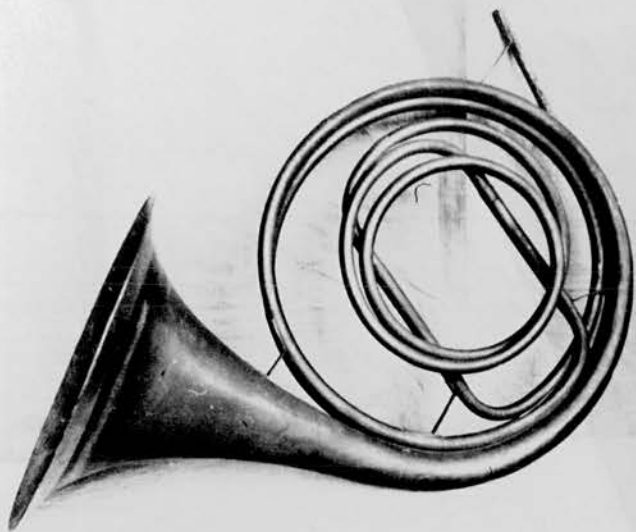


Fig.1
DAUPRAT'S HORN



Fig.2
GALLAY'S HORN

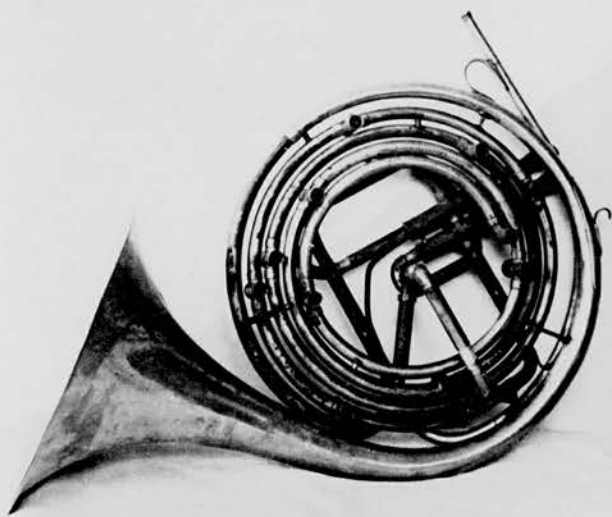


Fig.3
OMNITONIC HORN to which two valves have been added. Made by John Callcott, London.

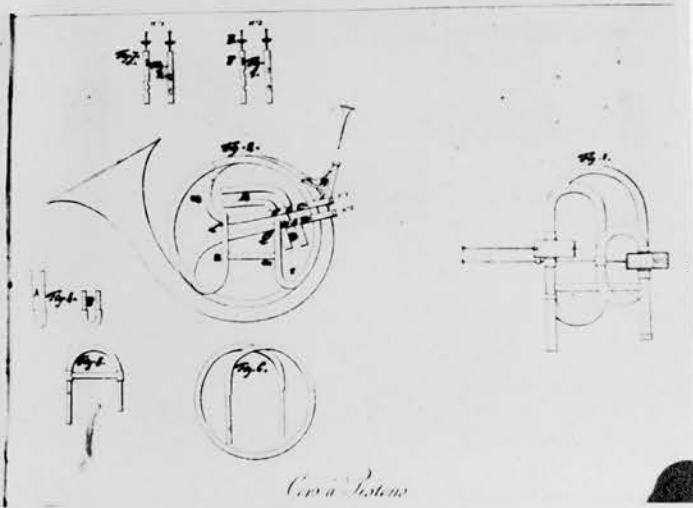


Fig.4
Illustration from article "CORS À PISTONS" in the Revue Musicale by Fétis, 1828.

Photographs on this page by courtesy of Mr. R. Morley-Pegge, London.

About twenty years previous to the publication of Dauprat's Tutor, some improvements had been made in the keyed bugle.^{1.} The first valve was produced by Blümel and Stölzel * in 1815-17 but it could only have been in the experimental stage as Dauprat made no mention of it in his discussion of the new devices for making the brass instruments chromatic. However, he stated clearly his opinions on the use of the principle of the keyed bugle. His remarks on the application of this mechanism to the horn are valuable since they were really an epitome of the reasoned thought of the period 1800-1820 on the subject.

" Some persons would desire one to try, by means of holes and keys to eliminate from the horn the very large series of factitious tones which confines it, and at the same time and by the same procedure to endow it with those which are totally lacking in the lower register. But this, already accomplished on the trumpet, has changed its timbre, to the point of giving to it a very peculiar character, by making it an instrument which is neither the trumpet nor any of the known instruments. This species, also that of the ophicleide (Serpent with keys) borrowed from the English and perfected in France, may some day enrich instrumental music and augment the resources of composers, but they would not know how to compose for instruments which have been so far removed from their original form.

" It would be the same with the horn, if one caused it to undergo similar changes. It would lose its character and the true quality of its natural and factitious tones. Most of the

1. Weidinger of Vienna produced a chromatic trumpet in 1801.

* See page 153 et seq. present work for an account of the invention of valves.

latter have a charm which is peculiar to them and which supplies, so to speak, shades, nuances and contrasts to the natural tones. It may be presumed that far from gaining by their total suppression, the horn would lose much. What was said here of all the tones of the general range of the instrument, ought, for the strongest reasons, to apply to its different crooks. Each of them, taken alone, has its colour, its timbre and its proper character. When all the crooks are combined to form a single instrument in one key, it would be well enough if one desired the same range of low, high and intermediate tones. However, this new invention would put equality among all keys and the character, colour and timbre proper to each crook would be distorted and confused." 1.

To dispel any doubt as to his very strong feeling for artistic results attainable by the use of crooks in different keys, Dauprat composed a book of chamber music,² the main purpose of which was to demonstrate the preceding theories. His secondary aim, however, was to strike a final blow at the species *Cor mixte*. The present writer considers the work to be one of Dauprat's most important contributions to the art of playing and writing for the instrument. The use of widely separated keys to produce variety in timbre is artistically sound. By such a method, an extended range which tends to reduce monotony in an ensemble, is made possible. It was because of his unerring judgement and enthusiasm in connection with the use of the hand horn and the unlimited tonal possibilities of its ten or more³ crooks that the instrument held its own in competition

1. Dauprat, L.F. *Méthode de Cor alto et Cor basse*. p.5.
 2. Dauprat, L.F. *Partition des trios, quatuors et sextuors pour cors en différents tons*.
 3. Dauprat strongly recommended the use of additional crooks in B natural and A flat.

with a perfected valve horn, even until the beginning of the twentieth century. His own words on the subject plead his case eloquently.

" Many duos, trios and quartets for horn pitched in the same keys have existed for a long time. For executing this music, one chooses from the three intermediate crooks of F, E, Eb that one which is best suited to the taste or capacity of the executants and to all the pieces of which a work is composed, these being heard in the scales which are most natural and easiest for the chosen key. But a single key offers scarcely more than three octaves, of which the first is incomplete. The number of its scales, being very limited, permits little modulation and development. Finally, the same scales oft repeated with unchanging timbre continue too long for the ear and slight variety in modulations becomes necessarily fatiguing to the listener, causing him to conceive a very mediocre idea of an instrument the resources of which appear to him too limited and the music very monotonous.

" The amalgamation of the different keys of the horn causes all these difficulties to disappear.* It augments the number of principal and relative scales, greatly extends the range of the instrument and at the same time usually completes it, giving as many timbres as there are different keys. This mixture of keys permits the composer to modulate almost at will, to vary his effects either by employing low, high or intermediate notes or by the use of all kinds of melodies and passages adapted to the nature of the instrument, to the type of performer, and to the character of the key in which he plays.

" The entire range of the horn being four octaves, it has been recognized in principle, that the same individual cannot cover it entirely on the same mouthpiece and as it is equally impossible to accustom oneself to two mouthpieces of a different diameter, this range has to be divided and the two kinds, first and second horn have been created. The one embraces the ensemble of the high and the intermediate notes; the other

* See plates XV and XVI from *Partition des trios, quatuors et sextuors pour cors en différents tons*, by Dauprat.

TRIO N.º 6.

Finale.

♩. 76 du mét.

Allegro.

1.º Cor en Sol.

2.º Cor en Mi b

3.º Cor en Ré.

Seconds Cors.

Musical notation for the first three horns. The first staff is for the 1st Horn in G (Sol), the second for the 2nd Horn in E-flat (Mi b), and the third for the 3rd Horn in D (Ré). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'F' and 'fz'.

Musical notation for the second horns. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p'.

Musical notation for the third horns. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'canto'.

Musical notation for the seconds horns. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'fz'.

Musical notation for the first three horns. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'fz'.

Musical notation for the second horns. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'fz'.

Musical notation for the third horns. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'fz'.

Musical notation for the seconds horns. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p'.

Allegro moderato.

Cor en Ut aigu.

Cor en Sol.

Cor en Fa.

Cor en Sol.

Cor en Ré.

Cor en Ut grave.

Premiers Cors.

Seconds Cors.

The first system of the musical score consists of six staves. The top two staves (First Horns) contain melodic lines with eighth and sixteenth notes, often beamed together. The bottom four staves (Second Horns) provide harmonic support with chords and single notes. Dynamics include 'F' (forte) in several places.

The second system continues the musical material from the first system. It features similar melodic and harmonic textures for the six horns, with various rhythmic patterns and dynamic markings.

The first system of the horn section shows the initial entries for the six horns. The top two staves (First Horns) have melodic lines, while the bottom four staves (Second Horns) play chords. Dynamics include 'p' (piano) and 'dol.' (dolce).

The second system of the horn section continues the musical material. It includes dynamic markings such as 'dol.' (dolce), 'cres.' (crescendo), and 'p' (piano) across the six staves.

those of the low tones and of certain intermediate tones which pertain to both and unite or join together the two kinds. -----

" It is now appropriate to recall to observers what they ought to note and to composers what they should know, namely that each key of the horn has a timbre or quality of its own which is inherent in it and which is felt between keys the most near, as D and Eb, E and F. Consequently if the difference in timbre is noticeable at this small distance, how much would it not be between two keys more widely separated, such as C and G, D and A. It seems then that these might be two different instruments - the one full of force and brilliance and the other of gravity and sweetness." 1.

Although the latter point (consideration of the horn in widely separated keys as two instruments) was well made, Dauprat always supported the division of its range into two parts with respect to the high and the low notes. There were several factors which caused him to arrive at this conclusion. He objected to the names First and Second horn on the ground that the term Second horn was prejudicial, as tending to denote a kind of inferiority, so he revived and strongly advocated the older terms of Cor alto and Cor basse. Now Dauprat, himself, was a Cor basse and being a very sensitive man and artist felt keenly any inference that there was a degree of inferiority attached to it. His ideas on the matter must have prevailed since the solos of the operas were invariably taken by the Cor basse during the nineteenth century. There is little

1. Dauprat, L.F. Partition des trios, quatuors et sextours pour cors en différents tons. p. 1-3.

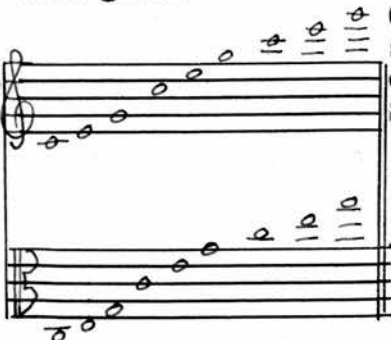
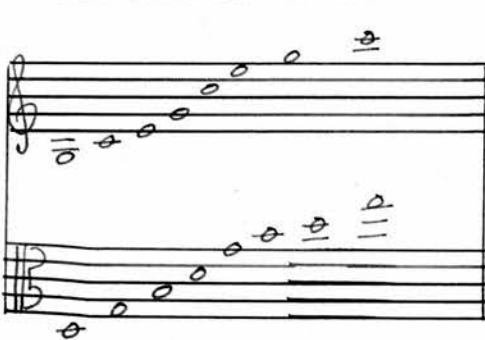


doubt but that his ideas were well reasoned and supported by years of experience not only as a teacher and soloist but as a life long member of the orchestra. It is difficult to imagine what would have happened to the art of horn playing if the practice of considering the first and second parts as two separate instruments had continued to the present day. One result of it seems clear. Whilst it might not have had much effect on the first horn parts, there should have been a vast improvement in the lower horns. The main reason is obvious. The lower parts crooked in lower keys would not only have added variety in tone quality but also have greatly increased the resources of the ensemble of horns owing to the possibilities of more favourable keys. Dauprat had this to say in support of his contentions.

" These somewhat vague denominations (first and second horns) have always presented an ambiguity prejudicial to the second horn, in creating the impression that the last title, instead of designating a particular kind, supposed a degree of inferiority in the talent of the artist. This idea was able to gain credence as some first horns, from selfishness, from vanity or from both motives had boasted of it often to the detriment of their colleagues. Now it is good to know that even in the orchestra where there are more than two horns, each of the executants is first in his part and that one is not able to take the place of the other since they are equally useful in musical performance; that it is not with them as with violins, flutes, oboes, bassoons, etc., which can execute indifferently the one or the other of the two parts written for their instruments whereas the horns, on the contrary would not be able, in many cases, to change parts without finding themselves handicapped by the insufficiency of their means.

" The voice of tenor and bass offers also a comparison, so much more true of the instrument of which we are speaking, that one would not know how to dispense with either, their utility being the same to the theatre as that of the horn to the orchestra. We believe that we have demonstrated sufficiently the error which we have pointed out.

" It is to destroy this error, but particularly to define better the two kinds of horns, that we have substituted for the former names of first and second horn, the comparative denominations of Cor alto and Cor basse.* The latter are based on the intimate comparison of the range and scale which exists between the first horn and the viola, also that between the second horn and the 'cello - comparisons which we have proved as much by reasoning as by many evident examples in our Opus 13 (Six duos for Cor alto and Cor basse in E flat)." 1.

The table which follows presents a comparison of the range and scale of each species, relating them with those of string instruments.

Ton grave		Ton intermédiaire	
Cor alto en Ut grave		Cor alto en Sol	
Alto		Alto	

* See plates XVII and XVIII (excellent Cor basse writing.)
1. Dauprat, L.F. Méthode de Cor alto et Cor basse.
pp. 6-7.

Plate XVII

2

COR-BASSE solo en *mi* ♯.

3^e CONCERTO

Allegro maestoso e risoluto.

De COR
PAR DAUPRAT.

Tutti 63 Pausés. *f*

Plate XVIII

COR - BASSE.

3

Majeur.

20 Pausés.

Cres.

F

tr

Ton aigu
Cor alto
en
Ut aigu

Alto

This musical system shows two staves. The top staff is for the Cor alto, with a treble clef and a key signature of one flat. The bottom staff is for the Alto, with a bass clef and a key signature of one flat. Both staves contain a melodic line of eighth notes. The Cor alto part starts on a high note, indicated by ledger lines above the staff. The Alto part starts on a lower note, also indicated by ledger lines below the staff. The notes are: C4, D4, E4, F4, G4, A4, B4, C5.

Ton grave

Cor basse
en Ut
grave

Violoncelle

This musical system shows two staves. The top staff is for the Cor basse, with a treble clef and a key signature of one flat. The bottom staff is for the Violoncelle, with a bass clef and a key signature of one flat. Both staves contain a melodic line of eighth notes. The Cor basse part starts on a low note, indicated by ledger lines below the staff. The Violoncelle part starts on a lower note, also indicated by ledger lines below the staff. The notes are: C3, D3, E3, F3, G3, A3, B3, C4.

Ton intermédiaire

Cor basse
en Fa

Violoncelle

This musical system shows two staves. The top staff is for the Cor basse, with a treble clef and a key signature of one flat. The bottom staff is for the Violoncelle, with a bass clef and a key signature of one flat. Both staves contain a melodic line of eighth notes. The Cor basse part starts on a low note, indicated by ledger lines below the staff. The Violoncelle part starts on a lower note, also indicated by ledger lines below the staff. The notes are: C3, D3, E3, F3, G3, A3, B3, C4.

Ton aigu

Cor basse
en
Ut aigu

Violoncelle

This musical system shows two staves. The top staff is for the Cor basse, with a treble clef and a key signature of one flat. The bottom staff is for the Violoncelle, with a bass clef and a key signature of one flat. Both staves contain a melodic line of eighth notes. The Cor basse part starts on a high note, indicated by ledger lines above the staff. The Violoncelle part starts on a lower note, indicated by ledger lines below the staff. The notes are: C4, D4, E4, F4, G4, A4, B4, C5.

Dauprat also resisted in the strongest possible terms any attempt at uniting the two ranges of Cor alto and Cor basse into one by the same player. In the light of present day practice such procedure is difficult to accept, since modern orchestras call for a horn in F

*

with a range of about three and a half octaves. There is nothing unusual in this and Dauprat would undoubtedly have agreed to it but the problem was not so simple in his time since to play successfully in an orchestra it would have been necessary, owing to the ten crooks called for, to cultivate a range of almost four and a half octaves - an impossibility, but under the inducement of higher financial remuneration in certain orchestras, some Cor basse players attempted to combine the two. Dauprat's own very just and convincing statement will serve to demonstrate the futility of these unhappy and in some cases disastrous undertakings.

"Finally, we understand that among those who have stubbornly resolved to bring together the low and high notes in one range, which the human faculties do not permit, one has found death,* the other, an infirmity which has obliged him to cease playing the instrument. *** But these mishaps would not occur to those who limit themselves to a single kind. Without doubt one sees some Cors altos and Cors basses go beyond their respective range as one sees many singers acquire, by efforts, some notes out of the range usual for their voice and which nature seemed to have refused them. Work can bring success to those who cultivate the horn, the range of which in each kind is not rigorously determined. But it must be observed that if the result of the work is useful to them for the solo, it is a hindrance to them

* The practice in American Symphony orchestras.

**" Baneux the elder, who, to be admitted to the Opera, very good Cor basse that he was, desired to become a Cor alto without losing the advantages which the other kind could procure for him in solo work. The forced effort brought upon him a Phthisie Pulmonaire (tuberculosis) to which he succumbed." Dauprat, L.F. Méthode de Cor alto et Cor basse. p.9.

*** See Rudolphe. pp.16-17, present work.

in the accompaniment of the orchestra.

" Also, those who can extend their domain by some notes low or high according to the kind they play ought to do so if it is not to the detriment of this same kind, for if the player gains from one side and in proportion loses from the other he deviates equally from the goal that he has proposed at first. He ought then to think rather of rendering himself master of all the effective range of his kind, according to the keys of the horn, to polish all the tones, to search out all the nuances, finally always to be ready and no longer regard it as an effort of talent, as a remarkable victory, not to have to leave out such and such a note, or such and such a passage which often gives one more difficulties than indeed there are in it." 1.

The relation of health to performance on wind instruments has been a matter of contention for a long time, and the bogey that players of the oboe and bassoon eventually become insane has been enlarged to include those of the horn. In the light of all ancient and modern experience no injury to the health can be traced to the study of horn provided the instrument is used properly and in moderation. In certain cases the playing of wind instruments has been recommended as an aid to health. Improper breathing and methods of blowing can, however, cause difficulty. The most flagrant error in this direction is improper articulation. Many beginners, instead of letting the tongue articulate the tone, are not content, but form the habit of giving it an additional impetus or 'push' with either the throat, the upper part of the lungs

1. Dauprat, L.F. *Méthode de Cor alto et Cor basse*. pp. 8-9.

or both. Such habits are sometimes not only difficult to detect but even more difficult to remedy. If they are not corrected early in the training of the student, serious damage may ensue. Dauprat stated that the health of all those who perform on wind instruments bears testimony to the effect that their playing is not injurious when the work in connection with it is moderate and, provided, the individual who devotes himself to it is not affected internally by any physical blemish.^{1.} As to the relation of health to tone he concluded that the state of health of the individual greatly influences its quality and in this respect there is much in common between the wind instruments and the voice. Violent colds, a bad throat, afflictions of the chest cause its timbre to deteriorate. Individuals of weak or delicate constitution rarely have a good quality of tone. If to poor health one adds a mouthpiece badly placed and a faulty manner of emitting the vibrations of the lips,^{2.} only disaster can ensue.

The selection of a proper mouthpiece has always been a matter of great concern among horn players and teachers. Dauprat was no exception, his ideas on the subject according closely with those of his colleagues.

1. Dauprat, L.F. *Méthode de Cor alto et Cor basse*. p.10.
2. Dauprat, L.F. *idem*, p. 18.

There is, however, one detail not mentioned by others. Apparently he thought that if the student started on a certain mouthpiece, he must of necessity always use it and that if he happened to lose it, the loss would be almost irreparable.¹ It is difficult to understand why he took so serious a view of the matter. If the division of Cor alto and Cor basse were maintained, the playing range would not have been so great as is used by our modern performers on the horn; yet often it has happened that some of the older players who considered themselves unable to function any longer have been rescued and restored to years of usefulness by a judicious change of mouthpiece.

At the time of publication of Dauprat's Method the dimensions of mouthpiece for the two kinds of horn had become well established. He was the first to publish a very complete table of measurements which is shown on plate XIX.

Next in importance for the beginner, according to Dauprat, was the proper choice of crooks. He advocated the use of the Eb horn for this purpose, and the virtuosi of the instrument up to 1820 were apparently of the same opinion.² The present writer feels that such a procedure was perfectly valid in the case of beginners and is so even today for the following reasons.

1. Dauprat; L.F. Méthode de Cor alto et Cor basse.p.12.
2. Dauprat, L.F.idem,Part I p. 13.

Plate XIX

Il faut surtout conserver l'embouchure avec laquelle on a commencé l'étude du Cor. On peut s'habituer facilement à plusieurs instrumens, lorsque d'ailleurs ils sont bons faits dans des proportions convenables; mais la perte de l'embouchure à laquelle est accoutumé est presque irréparable, par la gêne qu'on éprouve avec toute autre, quelque semblable qu'elle puisse être à la première.

PROPORTIONS DE L'EMBOUCHURE, RELATIVES A CHAQUE GENRE.

Ligne = .08883 inch

12 Lignes = 1 Pouce or 1.0658 inches



Longueur générale A. B. Figure 1

Largeur d'un bord à l'autre, prise extérieurement. C. D. Figure 1

Ouverture ou largeur intérieure, à partir de la soudure du bord. E. F. Figure 2 ..

Épaisseur du bord de l'intérieur à l'extérieur. O

Largeur extérieure du bout de la queue. I. K. Figure 1

Largeur intérieure ou ouverture. S. Figure 2

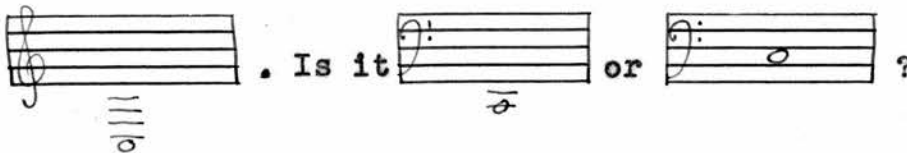
COR-ALTO	COR-BASSE
2 Ponces = 1/2 (2.66 in.)	2 Ponces = 1/2 (2.66 in.)
10 Lignes = (.89 in.)	11 Lignes = (.98 in.)
7 Lignes = 1/2 (.67 in.)	8 Lignes = 1/2 (.75 in.)
1 Ligne = 1/4 (.11 in.)	1 Ligne = 1/2 (.13 in.)
2 Lignes = 1/2 (.22 in.)	3 Lignes = (.27 in.)
2 Lignes = (.18 in.)	2 Lignes = 1/2 (.22 in.)

Pour les deux embouchures, il est à propos que le bord soit légèrement arrondi: les bords plats, à l'intérieur comme à l'extérieur, une ligne coupante qui peut offenser les lèvres.

1. The Eb horn is easier to manipulate on the upper notes.
2. In the case of elementary band music, an Eb part is available in practically all instances where that of F is not.
3. In class Methods for wind instruments an F part is not always printed, in which case the beginner has the added burden of transposition forced upon him.
4. After a thorough grounding in the key of Eb the student will experience little or no difficulty in changing to the F horn which he should do after the initial period of instruction is terminated.

One of the unsolved problems of the horn pertained to the use of the bass clef in the notation of low notes. It will be recalled that Domnich advocated a certain system. His method has been challenged by Dauprat in the following passage.

" A skilful professor has criticized the accustomed manner of noting the very low notes of the second horn, for which one employs the F clef on the fourth line. The great difficulty is knowing to what C of this clef one ought to relate the C which is noted thus in the G clef

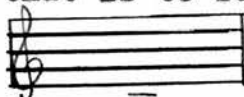


" Every composer knows that the G clef is especially suited to the horn for all its keys and that the F clef is not in use except for the low notes of the second horn. Now the pitch of the horn in high C being in unison with that of the trumpet and of the violin, for instance, the G clef is perfectly suitable to all three; and if there is need of the F clef for the low tones of the same key of high C, the pitch of the latter ought to follow immediately that of the G clef as is the custom with the violin and bass. But when the horn is in low C, an octave below high C, the G clef ought to be considered as transposed

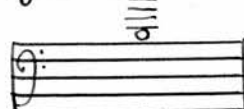
* See page 49.

likewise to an octave lower than the preceding and is brought so much nearer to the F clef. Then the gap which to the eyes only seems to exist in the notation does not truly exist for the ear. It is then better and more simple to hold to the accustomed manner of writing of the great composers, as Haydn for example, who should always be cited (see the Adagio of the Symphony in Bb where the first and second horns are obbligato) because his works bear witness that he has written nothing for wind instruments except after having acquired a perfect knowledge -----.

" It appears natural that in this respect the notation for the four highest crooks should follow the model of that for high C, and that the notation for the six other crooks should be in accordance with the plan adopted for low C—that is to say, always make the C of the G clef



correspond with that of the F clef



as in unison." 1.

In short, Dauprat recommended the restoration, in a modified form, of the so called old notation for the horn with its accompanying gap of an octave between the two clefs. To myself as an executant in both ensemble and solo work the system thus advocated has always seemed clumsy and awkward. If it were merely a matter of horns an octave apart such as high and low C or B flat there might be some reason for treating the low notes of the second horn in such a manner but this is seldom the case. In playing the horn the performer becomes accustomed to the pitch of each individual key if crooks are used and it would be

1. Dauprat, L.F. Partition des trios, quartuors et sextuors pour Cors en différens tons. pp. 7-9.

less complicated to continue on down into the F clef without interruption than to arrive at some note determined entirely by the caprice of the composer and suddenly skip an octave to complete a phrase. This is as applicable to the modern horn in F as to the various crooks of the hand horn.

It has long been known that players of wind instruments were aware of the individual differences between not only all horns in one class but also among those of the same model and by the same manufacturers. One horn which is identical in appearance and proportions with another has certain notes pure and resonant, while the same notes on the other may be slightly less pure or even out of tune. Dauprat felt keenly these imperfections and has established principles by which the false and out of tune notes can be remedied.

" In new horns of the best make, one finds sometimes a few notes too high or too low; others the tone of which is not sure or the quality is not pure. These same imperfections can for a stronger reason be encountered on some instruments played for a certain time by persons whose ear was neither sensitive nor trained. But if it is possible to spoil a good instrument by faulty playing it is also possible to correct the blemishes in it by the following means:


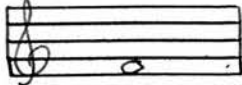
1. If the note is too low, the pressure of the lips ought to be greater, the opening of the bell larger, and the attack of the tone firm and energetic.
2. If the note is too high, one must employ the opposite means.
3. For a note badly placed, unsure and uncertain, one attacks the note at its true pitch with vigor, that is to say, without the pressure of the lips being stronger, or the opening of the bell larger than it is ordinarily.
4. Finally for correcting the bad quality of a natural or factitious note, one employs a

setting tone; one attacks or rather one emits ones tone softly, afterwards increasing it to a certain degree of force and brilliance. These different trials repeated often on the notes which have need of undergoing correction, produce them at their true pitch, or give them the quality which was lacking." 1.

These recommendations raise the age old controversy among musicians as to whether a brass instrument can be 'blown' out of tune. Let us examine the contention. Scientists tell us that this is not possible so long as there is no damage done to the tubing or change in the proportions of the tube. Musicians take an opposite view. There is ample proof to the effect that a brass instrument which has been played for some time tends to play more easily. Whether this is caused by the performer becoming more accustomed to its inherent qualities is a question. The present writer has at times and on certain instruments experienced difficulty with particular notes. These notes could be played reasonably well by others but with extra work on his part they could be produced with greater clarity. Was this owing to a change in the instrument, in the muscles of the lips which produced the tones, or both? There are undoubtedly many imperfections in even the best makes of horns. Since numerous difficulties originate in the first eighteen inches of the tubing, most of these can be remedied by installing a new mouthpiece tube.

1. Dauprat, L.F. Méthode de Cor alto et Cor basse. p.23.

The fact that some may experience difficulties on one note while others do not would indicate that there was nothing inherently wrong with the instrument. It seems to be, in the first case, a rather unhappy combination of circumstances which practice can overcome. Yet one cannot ignore what so great an authority as Dauprat had to say about the matter. He had no doubts as to the veracity of his theories and evidently his suggestions for remedying the defects worked to his satisfaction.

Turning to the problem of the beginner, Dauprat suggested certain new procedure. All Tutors published in France prior to the publication of his Method, with the exception of that of Domnich,* began with the open notes of the harmonic series. It was assumed that these would be easier to produce. The authors of the older works thought that the introduction of 'stopped' or 'factitious' notes would complicate unnecessarily the problems involved in the first lessons. Their argument was based on the difficulty of producing  and , and they feared that because of this stumbling block, students might form a dislike for the instrument. In addition it was claimed that if by starting on open notes exclusively the pupil acquired too much brilliance, it was easier to diminish the tone

* See page 47 of present work.

than to augment it, while on the other hand if he were trained by the 'new method' where a lesser degree of force was given to the open tones to make them proportionate to the weakness of the 'factitious', it was feared that the volume of tone would be insufficient in the body of the orchestra.

Dauprat suggested that such reasons were more plausible than good and stated his case in the following paragraphs.

" In the schools of former masters and according to the importance which they attach to the brilliance of the natural notes, it happens and it must happen that in those of the following lessons, where one intermingles the natural and factitious, the latter seem so much more dull as one attempts to give more sonority to the others. Therefore they thought they were obliged to force the latter and acquired a bad quality. Or if to obviate this difficulty one allows them their natural feebleness, there results a shocking inequality between the factitious and the natural tones.

" In addition, by giving the student at first only the notes in perfect tune in his first lesson, one is obliged to run through some intervals more or less large which offer him more difficulties in proportion as he approaches high or low tones. While by mixing consecutively the notes of every degree of the staff one has the advantage of presenting them under the aspect of diatonic progression, that is to say, of making any progression, ascending or descending by conjunct degrees, which facilitates the emission of tones of any nature whatever, more than do progressions by disjunct degrees.

" Further, these diatonic progressions can commence in the middle part of the horn, with the notes contained in the staff, and employing at first only the least dull, one can arrive at the others as well as at the extremities of the range. The beginner's ability will be augmented, gradually and in proportion to his ability to accustom himself to the different degrees of

lip tension." 1.

After exhaustive experiments in hand horn playing and technique, the present writer is convinced that the conclusions reached by Dauprat were quite right. The main problems at issue were these:

1. To match the tone quality of the 'stopped' and open tones.
2. To equalize the volume of each.

By trying from the very beginning to intermingle both, the twofold tasks can be accomplished much more successfully by the 'new method' advocated by Dauprat than by the old.

Moreover, as a result of his series of experiments in hand horn playing, the present writer feels that the modern valve horn executant could use the hand horn technique to very good advantage in 'warming up'. The formation of the 'factitious' tones gives almost at once a flexibility to the lips which cannot possibly be acquired in any other manner. Intonation is greatly improved. Finally, a few minutes of hand horn practice will go far toward eliminating the uncertainty of attack even on the modern double horn in F and Bb provided the 'warm up' is confined to the F division of the instrument.

Heretofore, the French artist-teachers were

1. Dauprat, L.F. Méthode de Cor alto et Cor basse. Part I, p. 29.

reluctant to stress the chromatic possibilities of the hand horn. Dauprat took great pains to point out the beautiful effect which the use of chromatics could produce and to present these scales in almost every conceivable form.

The greatness of Dauprat as a teacher is revealed on almost every page of his Tutor, and his methods of teaching were strangely modern. He recommended that in schools of music there should be as equal a division as possible between Cor alto and Cor basse, that the students might be brought together to play duets. By so doing they would aid each other mutually and gain the valuable experience necessary for public performance in the ensemble. In addition, he was ever mindful of the effect of too many lessons in the nature of technical exercises without any practical application of the principles involved, to a piece of music. So, to eliminate the danger of boredom, it was his custom to place at the end of several lessons some interesting melodic works in two parts which were a résumé of the principles which had just been demonstrated.

It will be recalled that the general scope of Part II of his Method was mentioned earlier * but more specific treatment of its contents will now be undertaken. Dauprat wished not only to produce good technique

* See page 101.

technicians but also to inculcate in the minds of his students sound musical taste and judgement. To accomplish the latter he made exhaustive studies of the following subjects:

The concerto.
 Theme and variation.
 Music of the horn in several parts.
 Organ point and improvisation.

It is true that some of his ideas would not apply today, yet the studies contain information which would be of interest to the modern horn player.

In regard to the use of the sourdine and horn chords* he made these pointed observations.

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

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

"It is the same with double tones (horn chords) which one makes on some low notes of the horn and to which one adds the tones of the head voice which goes out through the nostrils. Young men who are naturally endowed with the means of producing these double tones, succeed almost immediately. Punto who produced them much better

* A thorough examination of this phenomenon and its relation to horn playing and music in general will be made in connection with the study of Vivier, p. 145.

than all those who have meddled with them since, confessed the ease and the worthlessness of their performance. Leave, then, to the charlatans the extraordinary ability which suits only the mediocre, which astonishes only the ignorant and which repulses equally the connoisseurs and the true artists." 1.

With reference to the sourdine, this was probably a correct evaluation of the matter but since the hand horn became obsolete and the musicians lost the art of using the hand effectively in the bell of the instrument, the use of the mute had to be restored to produce certain effects of which many conductors and a large section of the public seem to be especially fond. However, the modern mutes have the advantage of a tuning device which enables the performer to play not only in tune but without transposition.

Finally, since the present work is concerned especially with the teaching of the horn, Dauprat's ideas pertaining to expression and mannerisms and also his remarks addressed to the teachers of the horn are most interesting and valuable.

"Expression can be artificial. As such we call it mannerism. It is the caricature of sentiment - the property of those who do not feel anything or who feel badly. This type of expression consists of exaggerating all the nuances, in forcing certain sounds to the point of hardness or of softening them to the point of almost totally extinguishing them, so that they are not audible to the player himself. That nothing may be lacking to this extravagance they commonly add to it the raising of the arms, the rounding of the shoulders and the rolling of the eyes to give an inspiring look. Young students! avoid with care these faults, that all your means of

1. Dauprat, L.F. Méthode de Cor alto et Cor basse, Part II pp. 151-52.

performance may never depart from the natural,
 -----.

" Watch above all the position of the body, that^{of} the instrument, the placing of the mouth-piece, and the hand in the bell - never varying it. Choose with care music within the capacity of your students and do not make them acquainted, especially at the beginning, with anything except that which can be useful to them. Thus reject without consideration of the name of the author, everything which could be contrary to their principles, falsify their judgement, spoil their ear or accustom them to anything which taste disapproves or rules condemn. -----.

" The master regards, rather, the success of his students as the sweetest recompense of his work and each crown which they obtain as a gem added to those which he has been able to merit." 1.

Seldom is found so remarkable a person as Dauprat. He was a man of great conviction as is evidenced by the fact that he sacrificed the opportunity to continue as a famous performer during the most fruitful part of his life, in protest against the mediocre music which he would have been called upon to play. His many successful students had the most profound respect for him as a teacher and as a man. This attitude was engendered not only by virtue of his unquestioned ability as an artist but also by his unswerving honesty and sincerity, upon which rests his strength and greatness as a teacher.

1. Dauprat, L.F. Méthode pour le Cor alto et Cor basse. Part II, pp. 150-54.

GALLAY

Dauprat remained in the Conservatoire as Professor of Horn until 1842. His principles of teaching and his theories concerning the instrument became well established. The large number of pupils who studied under his tutelage became artists of the highest order and carried on his ideas. One of the most brilliant was Gallay * who became a Professor of the hand horn in the Conservatoire when Dauprat retired.

Owing to the writing of many excellent Tutors for the hand horn previous to 1850 the whole field had been explored and there was at least general agreement as to how the instrument ought to be played. However, Gallay was in disagreement with others on a few points. His Method was very complete and thorough, but in accordance with a policy adopted earlier ** only new ideas or points of difference will be discussed.

Unlike his teacher Dauprat, Gallay was a Cor alto, and while showing great respect for his instructor's judgement, used the denominations of First and Second horn instead of Cor alto and Cor basse. *** He explains his reasons thus:

" I have reestablished in my Method the former denomination of First horn adopted by Punto, Kenn, Domnich, F. Duvernoy, etc., and for which M. Dauprat substituted that of Cor alto,

* See appendix for an account of his life and works.p.221.

** See page 98 present work.

*** See pages 108-9 (present work) for Dauprat's reasons for using the terms Cor alto and Cor basse.

Plate XX.



Gallay.

Here are my reasons: The names of Cor alto and Cor basse although very rational, are incorrect in the eyes of many artists, in changing without real utility the terminology known by everybody and which, for that reason, seem preferable to them. The following fact ought to militate in favour of this opinion. Since the publication of Dauprat's Method about twenty years ago, his innovation has not persuaded composers to employ in their scores the terms adopted by their professor, of whom I had the honour of being a student, and all have continued to write First horn and Second horn." 1.

The fact that composers did not employ the terms suggested by Dauprat may be a practical argument against their use but it is not a convincing one. Most composers of the time wrote well for the horns but few if any could have been in a position to understand the true nature of the situation.

Gallay reviewed the various arguments of Dauprat but was not very successful in refuting them. The point that the term First horn was prejudicial to the player of Second horn was of little concern to Gallay since he was a Cor alto. For the reasons given earlier* the present writer believes that the use of the terms Cor alto and Cor basse was perfectly appropriate. The conditions peculiar to the nature of the hand horn had little relation to the problems involved in naming the parts played by other instruments of the orchestra.

Like all former virtuosi, Gallay had a very definite plan for the teaching of his instrument. There was,

1. Gallay, J.F. Méthode pour le Cor, pp.1-2.

* See Dauprat page 108 (present work).

of course, complete agreement upon the necessity of having thorough training in solfège precede the study of horn and of interspersing melodies and duets with preliminary exercises to relieve monotony, but he was particularly firm in the belief that the extreme high and low notes should not be attempted by beginners.

" I have thought that some easy duets, interpolated in the scales, would be appropriate for diminishing the dryness and monotony of the preliminary exercises by giving to the students more taste for their work and for accustoming their ear to melodic repose. These duets will teach them also the art of regulating the exercises where melody and accompaniment move along together.

" For the beginning students, I have felt that it is not necessary to use the low tones nor above all the high tones, the performance of which is laborious on the horn unless taken scalewise and in proportion as the student, advancing in the scales, would have more strength in his lips and ease in the use of his tongue." 1.

His theory pertaining to the playing of duets and melodies along with exercises cannot be construed as being the same as the views held by Mengal.* In all cases the material was composed by Gallay and could not have been familiar to the student, and it must be added that the duets and melodies were interesting musically.

Gallay was absolutely correct in his attitude toward the playing of high and low notes by beginners. The production of either is a matter of careful and

1. Gallay, J.F. *Méthode pour le cor*, p. 3.

* See page 135 present work.

painstaking training of the muscles of the lips which can best be accomplished by work on the intermediate tones which in turn produce flexibility. When the proper flexibility is achieved, playing of the extreme upper and lower register is greatly simplified.

To equalize the timbre and volume of the 'stopped' and open tones, practically all previous publications advocated the practice of muting the open notes as much as possible to reduce their brilliance and of opening as much as possible on the 'stopped' tones to brighten their quality. Gallay used a different method.

" Numerous trials have sufficiently proved to me that a grave difficulty results from a manner of playing, in which the beauty of the tone, that quality most precious to the instrument, is sacrificed to the desire to obtain one shade.

" To forestall this difficulty, one must adopt a different method, by which some sonority is given to the factitious notes without however augmenting that of the open tones. It will suffice to open the right hand as much as possible on the natural notes and to diminish their brilliance by modifying the breath. In this manner the natural notes are raised in pitch; and that the relationship which ought to exist between them and the factitious notes may be conserved, the latter must not be 'stopped' to so great an extent and consequently they will be found much more sonorous. Nevertheless, this effect is applied preferably to pieces of music in which the movement is slow or moderate." 1.

Any appraisal of Gallay's contentions would depend, first of all, on the individual's conception

1. Gallay, J.F. Méthode pour le cor. p. 8.

of horn tone. Some might prefer the brighter tone quality as, evidently he did, whilst others liked a darker colour. There is also the possibility that the type of instrument used * might be a determining factor as to whether the individual player preferred one or the other. Gallay's horn (see plate XIV) had a comparatively narrow throat in the bell which would have a marked tendency to emit a brighter quality of tone. Because of the narrowness of the opening, a less complete type of 'stopping' would have to be used. In the case of Dauprat's horn with its broader throat (see plate XIV) the older manner of equalizing the quality and volume of stopped and open notes could have been used and therefore a darker quality of tone would have resulted. According to the writer's preference for the darker quality the older method used by Dauprat and others seems the more commendable.

Until now, a minimum of attention has been given to the trill since all great artists were in perfect agreement as to the way in which it should be made. Gallay, however, advocated a technique so different

* Gallay made a rather interesting observation in this connection when he stated that the quality of instrument which the player uses is more or less responsible for the roundness of the 'factitious' notes and that consequently these notes will have more volume on a horn played for a long time than on a new instrument. (p.8. Méthode pour le cor.) The idea that a horn can be 'played in' is an old one and was almost taken for granted even at this late date -C.1845.

that it seems necessary to give in toto his reasoning on the subject.

" The manner of making the trill taught by the Methods which have been published for several years seems vicious to me in that they claim that the tongue ought not to be used at all in its execution, while the lips act alone for passing from the lower note to the upper. Without wishing to treat this controversial question thoroughly by reviewing all the difficulties which result from such a principle, I cannot refrain from pointing out some of them for the appreciation of my readers.

" The trill made with the lips always has something of weakness and timidity which contrasts in an offensive manner with the style of the piece in which it is employed. Then it is always quivering, because in my opinion the lips are powerless to act with extreme quickness, which is demanded at times. Lastly, this movement (one could almost say convulsive) of the lips, a kind of nervous contraction, distorts the face and causes a disagreeable trembling of the chin which can react upon the left hand.

" It is, on the contrary, the tongue and the tongue alone which must work in producing the trill. Its movements, even more rapid, remain concentrated in the mouth without any exterior manifestations. The trill made thus has both the advantage of flowing with more equality and being struck more rapidly, especially in the high notes.

" The tongue will emit the first tone softly as in the ordinary stroke of the tongue. Then to facilitate the alternate passage from the lower note to the upper, it will make light strokes on the inside of the lips, sustaining the breath with force. These strokes ought to be undulating, so to speak, in such a manner that the tongue does not articulate any tone.

" It is easy to give an exact idea of the mechanical operation of the tongue in the trill. After having struck the note, it is set going forward and backward as I have said above, grazing the inside of the lips; then it is retired by a backward movement and continues thus until the expiration of the breath. It goes and comes continually, if I may express myself thus;

ties together the two slurred notes and produces the trill." 1.

The ideas incorporated in this exposition of the subject are not entirely new. It may be recalled that a similar method of producing the trill was used in the time of Vandebroek* who condemned it. The argument advanced by Gallay that the tongue alone should work cannot be accepted. It is absolutely necessary for the lips to tighten slightly to produce the upper note of the trill, and for that reason there must be the alternate contraction and relaxation of the lips to play the trill whether or not the tongue takes part. It is quite true that some who attempt the lip trill do make a quick movement with the left hand. This is incorrect and Gallay was quite right in pointing out the fault.

Throughout his Method the matter of expression is especially stressed and many references are made to the 'stopped' notes as having great possibilities in this respect when mixed with the open tones. Gallay was not content to let the matter rest at that point, but used them exclusively in complete sections of musical compositions. It was a difficult feat on the hand horn and only a superior performer like Gallay could do it. His own account of the results

1. Gallay, J.F. Méthode pour le cor. p. 34.

* See page 79, present work.

obtained by using entire passages of 'stopped' notes shows how his innovation was received.

" These experiments with stopped tones, of which I have not found any examples written for the same purpose, either in former compositions or those of today, have been submitted several times for the appreciation of the public. (The Fantaisies on Martyrs, on Straniera, the 9th and 11th solos contain entire phrases where I have intentionally combined the effect of stopped tones.) I must say, without wishing to seek praise but only to express the satisfaction which I feel at having been able to add something to the ideas of my predecessors, that the appreciation with which this musical novelty has been received and the sanction which has been willingly given to it have proved to me beyond question that this innovation has seemed fortunate and in good taste." 1.

In conclusion, the musical compositions of Gallay were of a high order and quite difficult. His ensemble works were generally written in rather extended musical forms and were superior to all horn music of his period except that of Dauprat. To give some insight into the range and difficulty of his compositions, the andante (second movement) of his Second Duo opus 38 is given on plates XXI - XXII.

Gallay was not only a great artist but also a great teacher. Many of his studies, although written for the hand horn, are used regularly in many quarters today. There is every reason to believe that his Method had a profound effect upon the thinking of the time since, unquestionably, it delayed the date when the valve horn was accepted as a standard instrument.

1. Gallay, J.F. Méthode pour le cor. p. 90.

Plate XXI

ANDANTE

Coi moto.

The musical score is written for piano and consists of seven systems, each with two staves. The tempo is marked 'ANDANTE' and the performance instruction is 'Coi moto.' The time signature is 2/4. The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes. Dynamics are indicated by 'p' (piano) and 'p e cres.' (piano e crescendo). The score includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a final cadence.

Plate XXII

This musical score consists of 12 staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in beams. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score includes several dynamic markings: *p* (piano), *cres* (crescendo), *pp* (pianissimo), *Dimin.* (diminuendo), *f* (forte), *morendo*, and *fff* (fortississimo). There are also some performance instructions like *tr* (trill) and *acc.* (accents). The piece concludes with a double bar line and repeat dots.

JEAN MENGAL

Jean Mengal* was a prolific composer of horn music but his compositions were written more from the standpoint of affording immediate pleasure than for lasting qualities. As a result they are practically unheard-of today.

Owing to the nature of his compositions it becomes necessary to look elsewhere to estimate his influence on horn playing in France. Mengal published a Tutor for the horn, namely Méthode de Cor,^{**} compiled in accordance with the principles of the Conservatoire. The work contains in all forty-six pages, eight of which are given over to the elementary principles of music, two to the fingering of the cornet à pistons and fewer than ten to technical exercises. In the preface of this work, he made clear what is meant by the statement "compiled in accordance with the principles of the Conservatoire."

"The plan of this Method is very simple. It will not be extended to the special studies which are pleasing only to the professors. The general principles which I have adopted are in use in the Conservatoire. The whole of my exercises present a graded work by which the amateur can acquire some talent without experiencing the dislike for severe studies.

"In mixing with the exercises some little melodies covering the intervals most natural to the instrument, I have followed the precepts indicated by my master, Domnich. He advised that the study of the exercise and some appropriate piece of music should be carried on concurrently.

* See appendix, page 223 for an account of his life and work.

** Published by Meissonnier, Paris, 1835.

Plate XXIII



'It was', said he, 'a proper means of developing their musical feeling whilst avoiding the fatigue of monotonous work.'

" The gradation which I have followed from the first page to the end allows this Method to be used without interruption. This is to remind the students that they ought not to pass to a new lesson, until they have already played the previous one well. " 1.

The claim that the " general principles which he adopted were in use in the Conservatoire" poses the question as to what these principles really were. The so-called general plan of his teaching method seems to have been the elimination of practically all technical exercises and substituting the then well known melodies of Germany, France, Switzerland, with some from the popular operas of the period. From this point of view his Method was unique since no other Tutor published in France during the nineteenth century advocated a like manner of teaching the horn. A careful inspection of Domnich's Tutor reveals no such procedure although he used some supplementary material in his teaching.

Now there is certainly nothing inherently wrong with the playing of melodies, and with the previous training in solfège which was required of all in the Conservatoire, such a plan of teaching the horn might obtain a certain degree of success even if a large portion of the work called "pleasing only to the

1. Mengal, J. Méthode de cor. p. 1.

professors" was to be eliminated. On the other hand it may be recalled that the chief criticism of Punte's Method was occasioned by the lack of material which could give the student sound musical training. It is the function of the efficient teacher to regulate the proper balance between technique and musicianship. Great melodies for the horn must be studied and played with infinite care. The advice purported to have been given by Domnich regarding the beginning of some piece of music along with the exercise was sound pedagogy. If Mengal's selection of rather trite melodies in themselves could have produced both technical ability and musicianship, his Tutor would have been beyond criticism. Unfortunately this was not so.

There is a group of music educators today who advocate a similar plan of instruction known more properly as 'the melody way system' of teaching music, which consists largely of attempting to teach all phases of instrumental music by means of the playing of familiar melodies. The exponents of this theory base their arguments for it on two false premises.

1. That it is necessary to play familiar music and dispense with exercise material to hold the interest of the students.

To this it may be answered that it is never necessary to adopt questionable practices in teaching to hold the interest of the student. When the student

signifies his intention to play an instrument and has made a fairly large capital investment, he is interested in learning to do it properly and is also prepared to pay the price in effort. Barring unforeseen physical handicaps he will usually continue to do well under a competent instructor. Real loss of interest comes when the student discovers his own inadequacies engendered by improper teaching. The instructor's concern over loss of interest by his pupils betrays a lack of confidence in his own ability as a teacher.

2. That students make much more rapid progress by playing melodies exclusively, when relieved of the drudgery of playing scales and technical studies.

It is true that in the case of beginners on wind instruments there is, for a short time, an appearance of a 'mushroom' type of progress but the point is soon reached beyond which the young student cannot go.* After brief unfruitful effort he discovers that he has no foundation, becomes discouraged and gives up his studies. Such a system fosters, at the outset, the idea of playing entirely 'by ear'. Students taught any length of time by this method lose the

* Owing to the increasing number of school orchestras and bands (in U.S.A.) many students begin the study of wind instruments with very little or no musical background. Under such conditions a great amount of interval drill, scales, arpeggios and in short, rudiments of music, have to be incorporated in private lessons to ensure any degree of success.

desire to read music at sight becoming consequently very unsure readers and untrustworthy members of musical organizations.

Exponents of modern educational theory have a tendency to frown upon anything savouring of drills. However plausible such ideas may be in other branches of study, they are not sound in instrumental music. Skill must be acquired and certain patterns have to be repeated many times that technique may be carried on subconsciously. With reference to this statement the present writer is reminded of a comment made by the late Sir Donald Francis Tovey when he remarked that "practice starts when you cease to make mistakes."

Mengal's Tutor did not have the printed sanction of any influential organization. As he was never a professor at the Conservatoire there is no evidence that it was used as a basic text in that institution.

VIVIER

Any study of renowned performers on the horn would be incomplete without a fair evaluation of Eugène Leon Vivier. There are many different opinions concerning not only his ability to play well but also as to his possible influence upon horn playing. It is true that he did not hold a player's post for any length of time, but to base an estimate of his skill as a performer on this premise, as some are inclined to do, would be totally unjust. The fact is that financially it was never necessary for him to hold a regular position such as membership of a Paris orchestra. His audience consisted principally of royalty or celebrities since he travelled continually over a period of about twenty-five years and played in practically every court and royal establishment in Europe, including those of Russia and Turkey.

His effect on the French school of horn poses a problem to which it is difficult to give a direct answer. Owing to his ability to create entirely new effects on the horn, a lively interest in the instrument was maintained for a considerable period. Vivier played before audiences which wielded great influence in the musical world as elsewhere. He associated himself in performance with the best artists, not only of France,

Plate XXIV



but of many other countries and this tended to focus greater attention on the horn and to increase its prestige.

Regarding divergent views of Vivier as a man and musician, it is only fair to state that his character was many-sided and his behaviour unpredictable. In addition to his ability to sound two, three and four notes simultaneously on the horn, he was perhaps one of the greatest practical jokers and showmen that the world has produced. Much has been written about him, and one author * has given a complete account which covers about fifteen years of his travels over Europe, recording many of his escapades. Here is a short sketch of the life and travels of Vivier.

Eugène Leon Vivier was born in Corsica in 1817.** At the age of six years he began the study of the violin but his father being a man of some means and influence was intent on his son's receiving a good education. A degree of Bachelor of Arts was granted to him at the age of sixteen by the College of Clermont-Ferrand.

After graduation he returned to his home in Riom where a most favourable musical atmosphere prevailed,

* Limouzin, Charles. Eugène Vivier, La vie et les aventures d'un corniste.

** Fétis, F.J. gave the date of his birth as 1820 which cannot be correct.

for Vivier had three sisters who were all very musical, and such noted musicians as the violinist Lafont and the pianist Marmontel frequented his father's home.

In accordance with his father's wishes, Vivier went to Poitiers in 1838 to study law, at the same time assisting in the collection of excise taxes. But he became so interested in the horn that he neglected his work and his study of law, suffering also constant difficulties with landlords over his habit of playing the instrument at all hours of the night!

A great admirer of the theatre, he was accepted in 1842 by the Grand Theatre of Lyons in the capacity of first (amateur) violin. Soon afterwards, Georges Hainl, director of the orchestra, offered him the position of first solo horn with a salary of three thousand francs per year for which he was required to play only in the operas containing solos for the horn. This offer, as others, was rejected.

After making a short trip to Corsica he returned to Lyons where the great pianist Thalberg and the harpist Théodore Labarre heard Vivier play the horn. They were so surprised and delighted that they persuaded him to go with them to Paris. After making satisfactory arrangements with officials of the revenue office he arrived in Paris in 1843. His first appearance was at a private concert arranged by Ferdinand Langlé. It obtained a great success and was attended by no lesser personages than Auber, Adolphe

Adam, Halévy, Castil-Blaze, Panseron, Henry Lavoix, and others.

Having played for several months as an amateur, Vivier gave his first public concert April 15, 1844 in the salons of M. Erard (13 rue du Mail). He was assisted in the undertaking by Adolphe Adam who accompanied him, the singers Anna Thillon, M. Mocker, Levasser and the famous pianist Döhler.^{1.}

Shortly after this, Vivier and the pianist Thalberg set out for London via Rouen. The series of concerts was well received and everyone was mystified by the unparalleled feats of Vivier. The London concerts were but an example of what was to take place all over Europe for the next twenty-five years. In the musical journals of the time, no derogatory remarks are to be found. Everyone spoke in the most extravagant terms of his performances. The comments on the concert at The Hague in 1847 are typical of the numerous articles appearing in various musical magazines of Europe.

" Vivier is now at The Hague and has nothing but praise for the welcome which his extraordinary talent received. He played at the court with complete success. The two pieces which he performed were requested again. The King, Queen, Prince and Princess of Orange sent him a glowing testimony of their satisfaction the next day. The Prince is an excellent musician and possesses a magnificent voice. An artist himself, he aids other

1. Limouzin, Charles. Eugène Vivier, La vie et les aventures d'un corniste. The above account of his life is taken from this work. Except in the date of his birth there are no conflicts in the accounts of Fétis and Limouzin. See Appendix page 224 for a biography of Vivier by Fétis.

artists, whom he deems worthy of his enlightened patronage. According to all appearances Vivier will go first to Amsterdam, then to Rotterdam, Arnheim, Utrecht and other cities." 1.

To give some idea of the type of Programme performed at the various capitals of Europe, the items included in a concert given in the Théâtre Michel in St. Petersburg March 14, 1846 are listed below.

- | | |
|--|---------------|
| 1. Adagio in E Minor. | M. Vivier |
| 2. Air of Lortzing. | M. Versing |
| 3. A fantasia on themes from "Lucia de Lammermoor" composed and performed on the 'cello by | M. Piatti |
| 4. The Melody of Schubert. | M. Vivier |
| 5. Air of Rossini. | M. Versing |
| 6. La Chasse. | M. Vivier. 2. |

Although Vivier had great ability as a performer it cannot be said that he was a prolific composer, judging from the number of printed works which he left. There was a good reason for the dearth of publications. Most of his compositions were of such a nature that the ordinary horn player could not play them; whilst others were novelties used for the entertainment and mystification of the moment.* It was his custom to perform only the music which he wrote, but occasionally he played the Elegy of Tears by Schubert. A careful

1. Fétis, F.J. Revue Musicale. p. 405. 1847.

2. Limouzin, Charles. Eugène Vivier. p. 208.

* The vocal duet Madeleine et Mathurin is a composition of this kind. Vivier was paid the large sum of twenty-five hundred francs for the publication rights of the song. It did not succeed well and Vivier voluntarily returned a considerable portion of the money to the publisher.

review of his concert programmes indicates that he used the items listed below at frequent intervals.

1. L'oiseau mort.(song)
2. L'enfant s'endort. (berceuse)
3. Un plainte. (When o'er the meadows green.)
1854. (piano, voice and horn - an excellent piece of music.)
4. La chanson de pêcheur. (1850)
5. Madeleine et Mathurin.(vocal duet)
6. La chasse. (in three parts)
- *7. Adagio (in E minor)

It has been shown that Vivier associated himself with the best musicians of the day and the fact remains that he never lost the confidence of his colleagues. Perhaps the most illuminating description of his work and ability came from the well known operatic composer Adolphe Adam who wrote:

" As an executant, Vivier can be compared only with himself. He possesses an unparalleled fullness and power of tone. He plays habitually on the E crook and in the register of the second horn. His style is of commanding breadth. He performs only his own music and it is all unprinted,** for the excellent reason that it could be performed only by him, since he guards the secret of the effects which he has invented and discovered. It is in the performance of melodies,

* There is every reason to believe that Vivier composed a number of pieces similar to the adagio. It was his custom to play a prélude at the beginning of his concert. These préludes were mentioned many times but generally no specific compositions were named.

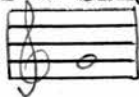
** Strictly speaking, this statement is not true. The present writer has in his possession some of Vivier's printed music.

grave and stern, although almost always graceful, that he is most successful, but he knows how to give such an accent to his instrument that he produces sometimes the greatest effect with a single sustained note, filling in with unheard of perfection all the ensemble transitions of pianissimo, rinforzando and decrescendo. In a word, Vivier is the most admirable singer in the world, when the voice is replaced by the timbre of the horn.

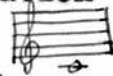
" As to his effects of double, triple and quadruple notes, it is a mystery which the acousticians cannot analyse and which the musicians cannot discover. Those whom nothing astonishes and who wish to explain everything, pretend that Vivier sings at the same time that he plays his instrument. This may not be very easy but even admitting this explanation one does not yet understand how he can sing three notes at a time.* One must forego the attempt to understand how this effect is produced.

* The phenomenon of horn chords can be explained even today, only on the basis of the theory of combination tones. The horn plays a single tone, for example

while the voice hums



The resultants of the

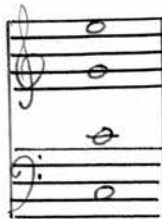


first order in this case would be



making

the chord of



. These combination tones are

manufactured by the tone of the voice and the horn and are actually heard by the ear. The truth of the statement can be verified by phonograph recordings. The present writer, having made many phonograph recordings of horn chords, found that these delicate tones record well and can be heard as distinctly when the record is played as when the horn and voice originally produced them. Therefore, horn chords cannot be the result of some strange behavior of the ear as some have from time to time suggested.

" As we see it, Vivier scarcely performed any difficulties on his instrument; he performs only the impossibilities.

^{If you}
" ^ Consider Vivier as a composer he will not appear less strange to you, for his compositions are not related to any category of pieces. They are short melodies which he sings when accompanied by the violin, but what he sings is not produced by the voice one uses in pieces of vocal music. Has his voice hoarseness, nasal twang, head tone, how do I know? It is charming, soft, plaintive, melancholic and unutterably poetic. Sometimes Vivier adds some words to his melodies, they being so touching that two or three of them I have never heard without weeping. Join to the charm of the melodies the elegance of the harmonic modulations, the newest and most varied and you will form, with difficulty, an idea of the perfection of these pieces of which one cannot tire." 1.

Adolphe Adam (of the Institute)

In conclusion, the above remarks of M. Adam seem to be a fair appraisal of Vivier - man and artist. It is true that he composed but a few pieces of music. He did not write a Method. The idea of teaching students was perhaps the last thing he would have considered since he guarded very carefully his secrets of playing. Yet he must be credited with the able promotion of concerts all over Europe in which he demonstrated what could be done on the hand horn and by so doing created a new and greater admiration for the instrument. After a long and active life Vivier passed away at Nice February 24, 1900.^{2.}

1. Fétis, F.J. Revue Musicale. p. 117. 1853.

2. International Cyclopedia of Music and Musicians. Ed. Oscar Thompson.

Evaluation of the Horn Virtuosi 1820-1864.

The statement that Dauprat was the dominant figure among the horn virtuosi in France during the nineteenth century needs no proof but an enumeration of his points of greatness will not be out of place. In an estimate made of the great horn players of the two previous periods it was found that each excelled in his own particular field of musical activity. It will be recalled that Punto and Rudolphe were polished artists on the horn and set a model of performance which was later imitated. In the period immediately following there was Domnich whose playing was excellent but who rendered his greatest service to the art by the publication of his very superior Method and his long term of service as Professor of horn at the Paris Conservatoire. Kenn and Duvernoy must be regarded as both the leading players and teachers of their time although each taught a different species of skill. Vandebroek was also a great artist but his chief claim to distinction in regard to the horn rests almost entirely on his Méthode de Cor and Traité général de tous les instrumens* as he did not teach horn at the Conservatoire.

But Dauprat surpassed the other virtuosi not only in the dual rôle of artist and teacher but also in

* See appendix, p. 211.

that of composer. The long list of his distinguished students testifies to his ability as a teacher. One of the reasons for his great success in this field was his own keen interest in the horn but perhaps the greatest contributing factor was his Méthode de Cor alto et Cor basse* which as a Tutor, has never been surpassed. So great was its influence that its publication (1820) marks the beginning of the French school of horn.

Having considered two of the three spheres in which Dauprat^{exceeded}, it now remains to consider the third and last - namely that of composition. It may be recalled that his three quintets have already been mentioned as being among the best music written in that particular form which appeared during his lifetime. His concertos for horn and orchestra (or piano) were for many years judged to be the best literature available for the instrument.**

* The work was of course written for the hand horn but Brémont adapted the greater part of it to the valve horn in 1894 (see appendix p.228).

** At least this opinion must have been held by the authorities of the Conservatoire. Even during the one hundred year period (1800-1900) there is no record of any horn concerto by Haydn, Mozart, Beethoven or Schumann having been played in the examinations. (Weber's Concertino was used but once- 1885). As late as 1894 the candidates were required to prepare Dauprat's second Concerto. (See appendix p. 235.)

Another major composition which had far reaching results was his Partition des trios, quatuors et sextuors pour cors en différen^ts tons which appeared C. 1830. Some rather unsuccessful attempts had been made previously to combine two horns in different keys in the performance of a melody.* In the above work Dauprat clearly demonstrated the feasibility of combining not only two horns but several in such a manner as to produce excellent musical works.** It is difficult to overestimate this achievement since it enabled Spör^h, Berlioz, Wagner (in his early works) and other composers of the period to write their very interesting but difficult horn music. True, the valve horn had existed for some time but it was in no small way due to Dauprat's discovery and its judicious application that the French school of hand horn continued in close competition with the valved instrument until the end of the nineteenth century.

Dauprat retired from his position at the Conservatoire in 1842 and was immediately followed by his student Gallay.*** It was fortunate for the French school of horn that the position could be filled by a musician whose ability as a teacher, performer and composer was in each case almost equal to that of his instructor. Gallay, although a Cor alto

* See p. 27.

** See plates XV and XVI.

*** See appendix p. 221.

generally saw eye to eye with Dauprat in matters of pedagogy and it is significant that there was an unbroken period of almost fifty years in which an uninterrupted succession of uniform principles and practices of teaching horn were in operation.

Gallay was the author of many technical studies, some of which are in use even today. His most important didactic work, Méthode pour le cor, did not appear until C. 1845. It was a comprehensive Method for the hand horn and as was pointed out earlier, tended to postpone the date of final acceptance of the valve horn as a major instrument of the orchestra.

In the field of composition, Gallay must be classed as very prolific. His compositions bore the characteristics of the musical progress of his time and consequently were generally written in a somewhat more modern style than those of his teacher. Gallay's concertos were difficult even for the valve horn but were played frequently on the hand horn in the concerts of the Conservatoire (Société des Concerts).

Although a great artist and a member of the Opera orchestra for a long time, his playing did not tend to perpetuate the broad tone quality of Dauprat. The reason is obvious as the Cor alto style was necessarily different. Gallay played his horn more 'open' and

in a more brilliant manner. The present writer feels that this was a regrettable circumstance which was in all probability a turning point in the French school and the beginning of the present day practice (in France) of playing the instrument too 'open'.

As previously indicated, Jean Mengal was the author of a Tutor for horn, yet it cannot be said that the work exerted any real influence either on the progress of horn music or teaching. The same is true of his compositions for horn. There is no instance of any of his concertos ever having been used in the examinations at the Conservatoire. But his ability as a player is an entirely different matter. Mengal was a performing artist of the highest order and his long period of service in the Opera, in the capacity of solo horn at a time when competition for this position was most keen, attests his ability as a performer. Although a student of Domnich his refined style was more like that of Duvernoy. There is little doubt that his superior tone quality and manner of playing helped to counteract, and at the same time postpone the adoption of, some of the undesirable elements which had a tendency to work their way into the French school.

Vivier, who wrote no Tutor and composed only such music as his peculiar immediate needs required, must nevertheless be regarded as a musician of extra-

ordinary ability. He was, no doubt, a great showman but as indicated earlier, he did much to acquaint influential people in practically all European musical circles, with a superior type of horn playing. His showmanship and the ability to play three and four note chords served to create great interest in and enthusiasm for the horn.

THE INVENTION OF VALVES AND ITS SUBSEQUENT EFFECT
ON HORN PLAYING IN FRANCE

MEIFRED - URBIN
1820 - 1864

The greatest change in the manner of playing the horn since the discovery of hand-stopping was brought about by the invention of valves about 1814.* Many accounts of their early development are extant but whilst most of them agree in substance, there remains considerable discrepancy in the matter of details. The usual prejudice against any new improvement which might be a threat to the old established manner of playing and teaching was in evidence. An obviously authentic account of the efforts of Stöelzel and Blühmel and some interesting contemporary views are to be found in the article by Georges Kastner in the Revue Musicale of 1854.

" The first idea of the invention, which is generally attributed to Stöelzel, belonged in reality to the Silesian, Blühmel, as I have said in my Manuel général de musique militaire, according to the documents which were communicated to me in 1845, by the illustrious author of La Vestale, the maestro Spontini. ----- According to his testimony, Blühmel, in the first years of the century (19th) by a business transaction involving the sum of three thousand francs compensation, transferred at first to Stöelzel but afterward to M. Wieprecht, head of the guards band of the king of Prussia, the manufacturing rights of a

* The date of the invention of valves seems uncertain since the following dates are given - 1814 or 1815, 1815 or 1816 and even 1817. The reason for the apparent discrepancy is the fact that several patents were taken out for valves in these years. The description of each specific patent was vague and it was difficult to say precisely what invention was described.

system of pistons. The agreement granted them the authority to take out any patents or brevets for applying this system not only to the horn but to all the instruments of brass in general. About 1814, Stöelzel, making use of his right, exhibited in Berlin a chromatic horn of which he did not hesitate to call himself the inventor. Then he associated himself with the establishment of Griessling and Schlott for exploiting the patent which he had obtained. But, as in a thousand instances, the new invention was not accepted at once. It encountered rather strong opposition, as much on the part of the artists, of whom the more mediocre are always the most unprogressive, as on the part of the composers, who did not have the courage nor the discernment necessary to recognize or foil the manoeuvres of intrigue. Wieprecht himself asserted that a great many German makers urged the musicians to declare the new instruments incapable of rendering the least service." 1.

As has been suggested (see footnote page 153) the wording of these early patents was vague and in some cases there are neither drawings nor models available. M. Fétis, however, writing in 1833, clears up a number of questions regarding the original purpose of the invention of Stöelzel and Blühmel and gives a fairly clear picture of how it was supposed to operate.

" In 1815 or 1816 a German musician named Stöelzel, hitherto unknown, conceived the idea of eliminating the obligation of carrying all the additional tubing, with which he changed the key of the horn, when he went into the villages to accompany the country dances, and of making a horn which he could play in all keys. After some very unfruitful research, chance suggested to him the idea of placing on the tuning slide of the instrument two boxes each of which contained a piece of brass pierced by holes and placed on a spiral spring, when the spring was expanded it pushed up the piece of brass, the holes of which did not meet

1. Kastner, Georges: Revue Critique - Méthode de cor à trois pistons au cylindres par M. Urbin. Revue Musicale, publiée par M. Fétis, 1854. p. 232.

at that time those of the additional tubes which were intended to lower the instrument a half tone, a tone or a tone and a half. But when the fingers were applied on the pistons the holes met, the air circulated and the effect was produced. 1.

It is very important to note from the above that the first valves were mounted on the tuning slides. With an arrangement so lacking in mechanical refinement it is clear that it could not have functioned except as a rather crude device for changing keys more rapidly. On plate XIV, fig.4, there is a cut taken from the Revue Musicale of 1828 which shows the old type of valves mounted on the tuning slide, but in conjunction with piston valves mounted on the instrument.

Clearly, the first valved instruments manufactured in France left much to be desired. But shortly after valves came into use, orchestral scores of the opera had a tendency to become even more complex. More and more was demanded of the horns in the orchestra. To meet this emergency additional horns in different keys were added.* Many operatic scores written from 1820 onward required such an arrangement. Owing to financial considerations and scarcity of players, four horns, especially in the smaller towns, were out of the question, with the result that the composer's intentions

1. Fétis: Revue Musicale. Nouvelles de Paris. Concerts du Conservatoire. Sixième concert (28 avril).

* See page 180.

could not be realized.

Because of the excellence of the hand horn players in France and also the prejudice, justified or otherwise, against the valve horn, the necessity arose for devising a system of changing keys rapidly such as would meet current needs and at the same time preserve the well established technique of the hand horn. Not long after the introduction of valved horns to France, such a device made its appearance around 1833. It was the Cor Omnitonique* invented by Sax.** Fétis gave the following account of the new invention of Sax as well as some observations concerning its use.

" M. Sax, manufacturer of brass instruments in Brussels, convinced ---- that the horn does not exist which offers the advantage of being able to play without difficulty in all keys, has invented and made one in which the combination is very ingenious. By an appropriate application of the piston which puts in communication with the principal tube certain tubes which remain silent while the pistons are released (rise again), there is mounted on the body of the instrument a certain quantity of tubes which correspond to all the major keys, and on a separate branch there is established a kind of mobile register which the instrumentalist pushes in or pulls out at will in order to put it opposite the indication of the tone which he needs. This register opens communication with the tube of the tone sought, by a hole by which it is pierced, and this communication once established, the artist plays the music as on an ordinary horn. The changing of the key by this register is so easy that the artist can operate it without changing position when he plays, and

* See plate XIV.

** The father of Adolph Sax.

the change is made in an imperceptible time.

" Unfortunately the best things carry with them their inconveniences. Thus the Cor omnitonique cannot be equipped with all the tubes necessary for playing in all keys, without becoming a little heavy in the hands of the artist. This defect, inseparable from the advantages of the instrument, is also augmented by the difficulty of joining to the Cor omnitonique the mechanism of pistons, for the equipment is in itself quite heavy. Now, that nothing be lacking to the special object of this instrument, it is essential that the merit it possessed of being capable of use in all the keys should be supplemented by that of producing in each of these keys all of the 'stopped' or open tones at will. Having reached this stage of development, the cor d'orchestre, for one must always distinguish the former from the cor solo, in which the same necessities are not felt, and which in all likelihood will always retain its primitive simplicity, the cor d'orchestre, let us say, would have acquired all the desirable qualities. Pierced by lateral holes, as wind instruments are pierced, the Cor omnitonique could serve in all circumstances and would not cause any difficulty.

" Comparing tone quality, it seems to us that the Cor omnitonique of M. Sax is not inferior to the ordinary horn of a good maker, and that the mechanism of all the tubes does not injure the brilliance of its sonority. We have heard one play the bass of a quartet for four horns and it has seemed to us not to have less intensity and roundness than the other instruments, which were cors simples." 1.

It is true that Blühmel and Stöelzel were primarily interested in producing a system of changing crooks more rapidly, but by 1833 the valve horn was considered a chromatic instrument. Yet in 1834 Fétis suggested that the use of cor à pistons posed a problem of considerable magnitude since the kind of

1. Fétis: *Revue Musicale*. 1833. From an article on the New Cor omnitonique. p. 172.

reckoning which the player had to make in order to determine the piston which must be used and the management of the pistons themselves would cause in the artist a type of preoccupation which it is difficult to reconcile with the attention demanded for the execution of the music.^{1.} It is incomprehensible that the mere operation of a valve or even two or three valves could pose more of a problem than the manipulation of the hand in the bell of the instrument when playing identical passages, since by very little practice the operation of the pistons or fingering becomes almost automatic. The above reason for difficulty cannot be considered sufficient. It would seem that the author was hyper-critical of the new invention and in view of what followed in the same article he was prejudiced in favour of the Cor omnitonique of Sax.

However, it must be granted that the Cor omnitonique had its good points, namely, the ability to change keys quickly and the preservation of all the good tone quality of the hand horn. Yet it was but a stop gap in the gradually expanding technique of the horn. From the year 1854 onward no mention is made of its use while on the other hand there are to be found numerous references to the growing use and advantages

1. Fétis: Revue Musicale. Paris. Sunday January 5, 1834, article on Considérations sur la classification des instrumens d'orchestre et sur leur emploi. p. 3.

of the cor à pistons. During this year Fétis wrote a very interesting résumé of the history and use of the hand horn in the Revue Musicale and at the same time made a convincing plea for the adoption of the cor à piston. At no time did he suggest the use of the Cor omnitonique or even recognize that it was ever used. His article also gives additional specific information as to why the French artists rejected the valve horn.

" The French artists objected, on the one hand, to the cor à pistons because of the alteration of the silvery tone which the hand horn possessed and on the other, to the elimination of the 'stopped' tones which were useful in certain passages of a melancholic nature. Are these objections well founded? I do not believe so; or rather, I am certain that they express nothing but prejudice. The first horns with pistons built in Paris were poorly made. Their mechanism, heavy and badly conceived, overburdened the instrument with considerable weight and functioned imperfectly. In short, the system of communication of the pistons was so poor that it produced a sort of gap in the succession of sounds. Let us add that the first artists, who tried the new instrument, were perhaps not the most skilled, and were not distinguished for the beauty of their tone. For if good construction of a horn furnished the material of a good tone, this tone would be realized only when the artist who played it had the feeling and the constitution of his lips had all the necessary conditions. M. Artôt,* a professor in the Conservatoire of Brussels who possesses the most beautiful tone on the hand horn that one can hear, lost nothing of this precious quality when he adopted the cor à pistons. He has communicated it to his students. Other artists have, I confess, a clumsy, dry or spongy tone on the cor à pistons; but it is doubtful whether they would do any better on the hand horn.

* See appendix p. 225 for a short account of his life.

" As to expression, which is thought to be found in the mixture of stopped and open tones, I have to pose a very simple observation. It is that the first quality which a singer ought to acquire in his art is equality, the homogeneity of sonority in all the notes of the voice. This equality, this homogeneity of timbre, far from being an obstacle to expression, is on the contrary, the quality which touches and moves us in an overwhelming manner. Now the most nearly perfect instrument is incontestably that which most closely resembles a good human voice and the artist who increases the volume without altering the purity of the timbre is evidently the one who is nearest to perfection. The equality of the open tones of the cor à pistons has then a superiority of great importance over the inequality of the tones of the hand horn, in expression as well as in power. Granted that it may have certain effects of musical colour, exceptional effects in which the stopped tones could be useful as the sourdine to the bowed instruments, may be, yet the pistons of the horn are not an obstacle for one can make use of the hand with this horn as with the hand horn." 1.

It must be admitted that Fétis has, by unassailable logic, pleaded the case of the superiority of the valve horn on the grounds of equality of tone throughout the scale. Plausible as his argument may seem he omits entirely one important factor. The hand horn was capable of a legato type of playing - a singing style which the hand horn artists had perfected but which the players of the valve horn, owing to the construction of the instrument, had not been able to produce by the use of the valves alone. But in 1841 a Tutor for the valve horn which successfully combined

1. Revue Musicale, Fétis, Le cor simple et le cor à pistons. p. 317. 1854. (F.J. Fétis)

the good qualities of the old and new made its appearance*. The work was written by J.E. Meifred and was for the two valve horn which he designed. Although the hand horn was used for many years after 1841, ** the improved valve horn received a powerful impetus from the publication of the new Method and Meifred's untiring efforts on behalf of the cor à pistons won for him the first professorship in valve horn to be granted by the Paris Conservatoire.

* A complete explanation of how this was accomplished appears in the following chapter.

** Natural horns did not disappear from the orchestra of the Paris Opéra until 1902 at which time the class in valve horn was revived under François Brémond and the valve horn replaced the hand horn as the standard instrument.

MEIFRED

The inventiva and musical mind of J.E. Meifred* was instrumental in ushering in an entirely new conception of horn playing in France. The Cor omnitonique was but a stop gap - a means whereby hand horn technique could be preserved and keys could be changed quickly. The invention of valves was another matter and the better artists from about 1825 onward saw clearly the advantages of their judicious application to the horn, ^{Meifred} being aware of these possibilities as well as of the disadvantages of the newly invented valve horns, set out to create a practical instrument which could eliminate the difficulties of the hand horn, especially in the first octave, and still preserve all its good features. In this undertaking he was completely successful as will be shown later when a thorough study of his Tutor is made.

In 1829 Meifred published a book of 31 pages entitled The range, use and resources of the horn in general and its crooks in particular with some observations on the cor à pistons. The work was written expressly for young composers and did not deal with the teaching of the instrument, but significant points are worth noting.

He declared himself in favour of using the terms Cor alto and Cor basse since he believed the names were more suitable than the denomination of First and Second horn.

*See appendix p. 226 for an account of his life and work.



J. MEIFRED.
Académie Royale de Musique
Société des Concerts



A logical classification of the crooks was made by him for the sole purpose of drawing the attention of composers to the advantages to be gained by proper regard for the tone colour. There were three classes of crooks. The first contained the crooks of low Bb, C and D, the second, those of Eb, E and F while the third included only the brilliant and high pitched crooks of G, A and high Bb. It is significant to notice that the importance of tone colour of the individual crook as demonstrated by Dauprat * had not been ignored by Meifred.

At the end of this book, only two pages were devoted to a discussion of the possibilities and advantages of the recently invented valve horn. Although he did not attempt even to suggest how the instrument was to be played he made it clear that the proper crook must be used on the new instrument.

His Méthode pour le Cor chromatique ou à pistons published in 1841 was the first great Tutor for the valve horn to be published in France. That the work, as well as Meifred's efforts to improve the valve horn, was appreciated at the time is evidenced by the following glowing report of each which was adopted by the Académie Royale des Beau-Arts.

" Meifred, a student of Dauprat, found the invention of Stöelzel excellent, and being fairly well versed in mathematics and mechanics, thought

* See pages 106-7 (present work).

that if he could adapt the principle of the valve horn to the hand horn, he could render a great service to art and composers. In 1826 he had a horn built in all keys by Labbaye, so that the tubes representing the factitious tones * could be lengthened or shortened at will. By this means it modified the temperament and regulated the accuracy of each tone. This invention was a complete success and in 1827 Meifred was awarded a silver medal at the Exhibition of Products and National Industry by a jury in which Dauprat and Baillot took part. A skilful maker, Antoine Halary, appreciated the value of the new system of Meifred and gave to the arrangement of the tubes the design and grace which they lacked **
-----.

" The work of Meifred was not limited to the improvement made on the instrument from Germany. He wished, by a book which he wrote, to make known the manner in which he has considered the mechanism of pistons applied to the hand horn. This Method, which is very clear and progressive, is made with art and discernment. M. Meifred has not taken away from the hand horn the appearance and character which gave it so much charm in spite of its imperfections, but by the modern use of pistons with which he deals in his Method; he restores to the horn the tones which it lacks, reestablishes the accuracy of each one, renders the dull notes sonorous while retaining those which are lightly stopped and of which the timbre is so agreeable, gives to the leading tone, in either the major or minor mode, the appearance which it has in the natural scale, and does not deprive the composer of the crooks each of which has a particular timbre and a special colour.

" The department of music which regards M. Meifred as the founder of the school of cor à pistons in France, has nothing but praise to give him, as much for the improvement made on the invention of Stœlzel as for the clarity and precision of his Method." 1.

With reference to improvements made upon the instrument from Germany, it appears that the Germans at

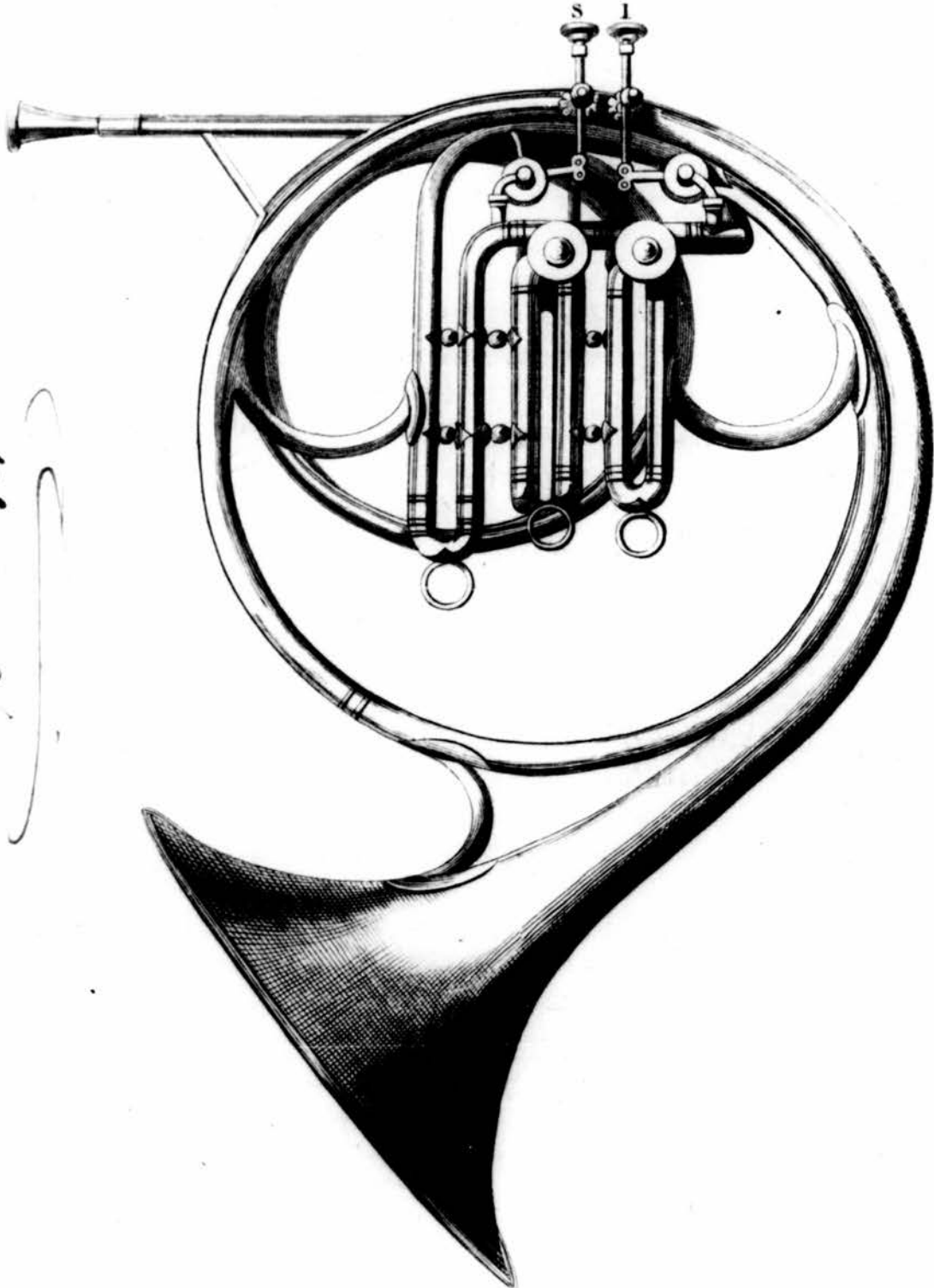
* i.e. the valve slides.

** See plate XXVI.

1. Meifred, J. Méthode pour le Cor chromatique ou Cor à pistons. p. I.

COR GEOMETRIQUE par Ant. Halary

Ma Méthode était si peu gravée que mes prévisions sur les perfectionnements à espérer pour le Cor à Pistons, se sont justifiés. L'Instrument dont vous le dessin et qui est dû à M^r A. Halary, est plus facile et détruit l'inconvénient de la répétition de l'Air.



M^r G. G. G.

this time had a different conception of the use of valves when applied to the horn, since, according to Meifred, they dispensed with various crooks and played the instrument in F.

" The application of the pistons to the hand horn had for its goal the elimination of the weaknesses of the instrument while respecting its special character. It is to this end that the crooks have been retained, each of them having a timbre, a colour that in the interest of composers it was essential not to destroy. This would happen if, in imitation of the German horn, all music was played on a single crook, which is that of F." 1.

There is every reason to believe that Dauprat and his excellent Tutor, even at this time (1841) exerted a great influence on horn playing in France and served to curb any ill-advised or hasty adoption of valves. Of the several references to Dauprat and his Method the following will serve to show the esteem in which he was held.

" If this improvement had existed at the time M. Dauprat published his Method, no doubt all that^{it} was necessary to know for putting the valve horn in use would have been found in it. It is then, only with the object of filling up a gap that I write the pages which follow, and I add that I consider the work of M. Dauprat, indispensable for those who study the cor à pistons, because once they know the principles of fingering and the resources which the new mechanism provides, they will make a judicious application of it to the excellent studies which are found in his Method and which will develop technique more quickly than by ordinary means." 2.

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1. Meifred, J. Méthode pour le Cor chromatique ou Cor à pistons, p. 3.
 2. Meifred, J. idem, p. 2.

It is important to note that Meifred has omitted all the customary preliminary instruction on tone production and allied subjects but refers the student to certain specific chapters in Dauprat's Method for such information. He explains his course of action by stating that the diverse articles (which cover these points) are completely developed and Dauprat leaves nothing to be added. He explains also that he could easily have made use as so many others have done, of ideas from Dauprat's book by disguising the wording of them, but he found it more just and convenient to indicate to his readers the source where they would have to be pursued. " It is to compel them, besides, to have in their library a work which all amateurs or artists playing the horn ought to possess. " 1.

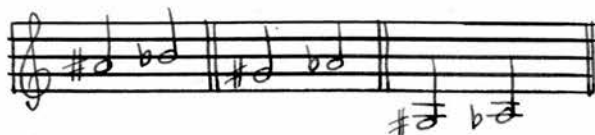
There had been, no doubt, a great amount of abuse of the new invention of pistons. Their application to the cornet had not always been successful and the situation was greatly aggravated owing to the fact that many non-musicians took up the playing of the instrument, which was imperfect from the standpoint of intonation. This circumstance alone had much to do with the odium attached to the valve horn. Meifred was fully conscious of this unfavourable attitude and careful to avoid the difficulty by preserving the good qualities of hand horn technique. In

1. Meifred, J. Méthode pour le Cor chromatique ou à pistons. p. 5.

explaining his policy in this connection he says:

" I have stated, in the chapter which serves as an introduction to this Method, that to eliminate all the stopped tones of the horn and replace them by the open tones, would do injury to the nature of the instrument and cause it to lose its special character which gives it an indefinable charm.

" There are also other difficulties which it is useful to point out. I wish to speak forthwith of the correctness of intonation, for evidently, if the instrument is tuned in any scale whatever, in such manner that the leading tone may be in tune, when this note, in a modulation is either tonic, dominant or any other degree of the scale, it will have lost its trueness of pitch. That is what happens continually with the cornet à pistons which has not, as the horn, the resources of the hand in the bell. It is deprived also of a powerful means of making the enharmonics, for the lips are often not sufficient for rendering noticeable the differences which exist between the following notes, and which are in a new surrounding:



etc., and finally, instead of the difficulty being diminished, it has been increased again by the handicap of fingering in certain rapid passages in which the hand plays an important rôle." 1.

That the above principles might be put in practice Meifred adopted a system which is entirely different from the present-day conception of the use of valves. In the first place, he divided the range of the horn into three octaves, namely: the middle, the lower and upper, and treated each as a separate entity. Secondly,

1. Meifred, J. Méthode pour le Cor chromatique ou à pistons. p. 4.

he adopted a rather curious nomenclature for the valves. Instead of simply numbering them first and second they were named superior (the one nearest the mouthpiece) designated by S and inferior identified by I or i and the two used in conjunction simply by i.^s If it became necessary to 'stop' the note in addition to either one or a combination of the two the sign ● was used under the note while the fingering was placed above it.

His first subdivision (i.e. the chromatic scale) of the middle octave was written thus:

The image shows two staves of handwritten musical notation. The first staff is a treble clef with a key signature of one sharp (F#). It contains a chromatic scale from G4 to G5. Notes are: G4 (fingering 1, stopping sign ●), A4 (fingering 2, stopping sign ●), B4 (fingering 3, stopping sign ●), C5 (fingering 4, stopping sign ●), D5 (fingering 2, stopping sign ●), E5 (fingering 1, stopping sign ●), F#5 (fingering 2, stopping sign ●), G5 (fingering 1, stopping sign ●). Above the staff, 's' is written above G4, A4, and B4; 'i' is written above C5, D5, and E5; 's' is written above F#5 and G5. The second staff is a treble clef with a key signature of one flat (Bb). It contains a chromatic scale from F4 to F5. Notes are: F4 (fingering 1, stopping sign ●), Gb4 (fingering 2, stopping sign ●), Ab4 (fingering 3, stopping sign ●), Bb4 (fingering 4, stopping sign ●), C5 (fingering 2, stopping sign ●), Db5 (fingering 1, stopping sign ●), Eb5 (fingering 2, stopping sign ●), F5 (fingering 1, stopping sign ●). Above the staff, 'i' is written above F4, Gb4, and Ab4; 's' is written above Bb4, C5, and Db5; 'i' is written above Eb5 and F5. A small '1.*' is written at the end of the second staff.

The usual scalic exercises in half and quarter notes followed but he suggested that the exercises be played also by 'stopping' the A and B instead of using the valves on these notes, which is merely a preparation for material to follow. The intonation of the leading tone or 'sensitive' tone of each note was considered a most important matter and consequently it was evidently thought better to play such notes lightly 'stopped' than to risk faulty intonation by

1. Meifred, J. Méthode pour le Cor chromatique ou à pistons. p. 10.

*Fingering and 'stopping' indications enclosed in brackets were not included in the original example. The use of the 'stopped' note a semitone below an open note had been demonstrated earlier in Meifred's Method. Fingerings in brackets have been added for the sake of clarity.

using the valves. Examples 1 and 2 below will serve to illustrate how the leading tone of each note of the scale could be played lightly 'stopped'.

Example 1.

Example 1 consists of two staves of music. The first staff is in 3/2 time and shows a scale starting on a middle C. Above the notes, there are 's' and 'i' markings with dashed lines, indicating 'stopped' and 'in' (finger) positions. Below the notes, there are circles with dots inside, some of which are enclosed in brackets. The second staff continues the scale, also with 's' and 'i' markings above and bracketed circles below.

Example 2.
Andante

Example 2 consists of three staves of music. The first staff is in 4/4 time and shows a scale starting on a middle C. Above the notes, there are 's' and 'i' markings with dashed lines, and some are enclosed in brackets. Below the notes, there are circles with dots inside, some enclosed in brackets. The second staff continues the scale, and the third staff continues it further. The notation includes various 's' and 'i' markings and bracketed circles throughout.

1. Meifred, J. Méthode pour le Cor chromatique ou à pistons. p. 9.

* Fingering and 'stopped' indications enclosed in brackets were not included in the original examples. See footnote p. 168.

Although the above method was advocated in the interest of good intonation there was also the purely musical effect which was always paramount in the minds of the artists. By the use of the hand in playing the half step combination a legato singing style, which is impossible by the use of valves alone, was achieved.

The lower octave was regarded in the same manner as the medium or middle, and with the same treatment of the leading tone as in example 1, page 169. The chromatic scale of the lower octave was played as follows:

The major scale of the upper octave was intended to be played as it is generally played today, but the

of the ascending chromatic scale was taken as indicated while the Ab descending was played

thus . The Ab plays fairly well in tune

1. Meifred, J. Méthode pour le Cor chromatique ou à pistons. p. 13.

* The zero placed under the note indicates that it is necessary to raise the pitch, either by pressure of the mouthpiece on the lips or by opening the bell.

with the 3 or first valve but in ascending Meifred preferred the ⁱ combination. Such practice was in keeping with his previous treatment of the leading tone of each note of the scale since in the preceding example 1, page 169 he made it clear that such notes were invariably to be taken lightly 'stopped'.

As further evidence of his feeling on the matter the following is an example where each leading tone is transformed enharmonically by means of another fingering and abandons at the same time the special timbre which characterizes it by taking that of the tonic, dominant or some other degree of the scale.

1. Meifred, J. Méthode pour le Cor chromatique ou à pistons. Part II, p. 42.

He concluded by remarking that this curious example should alone suffice to fill with astonishment and admiration the most moss-covered and routine-ridden, who are born enemies of all innovation.

It seems that at the time the Tutor was written the sourdine or mute was no longer used. In speaking of echo effects, Meifred remarked, "the hand, in this circumstance, replaces the old sourdine, today totally abandoned."¹ There is no doubt that at present there are times when mutes of a certain type must be used but it has always seemed strange that so much stress is placed upon the use of the mute by conductors when the hand, (if the art of using the hand for this purpose had not been so carelessly ignored by many teachers) could have produced a much better result musically.

Meifred's unerring judgment prompted him to reject the idea of the third piston on the horn. The mechanism was still a little crude and there was yet some obstruction in the tubing even with only two valves, but he felt that ultimately there would be improvements which would render the third valve feasible. In accordance with his belief he provided an elaborate table of tones for the horn with three

1. Meifred, J. Méthode pour le Cor chromatique ou à Pistons. Part II, p. 42.

1.
pistons.

In conclusion, it may be said that, although Meifred was not a prolific composer for the horn, a great debt of gratitude is due to him for his persistent and successful efforts to improve the valve horn. His influence lasted for about thirty years, but after his death the professorship of valve horn at the Conservatoire, which he filled with brilliant success, was allowed to lapse for many years. His ideas of playing the valve horn were thoroughly sound and the present writer believes they could be used to advantage even now. Unfortunately when valve horn playing was revived in France at the beginning of the present century it had lost much of its original charm because Méifred's ideas of playing it were almost ignored.

1. Meifred, J. Méthode pour le Cor chromatique ou à pistons. Part II, pp. 81-82.

URBIN

Owing to the successful attempt of Meifred to apply two valves to the hand horn in 1827, and to the already more or less satisfactory application of three valves to the cornet à pistons, it could be only a few years until the third valve would be added to the horn. However, its addition to the horn was a more complicated operation than in the case of the cornet. There was the consideration of the crooks which in range of key (from high C to Bb basso) covered more than an octave. Because of ^{the} additional length required for each of the three valve slides, ^{so} that reasonably just intonation might be secured for each succeeding lower key, a problem of considerable magnitude had to be solved.

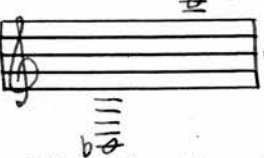
In 1844 Urbin,* a professor in the Gymnase Musicale Militaire and a former student of Dauprat, supervised the building of a cor à pistons with three valves. ^{1.} In ^{2.} 1852 he published a Méthode de cor à trois pistons ou cylindres which was the first complete Tutor, of any consequence, for the three valved horn, to appear in France. Kastner intimated (see reference 1 below) that this Tutor of one hundred and twenty-nine

* See appendix p. 227 for a brief account of his life and work.

1. Kastner, Georges. Revue Critique Méthode de cor à trois pistons ou cylindres. by Urbin. Gazette Musicale, 1854, p. 232.

2. The date of publication is given as 1854 by Constant Pierre in Le Conservatoire National de Musique et de Déclamation, p. 862.

pages was used in the Paris Conservatoire. There were few technical exercises but it contained a great amount of fairly good music in the form of horn duets. The chief importance of the work lies in its indication of the following interesting tendencies.

Urbin extended the lower register of the Cor alto. According to his reckoning the range for the Cor alto in E or F was . The importance of this

recommendation lies in the fact that it was one of the first attempts to unite the Cor alto and Cor basse (or first and second horn) in one instrument. Although the complete union did not take place until fifty years later, it was a beginning.

Since considerable difficulty was experienced in adjusting the valve slides to secure good intonation in the lower pitched crooks, Urbin recommended the use of only four crooks - those of E, F, A and Ab. His explanation as to how the limited number of crooks would function is as follows:

" The hand horn, restricted in its use in the orchestra to the natural harmonics, in order to produce the different scales, was obliged to have almost as many crooks as there were principal keys in different parts of any composition. To eliminate this inconvenience as well as to avoid the use of some of the lowest pitched crooks which were always difficult, we have kept but four - two of the high, A and Ab, and two of the medium,

1. Urbin. Methode de cor à trois pistons ou cylindres. p. 10.

F and E. Many tones of the last two crooks will remind one of the sombre colour of the low tones of the hand horn. The horn with the A crook played in the key of Bb makes the G crook unnecessary; an instrument equipped with the F crook played in the key of Bb will dispense with the use of the Eb crook. The crook of E used in the key of Bb will eliminate the need of the D crook." 1.

It may be recalled that Meifred was much concerned with tone colour and wished to preserve all the crooks. Yet, only ten years later Urbin shows a marked tendency to reduce the number. His plan for eliminating the various crooks was sound and practical since the transposition a full step downward was not difficult and would not cause the instrument, in the cases cited, to play in an awkward key. The scheme was one of the first attempts to reduce the number of crooks and to approach the German practice of that period of playing all music on a horn built in F.

Review of General Developments 1820-1864.

The years from 1820 to 1864 included not only the beginning and maturity of the French school of hand horn but also marked the appearance of what was at first regarded as an entirely new instrument, namely the valve horn. Since for a large portion of the period under discussion both instruments were used side by side, with each as a complement to the

1. Urbin. Méthode de cor à trois pistons ou cylindres. P. 7.

other, an examination in the present work of the music of the Royal Chapel, the Opera and the Symphony to determine the progress made in horn music was of necessity postponed until after a consideration of the invention of valves and the work of Meifred.

As has been stated, the Music of the Royal Chapel was re-established at the time of the Restoration of the Monarchy (1814 - 15) without a radical change of membership. The orchestra continued to function as a first class organization for some years and Berlioz remarked in his Memoirs that it was at its best in 1828 and 1829.¹ Judging from the illustrious personnel and leadership his appraisal of the orchestra was in all probability correct. Valentino was director and Baillet led the first violins. Duvernoy and Dauprat were still members of the Royal orchestra but by 1830 Jean Mengal had been added.² The horn section was composed of the three most renowned French performers of the nineteenth century and it is extremely doubtful whether a better combination could have been assembled in Europe. Because of the Revolution of 1830 the orchestra was dispersed but was later re-established in 1832 under Louis Philippe only to be disbanded anew by the Revolution of 1848. Dauprat served in the

1. Berlioz, H. Memoirs of Hector Berlioz (translated by Holmes), vol.II, p. 193.
 2. Castil-Blaze, Chapelle-Musique des Rois de France. p. 224.

musical organizations of this Monarch from 1832 to 1842.^{1.} and Gallay joined the chamber music ensemble of Louis Philippe in 1832.*

The Chapelle-Musique was organized again in 1853 under Napoleon III but was ended forever by the fall of the Emperor some years later. After 1830, owing to disturbing factors engendered by frequent upheavals in government, the orchestra, notwithstanding its still distinguished personnel, gradually deteriorated and did not figure prominently in the last years of its survival.

From the time of Gluck until 1820, the horn parts in operatic scores had shown steady and remarkable progress. The same was true in the period from 1820 to 1864 but the appearance of the valve horn tended to complicate matters by injecting elements of uncertainty and indecision. Owing to the usual prejudice against innovation (which has already been indicated) composers were slow to make use of the new invention in their scores. Some of the more progressive compromised the issue and in years immediately following 1835 used it not as a substitute for the hand horn but as an entirely new instrument. Later, under the pen of Wagner when more widely dispersed harmony for the horn came to be appreciated, the valve

1. Pierre, C. Le Conservatoire National de Musique et de Déclamation. p. 731.

* See appendix p. 222.

instruments were used to good advantage on the Cor basse parts. But the rôle played by Dauprat in his advocacy of the use of a combination of horns in different keys for avoiding difficulties as well as to enable composers to write more interesting horn music was not forgotten. An examination of some representative operatic works will bear out the above statements.

Any research pertaining to horn music of this period would certainly be incomplete without an examination of the operatic works of Rossini, who having played the horn in his youth, perhaps understood it better than any composer of his time. His scores were characterized by a new and effective melodic manner of writing for the instrument which in his later works called for an increasingly large number of 'stopped' notes. A rather novel employment of four Eb horns to play a diatonic passage in unison is to be found in the hunting scene Act II of Guillaume Tell. From 1820 onward the use of four horns seems to have been regarded as a necessity. Castil-Blaze related that in a performance of the above Opera, two extra horns were engaged for playing off stage so that the orchestra would have its four horns for accompaniment.^{1.}

Meyerbeer produced Robert le Diable in 1831.

1. Castil-Blaze. L'Académie Impériale de Musique. vol. II, p. 347.

While it had been customary during the years 1795 - 1820 to use two pairs of horns crooked in different keys, the main purpose of the arrangement was to keep a set in readiness for a sudden change of key rather than to use the four together. Meyerbeer scored for four horns many times throughout the above Opera but he used three different keys in the following combinations: 1 in G, 2 in E, and 1 in Bb basso; 1 in A, 2 in D, and 1 in F; 2 in C, 1 in Eb and 1 in E. Such a plan of writing was in accordance with the ideas of Dauprat and was sanctioned and utilized extensively in the operatic works of Berlioz.

The opera Zampa written by Hérolld in 1831, although an outstanding work of its time, did not contribute anything new to horn music. It was scored for four horns but did not manifest the growing tendency to use four instruments more frequently in complete and widely dispersed harmony.

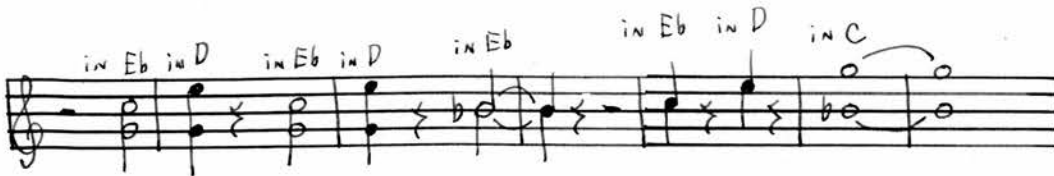
An important milestone was reached in 1835 when Haléyy's La Juive was produced in Paris. The score of his Opera definitely called for four horns, two of which were valved instruments. Castil-Blaze stated that two cors à pistons replaced the second pair of cors ordinaires in 1835 and that Meifred and Duvernoy^{1.} played the new instruments while the first pair perform-

1. Antoine François Duvernoy, who was born July 17, 1800, joined the orchestra of the Opera October 1, 1831 and played until October 31, 1864. Pierre, C. Le Conservatoire National de Musique et de Déclamation. p. 748.

1.
 ed their usual functions. Four horns were employed fairly consistently in the Opera but little use was made of the lower octave of the instrument except when cors à pistons were specified. Halévy still relied to a large extent upon two pairs of horns crooked in different keys but generally when the cors à pistons were called for they played a part which would have been either very difficult or difficult to play effectively on the hand horn. When he required horns on low notes he invariably scored for valved instruments. This practice served to focus attention on the artistic possibilities of a wider spacing of harmony and pointed the way toward more effective writing, which was achieved by Wagner in his later Operas.

Wagner's earlier operas Rienzi (1840), The Flying Dutchman (1841) and Tannhäuser (1845) used two valve horns and two hand horns as Halévy had done in La Juive, but in Lohengrin (1847-48) he adopted a system of scoring for horns which he had not used previously and did not use afterwards. In parts of the Opera numerous changes of key were indicated without sufficient time to change crooks. A typical example found on pages 383-4 (miniature score) is as follows.

1. Castil-Blaze. L'Académie Impériale de Musique. vol. II, p. 347.



His procedure has proved baffling to performers and historians alike but there is an explanation.^{1.} At the time Wagner was engaged in writing Lohengrin he held the position of Hofkapellmeister in Dresden. Among the members of his orchestra was an extremely able horn player named Joseph Randolphe Lewy, whom Wagner greatly admired and respected. Lewy was the composer of a series of exercises which were designed to make use of the new invention of valves and at the same time preserve the good qualities of the hand horn. The valves were simply regarded as a rapid and convenient means of changing the key of the instrument and such usage was in strict accordance with the original intention of the inventors. Thus a certain exercise might start in E which was simply the horn in F with the second valve depressed, then suddenly call for horn in D which could be realized at once by the operation of the third valve and by the same process an Eb horn was instantly made available by the depression of the first valve. The horn was not played in the same way in all countries at this time, so whilst the above manner of writing was

1. For an exhaustive enquiry into the matter see Musical Times, vol.63, September and October 1922, Studies on the Horn by W.F.H. Blandford. (The above explanation is based upon his article.)

foreign to French composers and consequently unfamiliar to exponents of the French school of horn, there is every reason to believe that Wagner was acting upon the advice of his horn player Lewy.

Turning to a consideration of the symphony orchestra, it must be stated at the outset that more progress was made in the horn music of operatic works than in the purely symphonic writing of the period. In addition there was an unfortunate tendency to delay the actual performance of works until many years after they were written. It was especially true of the Société des Concerts but the Société des jeunes artistes (which later produced the Concerts Populaires*) under the direction of Jules Pasdeloup, did much better in this respect.

Although Schubert's symphonies fared badly in Paris, his mature works composed shortly after 1820 deserve some attention^{here}. He was in no way influenced by the valve horn but in his Symphony in B Minor he wrote many notes which required 'stopping'. Generally speaking, he used as many 'stopped' notes

* See Elwart, A. Histoire des concerts populaires de musique classique, for a complete account of the series of concerts from October 27, 1861 until December 20, 1863.

as did Beethoven. Schubert in his last symphonies anticipated the practice of a later period in that horns were used to add richness and smoothness to woodwind passages especially in combination with bassoons. He also did much to separate horns and trumpets by using the latter with trombones.

Although Weber was primarily a composer of Opera, his overtures fared little better in the orchestras of Paris than did the symphonies of Schubert. There is no record of any of his compositions being played by the Conservatoire Orchestra until after 1864, but Padeloup in the Concerts Populaires played the overture to Oberon on October 27, 1861.¹ The overtures to his two most important operas, Der Freischütz and Oberon were written in 1820 and 1826 respectively but his conception of the use of horns also anticipated the procedure of later composers. In these compositions the horns were used for poetic value as well as to produce colour. The beautiful quartet in the introduction to Der Freischütz and the poetical opening of Oberon will at once convince the listener of Weber's love for and understanding of the instrument.

So far as the orchestral compositions of Mendelssohn are concerned, it may be said that he did

1. Elwart, A. Histoire des Concerts Populaires de Musique Classique. p. 29.

little to advance the cause of horn music. He adhered rather closely to classical forms and practices at a time when other composers were incorporating many new ideas in their orchestral works. While the Notturmo of his Midsummer Night's Dream is a masterpiece, he generally made less use of melodic possibilities than Weber but on the other hand used it in a more effective manner to unify the score.

The orchestral compositions of Robert Schumann did much to further the cause of the valve horn. He at first suggested the use of valve instruments by writing purely melodic parts for horns but later adopted *cors à pistons* when he specifically called for them in his scores. Through his active interest in the valve horn much progress was made in eliminating the old and time worn effects of the previous periods as well as those of his contemporaries.

When assessing the influence of Schumann's orchestral compositions on horn music, there is one outstanding composition which must not be overlooked. It is his Konzertstück for four solo horns in F. Owing to its great difficulty it is seldom heard today but nevertheless it is a very effective work and was in a way written to demonstrate the possibilities of an ensemble of four valve horns and orchestra.

The enquiry pertaining to the use of the horn in solo and woodwind groups from 1760 to 1795, indicated the regularity with which it was featured in orchestral

concerts. While in the period at present under consideration its appearance was much less frequent, it remained popular in the Symphonie Concerts of Paris. From 1861 to 1865 the horn was featured in woodwind ensembles on twelve different occasions but only once as a solo instrument when on November 17, 1861, Mohr* played a solo written by Gallay.^{1.} In the Concerts of the Conservatoire listed by Constant Pierre and covering the years 1821 to 1824, one horn trio, one quintet, one woodwind quartet, one horn quartet and one horn duo were performed.^{2.} After 1824 the Conservatoire orchestra concerned itself mainly with the production of operatic works, and other instruments fared little better in respect to solos and ensembles than did the horn.

Owing to the extent of progress made in writing horn music from 1820 to 1864, a summary of these developments will not be out of place.

1. When the hand horn was involved there was a tendency to use a greatly increased number of 'stopped' notes.
2. The operatic works of Weber demonstrated a new melodic use of the horn and the greater poetic possibilities of the instrument.
3. The valve horn was at first treated as a new instrument but in the latter part of the period there

* See appendix, page 227 for a brief account of Mohr.
 1. Elwart, A. Histoire des Concerts Populaires. p.32.
 2. Pierre, C. Les Conservatoire de Musique et de Déclamation. pp. 498-500.

was an attempt to substitute it for the hand horn.

4. Many operatic composers would have adopted the valve horn almost at once but, through fear of unpopularity, compromised by scoring for but two while retaining two hand horns.

5. Schumann, at an early date advocated the use of valve horns and did much to facilitate their adoption.

6. The orchestral composers were generally backward in adopting the valve horn and most of them continued to write only such parts as were playable on the hand horn.


THE PERIOD OF AMALGAMATION
1865 - 1900

Mohr - Garigue - Brémond

It may be recalled that between 1864 and 1868 both Dauprat and Gallay died, but it would be a mistake to suppose that the superb playing of these masters could be forgotten immediately after death. Many notable artists such as Baneux, Paquis and Mohr carried on the traditions of hand horn playing for some time afterwards.

Formidable as the efforts of Meifred and the suggested improvements of Urbin may appear, the hand horn held its own in competition even with ^a greatly improved valve horn. It is pertinent to recall that upon Meifred's retirement from the Conservatoire his class in valve horn was suppressed. Even as late as 1871 J. Mohr a teacher in the Conservatoire wrote an excellent and complete Method for the hand horn. As the work had great merit it seems relevant to point out some of its most important features.

1. At this time (1871) a careful distinction was made between first and second horn.

2. Some of the advanced technical exercises ^a reached an extreme degree of difficulty, but the first horn rarely touched  .

3. Studies for developing musicianship were not

Plate XXVII



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given until all technical work had been completed.

4. It was strictly a hand horn method with absolutely no reference to the valve horn.

However, owing to the increasing complexity of orchestral scores there was a growing feeling that the hand horn, despite the excellence of its players, was somewhat inadequate and that the orchestras of Paris were inferior to those in other cities. In 1845, Fétis had occasion to write

" The discovery of the effect of pistons was received with enthusiasm in Germany and Belgium, but France, almost always late in adopting new ideas, has shown little interest in it, and of all the instruments with pistons, adopted at first only the cornet, which soon fell into most ignoble degradation in the country taverns. It has been rehabilitated only by the marvellous talent of an artist such as Arban. In Paris, force of habit, prejudice, and certain special interests, which are encountered everywhere, have placed many serious obstacles in the way of improving the orchestra through the betterment of brass instruments. In Europe, India, America, in short everywhere except in Paris and in the provinces of France, the performance of orchestral music has made notable progress by the adoption of horns, trumpets, trombones with pistons and by substitution of the bass and contra-bass saxhorns for the ophicleide.

" In a prolonged stay which special circumstance has caused me to make lately in Paris, I have studied and compared the most renowned orchestras of this capital and have experienced great surprise in finding them inferior, in this respect, to all those of the large cities of Europe. The prejudice against the cor à pistons is so deep rooted that the most skilful artists have disdained this instrument. They are convinced that the tone of the cor à pistons is inferior to that of the hand horn, but if some

men of talent such as Mohr, Paquis* and Baneux would devote themselves to the study of this instrument they would soon have proof that their quality of tone had not lost any of its purity. Besides, it would be sufficient for them to hear the ^{Sax} Cors à pistons of the Conservatoire orchestra in Brussels to acquire the conviction that nowhere has the sonority of the horn more brilliance and purity. Finally, everyone knows that one cannot have a true Cor basse without the pistons, for by their combinations the instrument has gained a complete octave. Hand horn players object to the valve horn because they claim that the stopped notes of the Cor ordinaire have certain mysterious qualities, very useful for expression, but the objection is without foundation, for in place of a few stopped notes which are made with the hand on the Cor ordinaire, one obtains by the same process on the cor à pistons any note stopped in the entire range of the chromatic scale. The resistance, moreover, against the adoption of the Cor à pistons in the orchestra in Paris and in the provinces of France seems plain nonsense to me. It could be well founded; only if composers never wrote for these instruments, but that is not so. Meyerbeer, in several of his operas, notably in l'Africaine, makes constant use of the two Cors à pistons and writes other parts for the hand horn only for the sake of not going contrary to the prejudice of certain artists. Other composers in Germany followed his example." 1.

The foregoing paragraphs although written in 1865 give a fairly accurate description of the state of mind regarding the hand horn versus valve horn

* At least one of these men did not turn a deaf ear to the valve horn. In a letter written to the Gazette et Revue Musicale in 1862 concerning the International Exposition in London, F.J. Fétis states that M. Paquis, who most willingly lent the aid of his talent to the manufacturers by playing the horns placed on exhibition, after having played the excellent hand horns of M. Courtois, said that the quality of tone of the Cor à pistons made by the same firm was not inferior and did not have less distinction. (Gazette et Revue Musicale, letter dated October 8, 1862.)

1. Fétis, F.J. De la nécessité de substituer les nouveaux instruments d' Adolphe Sax aux anciens, dans les orchestres. Revue et Gazette Musicale. pp. 215-16, 1865.

which was to prevail in France for the next thirty or thirty-five years.

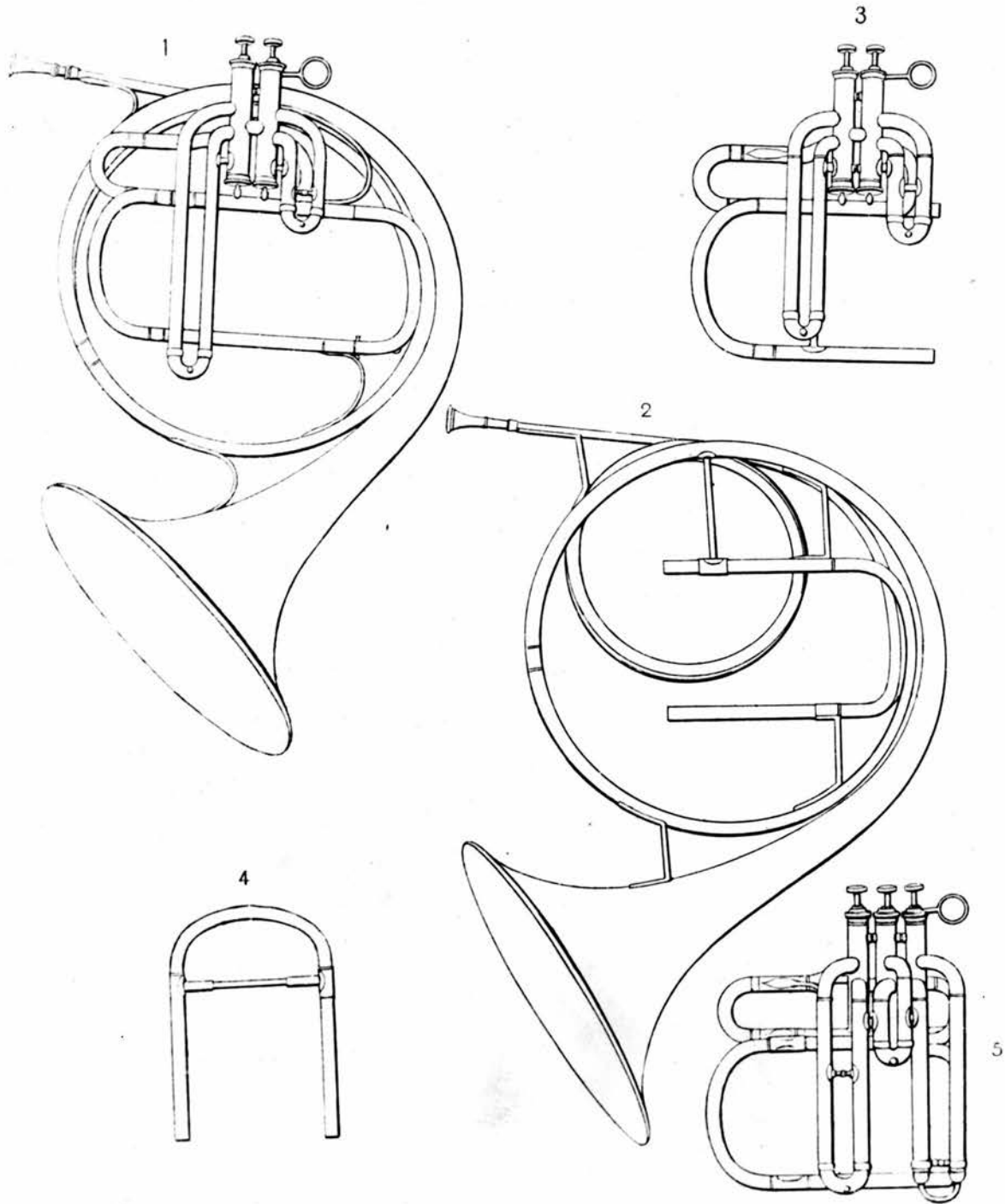
Notwithstanding the more-or less successful addition of the third valve to the horn by Urbin in 1844, judging from the numerous small Tutors written for the valve horn from 1850 to 1875, the instrument with two pistons seemed to be more favourably received. But in 1888 M. Henry Jean Garigue* wrote a very comprehensive Tutor for the horn entitled Grande Méthode de cor en Fa à deux et à trois pistons. The fact that the work was written for the horn in F shows a more decided trend toward the German practice of playing everything on the F crook.

Garigue's book contains a curious and interesting cut (see plate XXVIII) which is indicative of the changes which were taking place near the end of the nineteenth century. Although his Tutor was written for the Cor à pistons in F, he illustrated a combination hand horn and a two or three valved instrument. The mechanism (either two or three valves) could be detached easily and quickly. When the slide carrying the valves was removed, a plain tuning slide could be inserted in place of either type of valve device and the instrument would then function as a hand horn. Even in 1888 the hand horn was still being taught at the Paris Conservatoire but the two and three valved instruments

* See appendix, p. 228 for a short biography of Garigue.

CORS D'HARMONIE DE RAOUX

MILLEREAU, Breveté, Seul Fabricant



N° 1 COR à 2 PISTONS. — 2 COR SIMPLE ou NATUREL. — 3 COULISSE ou MÉCANIQUE MOBILE à 2 PISTONS *s'adaptant sur le Cor simple.*
4 COULISSE D'ACCORD du COR SIMPLE. — 5 COULISSE ou MÉCANIQUE MOBILE à 3 PISTONS *s'adaptant sur le Cor simple*

were rapidly coming into use in many orchestras.

Shortly after the publication of the above work, François Brémond* became Professor of hand horn at the Conservatoire. He was the last of a long line of distinguished musicians to occupy this position. Although essentially a hand horn player he did much to facilitate the change in France from the hand horn to the valve instrument through his adaptation of existing hand horn Methods to the special technical requirements of the Cor à pistons. The following account of these works will aid in evaluating the importance of his efforts.

Brémond's 252 Exercices pour le cor de Dauprat is simply a new edition of the second part of Dauprat's Method but revised in such a manner that the two types of horn (Cor alto and Cor basse) are united and treated as one instrument. He stated in the preface to the work " I have arranged these passages by bringing together the Cor alto and Cor basse so that each exercise can, as much as possible, play throughout the full range of the instrument. This has obliged me to make some changes in the passages or in their classification, but I have respected the style and the idea of the master."^{1.}

* See appendix page 228 for a biography of Brémond.
1. Brémond, François. 252 Exercices pour le cor de Dauprat, preface.



F. Brémond professeur de Cor.

2

Plate ~~XXIX~~

Brémond's books containing ^{taken from the Tutors} exercises of Mohr and Gallay* were compiled primarily to achieve the same result as the preceding work, but in the case of the extracts from Gallay's Tutor there was ^a definite attempt to make the work more useful to the player of the cor à pistons by rewriting many of the exercises in other keys besides that of C. Furthermore as there was, naturally, a dearth of suitable exercises for the lower octave of the horn, Brémond added others to remedy the defect.

In regard to his Exercices journaliers, Brémond stated that it was not a Method. However he did discuss one old problem and in addition advocated some new ideas. Heretofore, the manner of holding the horn was considered an individual matter but Brémond attempted to settle the controversy for all time.

" An objection, relative to the holding of the instrument seems desirable at this time. Tutors in general advise holding it with the left hand. Dauprat spoke wisely on the subject: 'Some persons hold the horn with the right hand and most of the foreign virtuosi whom we have seen and heard in Paris hold it thus. So it is not a mistake, the manner of holding the horn being quite arbitrary.'

" But it was then only a question of the hand horn. The adoption and use of the valve horn has ended this indecision. As all the other instruments with pistons, it ought to be held by the right hand, on which rests the operation of the pistons." 1.

Logical as the reasons given above appear to be,

* See Appendix, pp. 228 and 229.

1. Brémond, François. Exercices journaliers pour cor à pistons. p. 1.

his suggestions for holding the instrument were not accepted although a few manufacturers in rather recent times produced valved horns on which the valve mechanism could be reversed, thus making either a right or left handed instrument. Since the majority of the great virtuosi held the horn with the left hand, the force of the older custom has prevailed and rightly or wrongly the present manner of holding it is firmly established.

As in his works already considered, Brémond made it quite clear that one of the principal purposes of his Exercices journaliers was to unite the range of Cor alto and Cor basse so that the complete compass of both might be played by a single executant.

" Modern orchestration obliges horn players to practise the complete range of the instrument. The difference formerly observed between the Cor alto and Cor basse is not recognized in the following exercises and the student can practise all the registers with equal ease.

" On the other hand, since the resources of the cor à pistons permit the composer to write the orchestral horn parts as the 'cello and bassoon, the general range of the instrument has been completed chromatically as well as its low octave." 1.

An entirely new development in horn construction appeared about 1900. This was the invention of the third ascending valve,* which evidently M.Brémond

1. Brémond, François. Exercices journaliers pour cor à pistons. p.1.

* See plate XXX for complete fingering chart for this type of instrument.

TABLATURE POUR COR D'HARMONIE A TROIS

Les notes réelles pour chaque Piston, sont marquées en rondes; les notes indiquent les

A Vide
(Sans le secours d'aucun piston correspondant du ton de Fa du cor simple)

1^{er} Piston
(descendant d'un ton - Ton de Mi b)

2^{ème} Piston
(descendant d'un demi-ton - Ton de Mi)

1^{er} et 2^{ème} Pistons réunis
(Ton de Ré)

3^{ème} Piston
(Ton de Sol)

2^{ème} et 3^{ème} Pistons réunis
(Ton de Sol b)

GAMME

(*) Le 0, indique les notes à vide; le chiffre 1 indique le premier piston qui s'abaisse avec l'index; le chiffre 2 indique

On remarquera qu'avec le système ascendant, il ne peut y avoir de doigté dit de Fourche, le 1^{er} piston annulant l'action du 3^{ème} et vice versa. Néanmoins, on peut obtenir avec les 1^{er} et 3^{ème} pistons réunis, toutes les notes réelles ou factices qui se font à vide. Il en est de même pour les doigtés des trois pistons réunis, avec lesquels on obtient les

PISTONS, AVEC LE TROISIEME ASCENDANT D'UN TON

notes factices que l'on peut obtenir avec le piston correspondant au ton naturel du Cor simple.

CHROMATIQUE

peu usités.

le deuxième piston qui s'abaisse avec le médium; le chiffre 3 indique le troisième piston qui s'abaisse avec l'annulaire.

mêmes résultats qu'avec le 2^{ème} piston seul. Il faut encore dire que seul, le mi b grave n'existe pas dans l'instrument. Il ne peut se faire sans le secours de la main du pavillon, quelle bouche alors à moitié, mais les nombreuses facilités de doigtés de ce système compensent largement cette lacune.

helped to develop according to what he says in his

Exercices journaliers:

" May we be permitted to thank and to congratulate the firm of Schoenaers - Millereau who, at our suggestion, and due to the serious and sustained research which we have made in collaboration, found how to invent a model of cor à pistons equipped with the third piston ascending or descending at will, on the same instrument. Let us add that the sonority, the intonation and the ease of tone production are absolutely remarkable."¹.

The utility of this invention is again a matter to be judged according to personal preference. While it was and is widely used in France it is little used in Great Britain. In the United States a similar instrument is manufactured but its use is limited. An interesting sidelight on its discovery was written in 1922.

" The idea of the third piston ascending is due to Jules Halary, fils, although the principle of the ascending piston had first been applied to the cornet by an Englishman, John Shaw, and was known under the name of transverse spring slide. It is noteworthy that in spite of its incontestable advantages to the first and second horn, the third ascending piston is but little known outside of France." ².

It was the present writer's good fortune to have an opportunity to confer at length with a former student* of Brémond and some very interesting facts were revealed. As shown above, Brémond advocated

1. Brémond, François. Exercices journaliers pour cor à pistons. p. 3.

2. Lambert, Emile. Méthode complète et progressive de Cor chromatique. p.1.

* For the personal information pertaining to Brémond the writer is indebted to Mr. R. Morley-Pegge of London.

holding and fingering the cor à pistons with the right hand. He practised what he himself taught and played it right handed. He was essentially a hand horn player, but owned a very excellent Raoux horn equipped with valves made by Besson. With it he used five crooks and also a double set of tuning slides for the valves. His first efforts at reintroducing the valve horn in the Conservatoire were in 1898 when he organized an informal class in valve horn which met weekly. He had certain definite personal ideas concerning horn playing so he never smoked, and did not eat fried potatoes nor salads because they made his lips greasy.

Brémont was a strong advocate of the technical drill and the books of instruction which he produced and edited were most certainly aimed in that direction, especially his Exercices journaliers. Yet along with his rather severe technical demands he was most particular about style - in short, he was in all respects a superior teacher.

Review of General Developments 1865-1900.

By 1865 the French school of hand horn had reached the zenith of its development. It did not begin to decline immediately upon arriving at maturity but there was a period of several years after 1865 when the progress remained stationary and its future uncertain. If we examine the music which was played

by the orchestra of the Conservatoire during the last thirty-five years of the nineteenth century, the reason for its static condition becomes obvious.

1. According to the concerts listed by Constant Pierre (and these contained excerpts from operas as well as symphonic compositions) the works by composers of the previous period were about all that were heard. The names which appeared on four typical Conservatoire concerts during these years are as follows:

May 3, 1874

Haydn (symphony); Spontini (operatic air); Mozart (vocal); Mendelssohn (instrumental); Rossini (vocal-sacred); Cherubini (operatic air); Weber (overture).

May 1, 1881

Mendelssohn (symphony); Mozart (overture); Gluck (excerpt from opera); Auber (chorus from opera and air); Mendelssohn (cello and piano); Beethoven (string trio); Spontini (scene from opera); Mozart (operatic air); Rossini (act of opera).

April 1885

Haydn (oratorio); Beethoven (string quartet); Weber (overture and clarinet solo); Halévy (operatic air).

May 1898

Mendelssohn (overture); Lully (chorus from opera); Rameau (vocal); Mozart (quintet); Schumann (quintet and songs); Brahms (Requiem); Beethoven (symphony); Bach (concerto); Gounod (operatic chorus).²

The above programmes were representative of the type of music (both operatic and orchestral) presented by the Conservatoire from 1865 until the end of the century. The absence of the names of contemporary composers signifies a certain complacency in French

1. Pierre, C. Le Conservatoire National de Musique et de Déclamation. pp. 507-510.

2. idem.

musical organizations and a tendency to look backward rather than forward. In all the programmes listed by Constant Pierre^{1.} the complete lack of any works by Wagner^{2.} is noteworthy. Although in his preparatory note to Tristan and Isolde he declared himself in favour of adopting valve instruments, his ideas on the matter could have had little influence on French musicians.

However, the name of Brahms appeared on the May concert of 1898. It can hardly be argued that he urged the adoption of the valve horn since he never completely abandoned his earlier practice of writing from the standpoint of the hand horn. His symphonies in C Minor and D Major contain perhaps the greatest melodies ever written for the horn, and the music for that instrument certainly did not suffer as a result of his initial procedure since the melodies in question are essentially hand horn music. In Brahms' treatment of horns it is important to note that his music represented a blending of the hand and valve horn rather than an ill-advised and hasty endorsement of the new instrument.

Tchaikovsky's music was not ~~unknown~~ in Paris since he made journeys there to performances of his

1. Pierre, C. Le Conservatoire National de Musique et de Déclamation. pp. 507-510.

2. Elwart, A. Histoire des Concerts Populaires de Musique Classique, p. 53, indicated that the March with Chorus from Tannhäuser was performed by Padeloup, May 10, 1862.

works. He, as other composers of the last quarter of the nineteenth century, exhibited a growing tendency to write extended solos for valve horn in his symphonic music. An excellent example of this type of writing will be found in the slow movement of his E Minor Symphony.

Cesar Franck's Symphony in D Minor, which appeared in 1889, was scored for four valve horns in F. The convenience of playing the parts on vastly improved instruments, and the resonance of the well spaced harmony did not escape the notice of the French musicians. Other contemporary composers adopted the plan of writing and the sentiment in favour of the valve horn was cumulative.

It must not be supposed that the transition to valve horn was sudden and violent. For a period of about twenty-five or thirty years previous to 1900 the change had been taking place. The amalgamation of the two instruments (Cor alto and Cor basse) into one which comprised the complete range of each was due, in no small way, to the efforts of Brémond. Practically all works which he produced or edited were aimed towards bringing about this union. Although nearly all the music of his didactic works except his Daily Exercises was composed by other teachers, Brémond rendered a great service by arranging the older works so that their exercises could be used to

advantage for the valve horn. Finally in 1902 he re-established a regular class in valve horn at the Conservatoire. Since then it has remained a standard instrument.

In conclusion, it seems advisable to point out that the use of the hand horn in the orchestras of France until the late date of 1900 was not necessarily a sign that they were backward. The hand horn was retained because its players were excellent musicians and could produce satisfactory results. By 1900 the restricted range of the Cor mixte had completely vanished, but the inclination to play all music on the F crook has remained. The present writer re-asserts that the uses of the several crooks produced a desirable variety of tone colour and believes that the tendency to limit the horn to the key of F was unfortunate. However, a decided preference for a single timbre of good quality rather than for a variety of tone qualities seems to have developed after the death of Dauprat. The last century saw the gradual transformation of the Cor de chasse to a highly developed valve horn and every major improvement, with the exception of the double horn, was achieved by French artists and craftsmen during the nineteenth century.

APPENDIX

JOHANN WENZEL STICH
(PUNTO)

" The eventful life of this extraordinary virtuoso, whose true name was Johann Wenzel Stich, resembles a novel. He was born in 1747¹ in Zchuzicz, near Tschaslau, in Bohemia an estate belonging to the Count of Thun, of whom Punto was a slave.

" When quite young, he showed a fortunate aptitude for music and learned to play the violin and horn which became his favorite instrument. He was taught to play the horn by Joseph Matiegka, a renowned horn player in Prague.

" Charmed by the progress of his subject, the Count of Thun sent him to Munich to study under the direction of Ssindel'arz, another Bohemian horn virtuoso. Finally, young Stich completed his studies in Dresden under the tutelage of the celebrated horn player Hampel " the inventor of stopped notes and of the "Inventions Horn."

" His studies completed, he returned home to his master, the Count of Thun who attached Stich to his service. But what would this service of a slave mean to the lordly court of the Count of Thun, absolute master of the life and property of his slaves? It is quite possible that the young artist, becoming ambitious, aspired to break away from the cruel yoke which weighed heavily upon him. Conscious of his superiority and of his dignity as a man and artist, he wished to abandon a position which was becoming unbearable.

" By connivance with some other musicians of the Count's Chapel, Stich took to flight. Furious at this, the Count of Thun rushed some emissaries in pursuit of the fugitives and directed them to seize, above all, Stich with whom he was most concerned. In case they could not seize his person, an order was given to them to break, at least, his front teeth so that he could no longer play the horn.

1. Fétis, F.J. Biographie Universelle des Musiciens. vol.VIII, p. 136 gives the date of birth as 1748.
Morley²Pegge, R. The Evolution of the Modern French Horn from 1750 to the Present Day, p. 38 gives date of birth as C. 1754.
Grove's Dictionary of Music and Musicians as C. 1755.
London, 1911 Edition.

" Fortunately Stich made his escape to the police. After becoming free, he took care to Italianize his name of Stich, which in German signifies point, to Punto and his first name Johann to that of Giovanni.

"Traversing successively Germany , Italy, Spain, the Low Countries and England he was heard in numerous concerts. Everywhere his talent excited as much astonishment as pleasure and all these countries declared him to be without rival. In the year 1778 he was in Paris where Mozart was found and became acquainted with the young master immediately upon arrival. -----

" In 1781 Punto returned to Germany where he accepted a music position in the Chapel of the Prince Bishop of Würzbourg, but he did not occupy this place very long. The following year (1782) he returned to Paris to accept a position which was offered to him by the Count d'Artois (since then Charles X) who of all the instruments liked only the horn. A pension for life was granted to this artist for holding a position which involved little or no responsibility. He obtained a leave in 1787 and again visited Germany, (the banks of the Rhine) passing through Nancy, Metz, Trèves and Coblenze.

" After an absence of approximately two years he arrived in Paris about the first of August 1789. At that time he was informed of the beginning of the Revolution and the departure of his protector the Count d'Artois! A man, such as Punto, who had been a slave and had suffered all the insults attached to this humiliating and degrading situation could not fail to declare himself a resolute and an enthusiastic partisan of the new ideas. -----

" From 1789 to 1799 Punto remained in Paris and during the Reign of Terror, thanks to his outstanding ability as a violinist he became director of the Orchestra in the Théâtre des Variétés. -----

" In 1799 Punto definitely left the France that he would never see again. On returning to Germany he stopped in Munich where he gave some concerts but finally reached Vienna in 1800. In this city Punto made the acquaintance of Beethoven then thirty years of age and in all the fullness of his bewitching talent as a pianist. Beethoven, not only enthused by the ability of Punto but also fascinated by the captivating account of the exciting career of the celebrated virtuoso, composed the Sonata in F major for horn and piano, Op.17, for him. They played it together in a concert given by Punto at the Burgtheater the second of April 1800.

" In 1801, Punto, after an absence of thirty³ three years, returned to Prague where, in the Théâtre National, he gave a concert in which his prodigious cleveness was admired by all listeners. In company with the celebrated composer Dussek, he gave a concert in Tschaslau, the city of his birth, the 16th of September 1802. Among the pieces on the program was the Sonata of Beethoven.

" Returning to Prague, Punto arranged to return to Paris, but he became ill and died February 16, 1803. A magnificent funeral, at which the Requiem Mass of Mozart was sung, was arranged for him by his compatriots." 1.

" Jean Wenzel Stich, known under the name of Punto, the most celebrated of horn players, was born in 1748, in Zchuzicz (near Czaslau) in Bohemia, an estate belonging to the Count of Thun. After Punto had learned the principles of music and singing, the Count took him into his service and Joseph Matiegka, a renowned horn player in Prague became his first teacher of horn. Then he was sent to Munich to study under the direction of Ssindel'arz, another horn virtuoso born in Bohemia. Finally Stich completed his studies at Dresden with lessons under Hampel, and under his compatriot Haudek with whom he lived for several years. His studies terminated, Stich returned to his protector the Count of Thun and was attached to his service for three years; but the previous conception of the renown which he could acquire rendering this position insupportable to him, he withdrew from Prague in secret and travelled through Germany and Hungary, then Italy (where he took the name of Punto), Spain, England, the Low Countries and France. He was in Paris in 1778. Everywhere his talent excited as much astonishment as pleasure, and all the countries declared him without rival. My father who heard him in 1780 has told me that one cannot imagine a tone more beautiful than his, a greater certainty of attack, a manner of singing more touching, nor more precision in the rapid passages. He played a horn of silver as he found the timbre of it more pure and penetrating -

1. Kling, H. Bulletin Français de la Société Internationale de Musique (section de Paris) Ancien Mercure Musical. Ann.4, Sept.-Dec. 1908, article "Giovanni Punto, célèbre corniste (1748-1803), pp.1066 et seq.

a prejudice shared by the acousticians themselves. It has not been known so far whether the timbre is given, on the one hand, by the proportions of the column of air contained in the tube of the instrument or, on the other hand, by the manner of vibrating this column vertically or laterally by means of the breath, by mouthpieces of diverse sizes, by the lips, etc.

" On returning to Germany near the beginning of 1781, Punto received certain proposals from Prince Bishop of Würzburg, and accepted a place among his musicians, but soon offers more advantageous were made to him in the name of Count d'Artois (later Charles X), who, of all instruments and all music, liked only the horn. A pension for life was guaranteed to the artist as a kind of sinecure, of which he took possession in 1782. In 1787 he obtained leave of absence and visited the Rhineland, passing through Nancy, Metz, Trèves and Coblenze. He stayed some time in the latter two cities. After an absence of about two years he arrived in Paris about the first of August 1789, when at the same time he learned of the first events of the French Revolution and the departure of the Count d'Artois. He now remained in the city and published several works, and thanks to the fairly distinguished talent which he possessed for the violin he found employment in the orchestra of the Théâtre des Variétés, during the Reign of Terror.¹ In 1799 he left Paris to return to Germany, visited Munich in the following year, and made a vivid impression in the concerts which were given in Vienna. Beethoven, moved to enthusiasm by the beauty of his playing, wrote for him a sonata for piano and horn, Opus 17.

" After thirty-three years of absence, Punto arrived in Prague, and gave there, in 1801, a recital in the Théâtre National where his prodigious skill was admired by all listeners. In 1802 Dussek arrived in Prague to perform. The two celebrated artists were soon joined in friendship. They went together to give a recital in Czaslau on the sixteenth of September the same year. One of the pieces which they played was the Horn Sonata of Beethoven. Returning to Prague, Punto arranged to go back to Paris; but he was stricken with an illness which caused his death on the sixteenth of February 1803, after five months of suffering. A magnificent funeral was given by his compatriots."²

1. For a more complete account of his activities during the years 1789 to 1799 and other interesting detail see "Bulletin Français de la S.I.M." Dec. 1908, pp. 1066-1082, "Giovanni Punto" by H. Kling.

2. Fétis, F.J. Biographie Universelle des Musiciens, Vol. VIII, p. 136.

RUDOLPHE

" Rodolphe or rather Rudolphe (Jean Joseph), born at Strasbourg October 14, 1730, received his first music lessons from his father, and learned to play the violin and the horn at the age of seven. Already very skilful on the latter instrument before having reached his sixteenth year, he went to Paris and continued the study of the violin under the direction of Leclair. Later he was attached to the orchestras of Bordeaux, Montpellier and of several other cities in central France in the capacity of first violin. He entered the service of the Duke of Parma around 1754. Traetta, who was then director of music for the Prince, wrote for Rudolphe the first accompaniment of horn in an air sung by Petraglia. The same composer taught him the principles of harmony and counterpoint. In 1760 Rudolphe left the band of the Duke of Parma for that of the Duke of Würtemberg in Stuttgart. Jomelli was in the city. He consented to complete the instruction of this virtuoso. It was at Stuttgart that Rudolphe made his first attempts at composition by writing the music for several ballets ----- . In 1763 he returned to Paris and joined the musical establishment of the Prince of Conti. Two years later he was attached to the orchestra of the Opera and it was then in an air (Amour, sous ce riant ombrage by Boyer) sung by Legros that he was heard for the first time at the theatre in an accompaniment of horn concertante. Admitted in 1770 to the chamber music of the king, he entered the Royal Chapel four years afterward. About this time he proposed to the Minister Amelot the plan of a school of music which M.de Breteuil realized through the influence of Gossec in 1784. Rudolphe was attached to it in the capacity of Professor of Harmony. It was for this school that he wrote the Solfège and the Traité d'Accompagnement. ----- .

" The Revolution of 1789 caused him to lose most of his positions and pensions. In compensation, he obtained nomination as Professor of Solfège in the Paris Conservatoire in the month of October 1799. Three years later he had to ask for retirement because of illness; but Sarrette, Director of the Conservatoire, obtained for him, from the first consul, a pension of twelve hundred francs. Rudolphe died in Paris, the 18th of August 1812 at the age of almost eighty-two years.

" Rudolphe made his first essays in the field of composition by writing the music of several ballets for Noverre, particularly the following: Médée et Jason, ballet héroïque.

Psyché, idem.
 La Mort d'Hercule, idem.
 Armide, idem.

and " made himself known in Paris as a composer by the following works:

Le Mariage, par capitulation, Opéra Comique, in one act at the Comédie Italienne, in 1764 ----.

L'aveugle de Palmyre, at the same theatre in 1767.

Ismenor, for the marriage of the Count d'Artois at Versailles and at the Opéra in 1773.

First and Second concertos for the horn. Paris, Sieber, Bailleux.

Easy fanfares for two horns. Paris, Sieber.

Twenty-four fanfares for three horns. Paris Bailleux.

Duos for two violins, first, second and third books. *ibid.*

Etude for the same instrument, *ibid.*

Etude, composed of thirty pieces of different kinds for the violin, for beginners. Paris Pleyel. "1.

CHARLES TÜRRSCHMIEDT

" Charles Türrschmiedt, a horn virtuoso, was born at Wallerstein, February 24, 1753. Bound by friendship with Palsa, another distinguished horn player, Türrschmiedt played second horn and the two, each in his nineteenth year, travelled together to perform in foreign countries. One can see from the accounts of Palsa which were the principal events of the lives of these two artists. Türrschmiedt joined the Chapel Band of the King of Prussia in 1785, but died in Berlin November 1, 1797, surviving his friend (Palsa) by about five years. He remained in the service of the King of Prussia until the end of his life and was the second horn of Lebrun who had succeeded Palsa. Türrschmiedt and Palsa published two collections of duos for two horns at the publishing house of Sieber in Paris. Türrschmiedt published "Fifty duos for two Horns" in Berlin (1795) under his own name. This artist had a son born in Paris October 20, 1776 who was a student of his father and who after his father's death received some lessons from the virtuoso Lebrun. 2.

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1. Fétis, F.J. Biographie Universelle des Musiciens, vol.VII, p. 287. Second edition.
 2. Fétis, F.J. idem, Vol VIII, p.275.

JEAN PALSA

" Jean Palsa, virtuoso on the horn was born in Jermeritz, Bohemia, June 20, 1752. He was only nineteen years of age when he arrived in Paris with Türschmiedt, who played the part of second horn in their duets. After having heard them in the 'Concert Spirituel,' the Prince of Guémené took them into his service. In this city they published two sets of duos for two horns. In 1783 the two artists returned to Germany and entered the Chapel Band of the landgrave of Hesse-Cassel. Two years later, they made a journey to London where they excited general admiration. Returning to Cassel, they remained until the death of the Prince. In 1786, both entered the service of the King of Prussia. Palsa died of a lung disorder January 24, 1792 at the age of thirty-eight. This distinguished artist with Türschmiedt,* published a third book of duets for two horns in Berlin at Groebenschütz and Seiler. The talent of Palsa consisted especially of a beautiful manner of causing his instrument to sing." 1.

JOSEPH RAOUX

" (Joseph) Raoux, maker of brass instruments and descending from a family in which the manufacture of instruments had been carried on for almost a century, was one of the first artists who perfected a system for the construction of horns. He made a horn of silver for Punto in 1778 and a similar instrument for Türschmiedt in 1781. The latter frequently pronounced Raoux to be the most skilful man in his profession that he had seen.

" The sons of this artist succeeded him in the manufacture of horns, trumpets and other brass instruments. The elder, a student of Dauprat on horn, has played second horn in the orchestra of the Théâtre Italien since 1822. About 1856² the Raoux brothers sold their establishment and retired." 3.

* The present writer has reproduced a copy of this work which was published by Türschmiedt.

1. Fétis, F.J. Biographie Universelle des Musiciens vol. 6. p. 438.

2. Morley-Pegge, R. in The Evolution of the Modern French Horn from 1750 to the Present Day, p. 42 gives the date as 1858 at which time the business was sold to J.C. Labbaye.

3. Fétis, F.J. Biographie Universelle des Musiciens vol. 7, p. 182.

DOMNICH

" Henry Domnich, son of a musician of the Elector of Bavaria, was born in Würzburg about 1761.¹ He cultivated music from his infancy and was especially occupied with the study of ^{the} horn, on which he made such rapid progress that at the age of ² twelve years he was admitted to the electoral chapel. From there he went to Mayence, to the service of the Count of Oelz, a great amateur in music.³ Finally he came to Paris, where he was very fortunate to receive some lessons from Punto. At the formation of the Conservatoire, Domnich was included in the number of professors and showed himself worthy of this distinction by the excellence of the students whom he trained and supplied to the orchestras of Paris and France.

" We are indebted to him for the Méthode de Premier et Second Cor, which was used in the Conservatoire (Paris 1805, in-fol.). It was for a long time the best Tutor available in France, and has not been replaced advantageously except by that of Dauprat. He has published

1. Three concertos for Horn with orchestral accompaniment. Ozi, Paris.
2. Symphony Concertante for two horns. *ibid.*
3. Two collections of romances, with piano accompaniment. Opus 4 and 5. (Some of the romances are charming and have had exceptional success.)

" Domnich had two brothers, Jacques and Arnold, both virtuosi on the horn. The first brother, who was the eldest, went to America and was living in Philadelphia in 1806; the second, younger than himself, was, in 1805, in the service of the Duke of Saxe-Meningen." 4.

" Henri Domnich died in Paris 1844." 5.

1. Pierre, Constant. Le Conservatoire National de Musique et de Déclamation. p. 442. The date of birth is given as March 13, 1767.

2. *Idem*, p. 442. Member of the orchestra of the Opera from 1787-1791.

3. Carse, A. The Orchestra from Beethoven to Berlioz. p. 67. Domnich was also a member of Napoleon's Chapel Orchestra.

4. Fétis, F.J. Biographie Universelle des Musiciens. vol. III, p. 36.

5. Carse, A. *Idem*, p. 67. the dates of birth and death of Domnich are given as 1760 - 1844 respectively.

DUVERNOY

" Frédéric Duvernoy or Duvernois was born at Monbéliard (Upper Rhine) October 15, 1771 according to the Dictionary of Choron and Fayolle, but the registers of the Opéra give October 16, 1756,¹ which is more likely, for Duvernoy performed a horn concerto in the Concert Spirituel, August 6, 1788. He devoted himself, without a master, to the study of the horn and to composition. In 1788 he entered the orchestra of the Comédie-Italienne. Nine years ² after, he was admitted to the orchestra of the Opéra, and in 1801, was chosen to play the solos. In 1816 he left it with a retiring pension. Appointed professor at the Conservatoire de Musique, at the time of its formation, he held this position until the suppression of the school in 1815.³

" Duvernoy was also attached to the chapel and to the private band of the Emperor Napoleon Bonaparte who admired his talent which was of a special nature. Satisfied with acquiring a beautiful tone and perfect execution, Duvernoy limited the range of his instrument to a small number of notes which were included in the first and second horn, called by Dauprat Cor alto and Cor basse. This special classification which Duvernoy taught in the Conservatoire was the result of the mixture which he called Cor mixte. Whatever might be the perfection of his playing, a kind of monotony which did much harm to the effect he wished to produce, was the result of the few notes which he employed. As to his compositions, the melodies in them are common, rapid passages are inelegant and the accompaniments are poor. They have already fallen into complete oblivion. His compositions consisted of twelve concertos, three quintets for horn, two violins, viola and cello, some trios for horn, violin and cello, three collections of duos for two horns, several books of sonatas and studies, some solos, some duos for piano and horn and finally a Method for Cor mixte. All these works have been printed in Paris and Germany. Duvernoy died in Paris, July 19, 1838." ⁴

1. Pierre, C. Le Conservatoire National de Musique et de Déclamation. p.443. Date of birth October 16, 1765.

2. According to this information he was admitted to the orchestra of the Opera in 1797. Constant Pierre, in Le Conservatoire National de Musique etc. p.443 gives his period of service in the Opera as September 22, 1796 to July 1, 1817.

3. Idem, p. 443. Date of dismissal given as January 1, 1816.

4. Fétis, F.J. Biographie Universelle des Musiciens vol.III, p. 100.

KENN

" P. Kenn, professor of horn, was born in Germany about the middle of the eighteenth century.¹ He went to Paris in 1782 and entered the Opera the following year,² to play second horn. When the band of the National Guard of Paris was organized in 1791, Kenn entered it as did many other distinguished artists, and was also included in the number of professors of the Conservatoire of Paris, at the time when the school was established. But a considerable reform of its professors having been made in 1802, Henry Domnich and Frédéric Duvernoy were alone retained to teach horn and Kenn was dismissed. About the end of 1808, he retired from the orchestra of the Opera³ with a pension, and had for a successor his student Dauprat. Kenn was one of the best Cors basses in France. He published:

1. Mixed duos of airs for two horns. OP.1.
Seiber, Paris.
2. Collection of short airs for two horns. Op.2.
Michel Ozy, Paris.
3. Collection of airs arranged for three horns.
ibid.
4. Thirty-six trios for three horns in Eb. ibid.
5. Twelve duos for clarinet and horn. Op.5.
Seiber, Paris." 4.

1. Pierre, C. Le Conservatoire National de Musique et de Déclamation. p. 447, gives Kenn's birth as September 21, 1757.
 2. Idem, p. 447. He joined the orchestra of the Opera in 1788.
 3. Idem, p. 447. Date of retirement from Opera 1802.
 4. Fétis, F.J. Biographie Universelle des Musiciens. vol. V.p. 15.

VANDENBROEK

" Othon Joseph Vandebroek,* of Dutch extraction, was born in 1759¹. at Ypres, in Belgium. In his childhood he learned music and developed a marked interest in the horn. F. Baneux, first horn of the band of Prince Charles of Lorraine, was his first teacher of this instrument but he went to The Hague to complete his studies under the direction of Spandean, first horn of the band of the Prince of Orange, and a very competent artist. Fuchs, director of the music of the Prince, taught him the elements of Harmony. Later he received some lessons in Counterpoint from Schmidt, a German musician at Amsterdam. Arriving in Paris in 1788 he attained success in the concerts of the loge Olympique, then flourishing, and performed in the Théâtre de Beaujolais the small operas entitled: La Ressemblance Supposée, Colinet Colette and Le Codicille. In 1789 he became a member of the orchestra of the Théâtre de l'Opera Bouffe Italien called Théâtre de Monsieur. He remained there until 1795, then joined the orchestra of the Opera² where he worked until 1816. Vandebroek retired in that year with a pension and died in Passy in 1832. Appointed Professor of the Conservatoire at the time of the formation of this school, he lost his position³. when they made the decision to reduce the teaching staff. ---

" The instrumental works of Vandebroek are as follows:

1. Symphonie concertante for two horns. Paris Naderman.
2. Second idem, for clarinet, horn and bassoon. *ibid*.
3. First concerto for clarinet, *ibid*.
4. Concertos for horn No. 1 and 2. *ibid*.
5. Three duo concertants for clarinet and horn. Paris, Herz.
6. Three quartets for horn, violin, viola and bass. Paris. Leduc.
7. Duos for two horns opus 1 and 2. Paris, Naderman.

* The name was spelled Vandebroek by Constant Pierre and others but in his Tutor the spelling is Vandebroek.
 1. Constant Pierre in Le Conservatoire National de Musique et de Déclamation, p.458, gave the date as December 20, 1758.
 2. Constant Pierre, idem p.458 the date 1792 is given.
 3. Idem, p. 458, the teaching staff was reduced in 1800.

8. Six quartets for flute, violin, viola and bass. Paris. Gaveaux.
9. Méthode de cor avec laquelle on peut apprendre et connaître parfaitement l'entendue de cet instrument. Paris. Naderman.
10. Traité général de tous les instrumens à vent, à l'usage de compositeurs. ibid." 1.

COLIN

" Pierre François Colin;² senior, was born May 21, 1781. He entered the Conservatoire de Musique in November 1797 and received some lessons on the horn from Domnich. In the same year he obtained a second prize and the first was awarded him in 1803. Later he abandoned his instrument, and after having been employed at the Opera as a horn player, played viola in the orchestra of this organization. He wrote a work entitled "du Cor, et de ceux qui l'ont perfectionné." It was announced by subscription in 1827 but the book has not appeared. Colin died in February 1832". 3.

Another slightly different account of Colin was given by Constant Pierre.

" Pierre François Colin was born in Versailles, May 21, 1781. He won the second prize in 1797 and 1798 and the first prize in 1803. After leaving the Conservatoire he played in the orchestra of the Opéra-buffa and later played viola in the Opera orchestra from 1817 to 1818, but from 1802 to 1824 he was a member of the Royal Chapel orchestra. Colin died in January 1832." 4.

1. Fétis, F.J. Biographie Universelle des Musiciens. vol. VIII, p. 300. Second edition.

2. Both Adam Carse and Castil-Blaze gave his name as Collin but Constant Pierre and Fétis used the spelling given above. Constant Pierre (Le Conservatoire National etc.p.724) lists a horn player by the name of Leopold Collin who was a laureate of the Conservatoire but he was not born until 1849 and was probably not related to Pierre F. Colin.

3. Fétis, F.J. Biographie Universelle des Musiciens, vol.II.p.335.

4. Pierre, C. Le Conservatoire National de Musique etc. p. 724.

DAUPRAT

" Louis François Dauprat, celebrated professor of horn and composer for this instrument, was born in Paris, May 24, 1781, and not in 1792, as is stated in the Universal Lexikon der Tonkunst, published by M. Schilling. Possessor of a nice voice, he was placed in Notre Dame as a choir boy and did not leave it until the church was closed during the revolutionary troubles. He was still a child when he became passionately fond of the horn and it was this instrument he chose when he entered the Conservatoire de Musique which was founded under the title of the Institut national de musique. His professor was Kenn, one of the best Cors basses of this period. After six months of lessons, he became a member of a band which Sarrette, director of the Conservatoire provided for the camp des élèves de Mars, on la plaine de Sablons, near Paris. Later he entered the band of a camp of twenty thousand men formed in the Trou d'Enfer, near Marley. In 1799 he joined the band of the garde des consuls, and took part in the campaign of 1800, in Italy. On his return to Paris, he obtained his dismissal and was placed in the orchestra of the Théâtre Montansier. At the same time he returned to the Conservatoire and Catel gave him lessons in harmony; then he was admitted to the class of composition directed by Gossec and took a complete course. In 1806 an advantageous engagement in the Théâtre de Bordeaux was offered to Dauprat. He accepted it, remained in this city until 1808 and did not return to Paris until he was called by the administration of the Opera to replace Kenn who had requested retirement. Some time afterwards, Frédéric Duvernoy being also retired, Dauprat was appointed to succeed him as solo horn. After twenty-three years of service, he left this theatre because the new administration in 1831 made certain terms which he did not believe he should accept. Appointed in 1811 an honorary member of the Chapel of Emperor Napoleon, he succeeded Domnich in the Chapel of King Louis XVIII in 1816. In the same year he was made Professor of horn in the Paris Conservatoire. In 1833 the chapel-master Paër appointed Dauprat for the part of Cor basse in the new royal band. When he took his leave from the position of professor of horn at the Conservatoire,¹ he had for his successor his student Gallay.

1. Pierre, C. Le Conservatoire National de Musique et de Déclamation. p. 441. Date of retirement from this position November 15, 1842.

" A beautiful tone, an elegant and pure manner of phrasing, such were the qualities which were outstanding in the talent of Dauprat when he was heard in his youth at the concerts of the rue de Grenelle, and at those of the Odéon. All pronounced him a virtuoso destined to the most brilliant reputation, but an excessive timidity prevented him from profiting by his early success and although in his career he had not met with anything but the merited applause of the public, the occasions when he was heard became each day more rare, and he finished by resolving to play no more in concerts. This mistrust of himself was so much the more troublesome as Dauprat only performed music of the very best taste, which he composed for himself, and which was written with more care than is found generally in the solos for wind instruments. Discontented with the results of his studies in composition, he decided to begin them again in 1811 under the direction of Reicha, and it was to the advice of this skilful master that he attributed all that he learned in the art of composition. He worked with Reicha for three years. The list of his printed compositions and manuscripts includes the following works.

I. Published works.

- °1. First concerto for Cor alto or Cor basse with a double principal part and orchestra. Opus 1. Paris, Zetter.
2. Sonata for piano and horn. Opus 2; *ibid.*
- °3. Three grand trios for horn in E. Opus 4; *ibid.*
4. Musicale tableau or scene in duo for piano and horn. Opus 5; *ibid.*
- °5. Three quintets for horn, two violins, viola, 'cello. Opus 6; *ibid.*
6. Duo for horn and piano. Opus 7. *ibid.*
- °7. Quartets in different keys for four horns; Opus 8. *ibid.*
- °8. Second concerto for Cor basse in F, Opus 9; *ibid.*
- °9. Sextets for horns in different keys. Opus 10; *ibid.*
- °10. Three solos for Cor alto and Cor basse with a double accompaniment of piano or orchestra. Opus 11; *ibid.*
- °11. Two solos and a duet for Cor basse in D and Cor alto in G, with accompaniment of piano or orchestra. Opus 12; *ibid.*
12. Six grand duos for horns in Eb, Opus 13; *ibid.*
- °13. Twenty duos for horns with mixture of keys. Opus 14; *ibid.*
14. Trios for two Cors altos in G and F, and a Cor basse in C with accompaniments for piano or orchestra. Opus 15; *ibid.*

- °15. Three solos for Cor alto in E and three different scales; Opus 16; *ibid.*
- °16. *Idem*, in three other scales. Opus 17; *ibid.*
- °17. Third concerto for the Cor alto and Cor basse in E. Opus 18; *ibid.*
- °18. Fourth concerto in F. Opus 19; *ibid.*
- °19. Two solos proper to the two types. Opus 21; *ibid.*
- °20. Fifth concerto for Cor basse in E. Opus 21; *ibid.*
- 21. Scottish air (from La Dame Blanche) variation for horn and harp. Opus 22; *ibid.*
- 22. First theme variation followed by a rondo-bolero with accompaniment of piano or orchestra; Opus 23; *ibid.*
- 23. Second theme variation ending in a rondo. Opus 24; *ibid.*
- 24. Three melodies, letters A, B, C, for horn proper to the two kinds. The score of trios, quartets and sextets for horns in different keys, composed by Dauprat, has been published in a volume of 157 pages, with an introduction of nine pages, concerning the mixture of keys as applied to the horn.
- 25. Méthode de Cor alto et Cor basse (first and second) divided into three parts. Paris, Zetter.

" In this work, the best yet published on the art of playing the horn, Dauprat has adopted the names of Cor alto and Cor basse, because they gave an exact idea of the pitch of each of these parts which were designated formerly under the names of first and second horn. The first part is elementary, the second includes more than three hundred exercises for each of the three* kinds, dissertations on the different types of music suitable to the horn as well as advice on breathing, phrasing, etc.; the third part is especially addressed to young composers, their training, the resources of the instrument and the manner of employing it in solo and orchestral work.

- 26. Extract of an unpublished treatise of the horn with two pistons. Paris, 1829.

II Unpublished works.

- 27. Symphonies for grand orchestra.
- 28. Nous allons le voir, Opéra de circonstance composed in Bordeaux for the visit of the Emperor Napoleon in this city.

° The present writer has personally studied and performed all of the above works so designated.

* This statement cannot be regarded as true since Dauprat not only did not recognize Cor mixte but protested violently its use.

29. Overture, airs for dance and pantomime placed in the ballet Cythere assiegée, played in Bordeaux in 1808.
30. O salutaris, for tenor voice, with harp and horn obligato, two violins, viola, 'cello and bass for accompaniment.
31. Several scenes, duos, trios, romances.
32. Course of Harmony and accompaniment of figured and unfigured bass and of the melody on the bass.
33. Analytic theory of music intended for college students.

" M. Dauprat has taught a great number of students of whom most have become artists of exceptional merit. Among them is found Rousselot* who possessed a certainty of attack and a power of execution very rare; Gallay became celebrated for his beautiful and equal quality of tone, and his elegant and pure style; also M.M. Norbert Meric (husband of the singer Meric-Lalande), Baneux**Bernard***Jacquin****Meifred, Urbin, Paquis***** and Nagel, as well as some distinguished amateurs." 1.

After a life devoted to the cause of better music for the horn, Dauprat died in Paris July 16, 1868. 2.

* See appendix p. 217 for an account of his life.

** Idem, p. 218.

***Idem, p. 219.

**** Idem, p. 219.

***** Idem, p. 220.

1. Fétis, F.J. Biographie Universelle des Musiciens. vol.II, p. 433.

2. Date of death found in article on Le Cor de chasse, Musical Revista Italiana, vol.XVIII, p. 114, (1911) by Kling. Constant Pierre in Le Conservatoire National de Musique etc., p. 731, gives the date as July 17, 1868.

ROUSSELOT

" Joseph François Rousselot, a very distinguished virtuoso on the horn was born February 6, 1803. He was admitted to the Conservatoire, in the class of Dauprat and obtained a second prize in the horn examination of 1822 and won the first prize the following year.* Later he became a member of the orchestra of the Opera, the Société des Concerts du Conservatoire where he appeared sometimes as soloist, and the Chapelle Royale. J.F. Rousselot has retired and is now living in Argenteuil, near Paris." 1.

The following account of Rousselot by Constant Pierre is brief but in some respects more detailed than the above.

" Joseph François Rousselot was born in Nîmes, February 6, 1803. The Conservatoire awarded him the second prize in horn in 1822 and the first prize in 1823. He became a member of the Société des Concerts December 20, 1828, the Orchestre de la Opéra February 1, 1839, serving until February 1869, and the Chapelle Impériale 1853. His death occurred in Argenteuil, September 4, 1880." 2.

* The information contained in the foregoing sentence is correct. Carse, in "The Orchestra from Beethoven to Berlioz" p. 76 refers to J.F. Rousselot (1803-1880) as a lauréat and a pupil of Duvernoy. He was a lauréat of the Conservatoire but not a pupil of Duvernoy. Duvernoy retired from the Conservatoire in 1815 and could not have been Rousselot's teacher since Dauprat became Professor of horn in 1816 and was the only teacher of horn in the Conservatoire from then until 1842.

1. Fétis, F.J. Biographie Universelle des Musiciens. vol.II (supplément) p. 456.

2. Pierre, Constant. Le Conservatoire National de Musique et de Déclamation.p. 845.

BANEUX

" Mathieu Gustave Baneux was born in Paris, June 12, 1825. He was admitted to the Conservatoire October 24, 1836 as a student of Dauprat after having received his first lessons on the horn from his father. The first prize was awarded to him in 1840 and it was at this time that he pursued some studies in composition under the direction of Halévy. He was engaged as first horn at the Opéra-Comique and was attached to this theatre for several years but he left this position in 1849 to give public concerts. In 1853 he was in Italy but after the death of his father, returned to the Opéra-Comique in the capacity of solo horn. He wrote several pieces for the horn and published "Variations sur un air favori de I Capuleti" by Bellini, for horn and orchestra."¹

Constant Pierre, in Le Conservatoire National de Musique et de Déclamation, p.691, gives a slightly different account of Baneux.

" Mathieu Gustave Baneux was born in Paris, June 12, 1825. He won second prize in horn in 1839 and first prize in 1840. In 1841 he joined the orchestra of the Opéra-Comique and served there until 1847. On September 1, 1847 he became a member of the Opera Orchestra * and also played at the Société des Concerts in 1849. Baneux was the assistant director of the Garde nationale (fifth legion) in 1868. His death occurred in Paris March 27, 1878."

1. Fétis, F.J. Biographie Universelle des Musiciens. vol.I.p. 238.

* The statement cannot be correct since his name did not appear on the roster of the Opera Orchestra. Carse, in " The Orchestra from Beethoven to Berlioz" p. 86, commenting on Baneux tends to follow the above account given by Fétis which appears to be correct, at least in substance.

BERNARD

" Édouard Alexis Bernard was born at Amiens July 16, 1806. He attended the Conservatoire, receiving the second prize in horn in 1830 and the first in 1831. His first important position was with the orchestra of the Opéra-Comique but on February 1, 1839 he joined that of the Opéra. He was also prominent in the musical activities of the Garde nationale (not legion). Bernard died in June 1847." 1.

JACQMIN

" François Jacqmin, born in Rouen, July 28, 1793, learned, in his native city, the elements of music and the horn. On October 18, 1814 he was admitted to the Conservatoire and continued his studies under the direction of Dauprat. He obtained the first prize in horn in the examination of 1818. Entered as first horn at the Théâtre Italien in the following year, he left in 1826 to join the orchestra of the Opéra-Comique where he remained more than twenty-five years. In 1829 he was appointed music director of the Garde municipale of Paris. This artist became known as a composer by the following works:

1. Twelve duos for two horns. Op. 1. Paris, Dufaut et Dubois (Schoenenberger)
 2. Air: "Grenadier, que tu m'affliges, varié for horn and piano, Op. 2. *ibid.*
 3. Air varié pour cor et orchestre. Op. 2. *ibid.*
 4. Three duos concertants for two horns. Op. 4. *ibid.*
 5. Fantaisie for horn and harp on themes from "Turc en Italie". Paris, A. Petit.
 6. Second Fantaisie for horn and harp or piano on themes from the "Barbier de Séville, *ibid.*
 7. Fantaisie *idem* on themes from "la Dame Blanche" Paris, Janet.
 8. Three duos concertants for two horns, Op. 9. Paris, Schoenenberger.
 9. Méthode complète de premier et second cor. Paris, A. Petit. 1832." 2.
- " Jacqmin died January 6, 1847." 3.

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1. Pierre, C. Le Conservatoire National de Musique et de Déclamation. p. 697.
 2. Fétis, F. J. Biographie Universelle des Musiciens. vol. IV, p. 414.
 3. Pierre, C. Le Conservatoire National de Musique et de Déclamation. p. 779.

PAQUIS

" Antoine Victor Paquis was born in Anvers December 19, 1812. He was awarded second prize in horn at the Conservatoire in 1835 and the first in 1836. Paquis served in the orchestra of the Théâtre Italien and took part in the Concerts Padeloup. He was also a member of the seventh legion Garde Nationale band." 1.

GALLAY

" Jacques-François Gallay (1795-1864), a virtuoso on the horn, and professor of this instrument at the Paris Conservatoire was born at Perpignan (Eastern Pyrenees) 8th December 1795. At the age of ten years, he commenced the study of solfège under the direction of a musician named Artus. Two years afterwards, his father, a very good amateur horn player, gave him the first lessons on the horn, but it was above all by his own efforts that he came to develop his happy inclination for this instrument. An indisposition of the first horn of the Théâtre de Perpignan afforded him the opportunity to play in public. In a production of the Visitandines of Devienne, he played the solo. By this performance he obtained at the age of fourteen years a success which gave him an insight into what could be accomplished by continuing his career. Unhappily, being more or less on his own responsibility, and deprived of good teachers, he was uncertain as to how his musical studies should be pursued. The distinguished artists who visited Perpignan advised him to go to Paris so that he could take the courses offered in the Conservatoire, but his father's attachment to him caused Gallay to reject all propositions of this kind. In 1818 a musical society was organized in Perpignan, and Gallay was named the director. At about the same time, Ozi, son of the former professor of Bassoon, established himself in this city. He was trained as a pianist and harmonist. Young Gallay followed Ozi's courses and six months later, performed at La société de musique a horn concerto of his own composition which was applauded with enthusiasm. At last, in the month of June, 1820, it was possible for him to go to Paris. Scarcely had he arrived in this city when he became acquainted with Dauprat who received him with benevolence and recommended him to Perne, then inspector of the Conservatoire. He experienced difficulty regarding admittance to an instrumental class because of his age, but finally Perne yielded and placed Gallay under the direction of Dauprat. After a year of study, the first prize was conferred on him, and since then his success has placed him in the ranks of the most skilful and celebrated instrumentalists. A good quality of tone, likewise in the stopped tones, great certainty of attack and clearness in the execution of rapid passages, are the qualities by which M. Gallay is recommended. The only adverse criticism of his playing which appeared justified was in regard to the limited range which he used on the horn. He seemed to wish, like Frédéric Duvernoy, to circumscribe himself within the limits of the Cor mixte, which resulted in a certain monotony which the greatest perfection of detail could not obliterate.

" In 1825, M. Gallay entered the orchestra of the Théâtre Italien, after having been some time at the Odéon. About the same time he became a member of the band of the Royal Chapel. In the month of July 1830, this chapel was suppressed and M. Gallay, with all the other artists, lost his place; but in 1832 he joined the chamber music ensemble of King Louis-Philippe. He succeeded his master, Dauprat, as Professor in the Paris Conservatoire. His compositions include :

1. First concerto (in F) Opus 18, Paris, and Leipzig.
2. Rondeau, pastoral for horn and orchestra. Paris, Zetter.
3. Several fantasies for horn and orchestra or piano.
4. Several solos for horn and orchestra or piano.
5. Thirty studies for solo horn preceded by an enharmonic scale with some signs indicating the movements of the hand in the bell. Opus 13.
6. Twelve duos concertants for two horns. Opus 2. Paris, Pacini.
7. Twelve nocturnes (brilliant and easy) for two horns. Opus 3, Paris, Pacini.
8. Several duos for horn and piano or horn and harp.
9. Twenty-four duos for two horns. Opus 16.
10. Second concerto for horn and orchestra. Opus 28.
11. Three recreations for horn. Opus 22." 1.

" Gallay died in Paris in the month of October 1864.* This distinguished artist who was named professor of horn at the Conservatoire de Musique in Paris November 16, 1842 ** occupied the position until his death. To the (above) list of his compositions for his instrument the following should be added:

1. Preludes, measured and unmeasured. Op.27. Paris, Colombier.
2. Twelve Grand Caprices. Opus 32, *ibid*.
3. Twelve easy duos. Opus 14. *ibid*.
4. Nocturne concertante with piano. Opus 36. *ibid*.
5. Three grand trios, for three horns. Opus 24, *ibid*.
6. Grand quartets for four horns in different keys. Opus 26, *ibid*.
7. Exercises in all major and minor keys. Opus, 37. Paris, Schonenberger.
8. Grand études brillantes. Opus 43. *ibid*.(1839)

1. Fétis, F.J. Biographie Universelle des Musiciens et Bibliographie Générale de la Musique. 2nd edition. vol.III p. 387.

* Pierre, C. Le Conservatoire National de Musique etc. p. 444, gives the date as October 18, 1864.

** *idem*, p.444 November 15, 1842.

9. Twelve studies for the Second horn. Opus 57.
ibid. (1847)
10. Complete method for the horn. Opus 54.
ibid." 1.

* see footnote.

JEAN MENGAL

" Jean Mengal was born in May 1796. His father gave him his first music lessons but he studied the horn under the direction of his brother.** Admitted to the Conservatoire in 1811, he became a student of Donnich and fifteen months after entering this school, obtained the first prize in horn.***After having been attached to the orchestra of the Théâtre Italien for several years, he entered the orchestra of the Opera in the capacity of first solo horn in 1820 and was also a member of the orchestra of the Société des Concerts for several years. Of his compositions, there have been printed:

1. Fantasias for horn and piano, Nos. 1,2,3,4,
5,6. Paris, Schonenberger.
2. Several solos. idem.
3. Fantasia brilliant for horn and orchestra,
on some themes of Donizetti. Op.20. Paris,
Richault.
4. Fantasia for Cor à pistons with accompaniment
of piano, on some themes of Guido et Ginevra
Opus 23. Paris, Schlesinger.
5. Duos for two horns, etc." 2.

" Jean-Baptiste Mengal died December 19, 1878." 3.

1. Pougin, M.Arthur. Supplement of Biographie Universelle des Musiciens.Bk.I.p.356. 1881.

* A work not listed above, Three grand duos for two horns, Op. 38, Paris, Schonenberger, was found in the Newberry Library, Chicago, Illinois.

** This illustrious horn player and musician, although educated at the Paris Conservatoire, belongs more properly to Belgium since for many years he was director of the Conservatoire of Ghent. See appendix p.224 for a short account of his life.

***There is a slight discrepancy in the dates and information given by different writers. C. Pierre in Le Conservatoire National de Musique etc. p.811 states that J. Mengal was awarded the second prize in 1811 and 1813 but received the first prize in 1814 which is correct (see appendix p. 230 for a list of the Laureates of the Conservatoire.)

2. Fétis, F.J. Biographie Universelle des Musiciens. v.6 pp. 85-86.

3. Pierre, Constant. Le Conservatoire National de Musique et de Déclamation. p. 811.

MARTIN JOSEPH MENGAL

" Martin Joseph Mengal known as Mengal Senior, Director of the Conservatoire of Ghent, Belgium, was born in that city January 27, 1784. He received lessons from several artists, particularly on the horn, and made very rapid progress. In 1804 he entered the Paris Conservatoire and had Frédéric Duvernoy for a teacher. In 1809 he obtained the first prize in horn. In 1807 he entered the orchestra of the Odeon as first horn, from which he went to the Théâtre Feydeau in 1812. After thirteen years in this theatre he resigned to return to Ghent as Director of the Théâtre. He was named Director of the Conservatoire (of Ghent) in 1835. Mengal died there in July 1851. His instrumental compositions of all types number about one hundred works. Fétis, F.J. Biographie Universelle des Musiciens. vol. 6. p. 85.

VIVIER

" Eugène Vivier, the horn virtuoso and composer was born on the island of Corsica in 1821, of a family originally from Normandy. Attending the college in Brion (Haute Loire) he began some studies but did not complete them. His father who was a collector of taxes in several departments successively, demanded that his son enter the administration of finance. He undertook the study of law first in Poitiers, then in Lyons but he soon became disgusted with it. Music was the one thing which pleased him and in music it was the horn which fate had placed in his hands and which he studied with a perseverance which one would not expect of him.

" The names of the musicians who taught him to play the instrument are unknown, but it seems now that he received some lessons from Gallay in Paris. Vivier arrived in this city near the end of 1841 or the beginning of 1842. He was first attached to the orchestra of the theatre, then to that of the Opera, but he remained there only a short time. In 1843 Vivier suddenly centered public attention on himself by the discovery which he had made of an acoustic phenomenon to which a satisfactory explanation has not been given up to this time (1865). This phenomenon consists of the production of several tones simultaneously through the tube of the horn which produce consonant harmony. One could believe that this occurrence is analogous to that of the vibrating string, which beyond its fundamental, sounds its harmonies of the major third, perfect fifth, octave and even the minor seventh and ninth, but these harmonies have

little resonance while the three notes produced by the horn of Vivier are of equal intensity and brilliance. Moreover, in a hunting call for three horns which he plays alone, he sounds not only some chords of the third and fifth, but also chords of the third and sixth and fourth and sixth. Some persons have tried to account for the effect produced by supposing that the artist sings some notes in the tube while he sounds the others in it by the vibration of the lips on the column of air but this means would produce only two notes while he sounds three and sometimes four. Without doubt Vivier will sometime reveal his secret upon which the success of his concerts depends. The newspapers have greatly assisted him because no other person could benefit by the advertising.

"Independent of the effects of harmony which he extracts from the instrument, he has a beautiful quality of tone which sings well, but in a limited range which scarcely goes beyond the octave. Besides, he does not execute difficult passages on his instrument. He has composed many romances in which the melodies are generally outstanding. Along with his reputation as a virtuoso horn player, Vivier has made another as a trickster and joker which has also achieved some success in the world and in the presence of some great personages. His gift of imitation is most remarkable and he uses it in a very amusing manner."¹.

ARTÔT

"Artôt, Jean Desiré Montagney (born in Paris September 23, 1803 - died in Brussels, March 25, 1887) son and pupil of Maurice Montagney, and his successor at the Théâtre de la Monnaie, Brussels in 1829. He was professor at the Brussels Conservatoire from 1843. Was in the Royal Orchestra 1849-73. Wrote music for the horn."².

1. Fétis, F.J. Biographie Universelle des Musiciens. vol. VIII, p. 370.

2. International Cyclopaedia of Music and Musicians, by Ed. Oscar Thompson, p. 76.

MEIFRED

" Joseph Émile Meifred, born October 25, 1795¹. learned music and the horn in his youth, and was at first a student in l'école des arts et métiers in Châlons. He was already twenty-one years old when he went to Paris preparatory to entering the Conservatoire where he was admitted as a student June 20, 1815. He received some lessons from Dauprat.² A short time afterwards Meifred entered the orchestra of the Théâtre Italien as second horn,³ but abandoned this in 1822 for a position in the orchestra of the Opera.⁴ He was also Cor basse in the Chapelle Royale at the time that it was suppressed after the Revolution of 1830. When the cor à pistons was introduced in France, Meifred perfected this instrument by adjoining separate small slides to the tubes which lowered the pitch when the pistons functioned, and applied these pistons to the main tubing of the horn instead of placing them on the tuning slide, in order to give the valves more freedom and to make use of all the crooks. He had these improvements made in 1827 by Labbaye, maker of brass instruments in Paris. The special study which Meifred had made of the resources of the cor à pistons, obtained for him⁵ in 1833 his nomination as professor of this instrument in the Conservatoire, for teaching the Cors basses needed for the orchestra. He still (1861) occupies this position⁶ as well as that of director of music of the third legion of the National Guards⁶ of Paris.

" This artist has published:

1. Twelve easy duos for two horns. Opus 1. Paris, Zetter.
2. The range, use and resources of the horn in general and its crooks in particular with some considerations on the cor à pistons. Paris, Launer. 1829.
3. Melodies in easy and progressive duos for two horns. Paris, Brandus.
4. Method for the horn with two pistons, for use in the Paris Conservatoire. Paris, Richault.

1. Pierre, Constant, Le Conservatoire National de Musique et de Déclamation, p. 810, gives birthplace and date of birth as Golmars, November 13, 1791.
 2. idem, p. 643. He was awarded the first prize in 1818.
 3. idem, p. 810. Date of entry, 1819.
 4. idem. He served in this position until 1850.
 5. idem. He was professor of cor à pistons until 1864.
 6. idem. He became the director of this organization in 1852.

5. Method for the valve horn with three pistons. ibid.
6. An account of the manufacture of brass instruments in general and on that of the valve horn in particular. Paris, de Soye. 1851.
7. Some words on the changes proposed for the composition of music of the infantry. Paris, 1852 (extract from the journal la France musicale)

"Meifred has taken part in the editing of musical criticisms in several journals." 1.

URBIN

" Donatien Urbin was born at Poitiers May 24, 1809. He was awarded the second prize in horn at the Paris Conservatoire in 1829 and the first prize in 1830. Although prominent in the music of the Garde Nationale, he took part in the Concerts Musard and Valentino. On April 1, 1841 he became a member of the Opera orchestra. ². His most important work was the Méthode de cor à trois pistons ou cylindres published in 1854. Urbin died September 6, 1857." 3.

MOHR

" Jean Baptiste Victor Mohr was born in Paris February 24, 1823. His musical education was received at the Conservatoire where the first prize in horn * was awarded to him in 1847. The office of director of the Grande Société d'harmonie was bestowed upon him in 1845. On May 31, 1853 he was named a member of the Orchestra of the Opera and served until 1883 but in addition to this position he took part in the Concerts Padeloup and the Société des Concerts. On November 1, 1864 he became professor of horn at the Conservatoire where he taught hand horn until 1891. Mohr was made an officier d'Académie in 1881 and after many years of devotion to the cause of good music, died in Paris April 14, 1891." 4.

1. Fétis, F.J. Biographie Universelle des Musiciens. vol.6.p.66. 2nd edition.
 2. According to Castil-Blaze in L'Académie Impériale, vol.II, p. 446, Urbin was still a member of the Opera orchestra in 1855.
 3. Pierre, C. Le Conservatoire National de Musique et de Déclamation, p. 862.
 * He was a student of Gallay (see appendix p.233)
 4. Pierre, C. Le Conservatoire National de Musique et de Déclamation. pp. 443, 452, 814.

GARIGUE

"Jean Garigue was born at Beaulieu (Corrèze) January 31, 1842. He entered the Conservatoire and was awarded second prize in 1860 and the first in 1862. The honour of officier d'Académie was bestowed upon him in 1879 and that of officier d'Instruction publique in 1889. He played in the orchestra of the Opéra-Comique from 1862 to 1870 and took part in the Concerts Padeloup and Concerts du Grand-Hôtel from 1871 to 1874. In 1875 he participated in Concerts Modernes (Fernando) but on April 1, 1876 joined the orchestra of the Opéra and was a member of the organization until March 31, 1895. He served for a time as an assistant in the Ministry of Commerce and was also a member of the Société de music de chambre for wind instruments. His published works consist of solos and a Method for the cor à pistons."¹.

BRÉMOND

"François Brémond was born in Nîmes November 1, 1844. He won the first prize in horn at the Paris Conservatoire in 1869 and joined the orchestra of the Théâtre des Bouffes-Parisiens in 1868. In 1872 he became a professor in the Ecole de musique of Lyons. After serving a short time in that capacity he took the position of first tenor in the theaters of Nîmes, Lyons, and Dijon. Brémond joined the orchestra of the Opéra populaire of Paris (Chatelet in 1875) and that of the Théâtre Gaîté lyrique in 1877. He participated in the concerts of the Châtelet (1875-1878) and in the Concerts du Conservatoire since 1878. From 1878 to 1898 he was connected with the Opéra-Comique and took part in the Société des Concerts in 1878. Later (1891) he was appointed professor of horn at the Paris Conservatoire, in 1888 he was made officier d'Académie and in 1898 the title of officier d'Instruction publique was bestowed upon him."².

He published and edited the following works:

1. 252 Exercises for the horn by Dauprat, selected and arranged for a single species by F. Brémond, Paris, Lemoine and Sons. (1894)
2. Exercises and studies taken from the hand horn Method of J. Mohr, selected, reviewed and augmented by a chart enabling performance on the cor à pistons. Paris, Alphonse Leduc. (1900)

1. Pierre, C. Le Conservatoire National de Musique et de Déclamation. p.760.

2. idem, pp. 708 and 439.

3. Daily exercises for the cor à pistons, divided into seven special series. Paris, Alphonse Leduc. (1900)
4. Exercises and studies extracted from the Method of Gallay, reviewed and arranged for cor à pistons. Paris, Henry Lemoine. (1903)
5. Miscellaneous compositions for horn.

Brémond died at Houilles, Seine et Oise on 15th of July 1925. ¹.

1. Place and date of death supplied through the courtesy of R. Morley-Pegge, London.

Complete list of students who received first and second prize in Horn, from the founding of the Conservatoire to 1900. (List compiled from "Le Conservatoire National de Musique et de Déclamation" Constant Pierre, pp. 641-46.)

Teacher	Year	1st prize	2nd prize	Composition played (no information available until 1823)
Kenn	1797	Dauprat, L.F.		
Buch	1797		Colin, Pierre F.	
Duvernoy	1798	Lambert, Joseph		
Buch	1798		Colin, Pierre F.	
Duvernoy	1799	Blangy, Auguste		
Buch	1799		Puissant, Aimable	
	1800	no prize awarded	no prize awarded	
Domnich	1801	Petit, Joseph Pierre C.		
Domnich	1801		Riard, Louis E.	
	1802	no prize awarded	no prize awarded	
Domnich	1803	Colin, Pierre Louis		
Domnich	1803		Colin, Pierre Louis	
Duvernoy	1803		Puissant, Aimable	
Domnich	1804	Colin, Pierre Louis	(no award)	
Duvernoy	1805	Puissant, Aimable	(no award)	
Duvernoy	1806	Coeuriot, Paul Joseph	(no award)	

Teacher	Year	1st prize	2nd prize	Composition played
	1807	(no award)	(no award)	
	1808	(no award)	(no award)	
Duvernoy	1809	Mengal, Joseph	(no award)	
	1810	(no award)	(no award)	
?	1811	Gauthier, Jean Baptiste		
?	1811		Laurenceau, Auguste	
Domnich	1811		Mengal, Jean Baptiste	
	1812	(no award)	Atrapart, Jean Louis Constant	
	1812		Michault, Jean-Emmanuel	
Domnich	1813	(no award)	Mengal, Jean	
?	1813		Atrapart, Jean Louis	
Domnich	1814	Mengal, Jean Baptiste		
?	1814		Duvernoy, Antoine François	
	1815 to 1817	- no competitive examinations during this time.		
Dauprat	1818	1st horn Jaquin, F.	2nd horn	
Dauprat	1818	Meifred, Joseph Pierre	Méric, Jules Prosper	
Dauprat	1819	2nd horn Méric, Jules Prosper	1st horn Baneux, Paul-Lambert	
Dauprat	1820	Baneux, Paul-Lambert		

Teacher	Year	1st prize	2nd prize	Composition played
Dauprat	1820		Hivart or Hyvart, Adolphe-Pierre-Jules	
Dauprat	1821	Galley, J.F.	Rousset, Francois	
Dauprat	1822		Rousset, J.F.	
Dauprat	1823	Rousset, J.F.	Heisser, Jean B.	Solo 1st horn - Galley Concerto 2nd horn Dauprat
Dauprat	1824	Heisser, J.B.	Queré, J.B.A.N.	
Dauprat	1825	Queré, J.B.A.N.	Ehrhart, Charles Erambert, N.L.A.	
Dauprat	1826		Prochel, Sigismund	
Dauprat	1827		Noury, Alfred Choulet, Louis	
Dauprat	1828		Valgalier, Victor A.	
Dauprat	1829		Urbain, Donatien	
Dauprat	1830	Urbain, Donatien	Sauton, Charles-Joseph Bernard, Édouard-Alexis	
Dauprat	1831	Bernard, E.A.		
Dauprat	1832	Aupicg, Pierre-Marie-Auguste		
Dauprat	1833		Forestier, Joseph	
Dauprat	1834	Forestier, Joseph		
Dauprat	1835		Henricet, Nicolas Paquis, Antoine-Victor	Concerto --- Dauprat
Dauprat	1836	Paquis, A.V.		Air Varié --- Rousset
Dauprat	1837		Pothin, Eugène Hermans, Louis A.A.	Concerto --- Dauprat Solo --- Galley
Dauprat	1838		Barbet, Charles-Ferdinand	Concerto --- Dauprat

<u>Teacher</u>	<u>Year</u>	<u>1st prize</u>	<u>2nd prize</u>	<u>Composition played</u>
Dauprat	1839		Baneux, M.G. Conty, Augustin H.	Solo --- Dauprat
Dauprat	1840	Baneux, M.G.	Claudel, Eugène-Marie	Concerto -- Dauprat
Dauprat	1841	Conty, A.H.		Concerto -- Dauprat
Dauprat	1842	Claudel, E.M.	Boulcourt, Louis-Alfred	3rd Concerto - Dauprat
Gallay	1843	Pierrot, Joseph C.		Concerto ---Gallay 12th Concerto - Gallay
Gallay	1844	Boulcourt, L.A.	Bardey, Henry	1st and 13th solo -- Gallay 12th solo and
Gallay	1845		Guérin, Émile	1st Concerto -- Gallay Fant. Opus 30 and
Gallay	1846	Schlotmann, F.A.	Vauchelet, Jean B.L.J.	13th solo -- Gallay
Gallay	1847	Mohr, Jean B.V.		2nd solo - Gallay
Gallay	1848	Vauchelet, J.B.L.J. Schlotmann, J.C.	Schlotmann, J.C. Bonnefoy, V.J.	14th solo - Gallay Fantaisie sur la(Gallay)
Gallay	1849	Pothin, Eugène	Bonnefoy, F.G.	Straniera et air varie. 2nd and
Gallay	1850	Bonnefoy, F.G. Bonnefoy, V.J.B.	Degaugue, Frédéric L.	14th solos --- Gallay 1st and
Gallay	1851	Degaugue, F.L.	Dayet, Denis-Gustave	14th solos -- Gallay 3rd and
Gallay	1852	Bonnefoy, P.E.A.	Pothin, J.B.G.	12th solos -- Gallay
Gallay	1853	Pothin, J.B.G.	Massart, H.	9th solo -- Gallay 7th and
Gallay	1854	Dayet, Denis-Gustave	Richard, Félix-Philibert	13th solos -- Gallay Fant.(Op.15) and
Gallay	1855	Bardey, H.	Pomé, Raymond	14th solo -- Gallay 3rd and
Gallay	1856	Pomé, Raymond	Ghilain, Léon M.	13th solos -- Gallay 1st Solo and
Gallay	1857	Van Haute, Pierre-Eugène	Bardey, A.	Thème Varié -- Gallay

Teacher	Year	1st prize	2nd prize	Composition played
Gallay	1858	Bardey, A.	Dupont, Henri-Joseph	5th and 12th solos -- Gallay
Gallay	1859	Dupont, H.J.		7th and 14th solos -- Gallay
Gallay	1860	Ghilain, Léon M.	Garigue, Jean	1st Solo -- Gallay
Gallay	1861	Wybo, August A.		3rd Solo -- Gallay
Gallay	1862	Garigue, Jean	Ducarne, Fulgence A.	Fantaisie sur la Straniera -- Gallay
Gallay	1863	Brunel, Louis E.	Delgrange, F.	Fantaisie sur la romance du Baiser de Blangini -- Gallay
Gallay	1864		Collin, Léopold	1st Concerto - Gallay
Mohr	1865		Parisot, Ernest A.	Petit Concerto --Mohr
Mohr	1866	Chertier, Albert E. Collin, Léopold		Solo -- Mohr
Mohr	1867	Parisot, Ernest A.	Tanguis, Charles V.	Fantaisie -- Mohr
Mohr	1868	Mellet, Jean-Joseph	Willemotte, A.C.G.	3rd Solo -- Mohr
Mohr	1869	Brémond, François		1st Concertino -- Mohr (fragm)
Mohr	1870	Willemotte, A.C.G.	Malézieux, J.G.L.	Fantaisie sur la magicienne et air varie (fragm) Mohr.
	1871			
Mohr	1872	Malézieux, J.G.L.	Ammann, Charles A.	Concerto en Ré mineur et caprice en Fa. Mohr
Mohr	1873		Lachaise, Abraham	Solo en Fa -- Mohr
Mohr	1874	Campion, Auguste F.	Bonvoust, François A.	1st Solo-Mohr
Mohr	1875	Bonvoust, F.A.		Solo --- Mohr
Mohr	1876		Reine, F.L.P.	8th Solo -- Mohr
Mohr	1877	Reine, F.L.P.	Brive, Augustin F.	9th Solo en Fa --- Mohr

Teacher	Year	1st prize	2nd prize	Composition played
Mohr	1878	Brive, A.F.		6th Solo --- Mohr
Mohr	1879	Delgrange, A.F.	Chaussier, Henry	7th Solo -- Mohr
Mohr	1880	Chaussier, Henry	Gruyer, Henri-Adolphe	Morceau sur des airs de Gallay -- Mohr
Mohr	1881	Gruyer, H.A.		10th Solo --- Mohr
Mohr	1882	Penable, J.L.	Delgrange, F.	12th Solo -- Mohr
Mohr	1883		Mambert, Émile-Florian	16th Solo -- Mohr
Mohr	1884	Delgrange, F.	Mingre, Sebastián	5th Solo en Fa -- Mohr
Mohr	1885	Lambert, E.F.		Concertino --- Weber
Mohr	1886		Lussiez, T.A. Cornu, Paul-Bésiré	2nd Solo -- Gallay
Mohr	1887	Labarre, Émile T.	Beyls, Ivon	1st Concerto -J. Mengal
Mohr	1888	Cornu, Paul D. Beyls, Ivon		Solo -- Kaiser
Mohr	1889	Vuillermoz, Louis E.		Solo -- Mohr
Mohr	1890		Brin, Charles L.	Fantaisie sur la
Mohr	1891	Legros, Hippolyte Brin, C.L.	Coyaux, C.J.B.A. Violet, Jules-Marius	Straniera -- Gallay Concerto -- Dauprat
Brémond	1892	Coyaux, C.J.B.A. Castelain, Gaston E.	Castelain, Gaston E.	Solo de Concert -Rousselot
Brémond	1893	Mager, Paul A.L.		1st Solo -- Gallay
Brémond	1894		Penable, A.E.	2nd Concerto -- Dauprat
Brémond	1895	Violet, Jules M.	Tribout, François I.	Solo --- Brémond
Brémond	1896	Penable, A.E.	Gerin, J.G.C.C.	Concerto --- Gallay

Teacher	Year	1st prize	2nd prize	Composition played
Brémond	1897	Lemoine; Victor L.J. Voltaire, M.F.	Voltaire, Marius F.	Sonate pour cor. X Leroux
Brémond	1898	Cerin, J.G.C.C.	Capdevielle, Jacques P.	Solo de cor. V. Joncières
Brémond	1899			Fantaisie --H. Maréchal
Brémond	1900	Fontaine, André-Eugène	Mellin, François F.J.	Solo --- R. Pugno

Complete list of first and second prize winners in Cor à pistons from 1835 to 1864.

Teacher	Year	1st prize	2nd prize	Composition played
Meifred	1835		Pierret, Charles J.	Concerto -- Meifred
Meifred	1836	Pierret, C.J.		Air varié de la Violette -- Carafa
Meifred	1837		Dancla, Jean P.L.	Concertino -- Meifred
Meifred	1838	Dancla, Jean P.L.	Adam, Louis-Henri	Prélude et solo -- Meifred
Meifred	1839		Mascarat, J.A.A.	Grand Caprise -- Meifred
Meifred	1840		Cugnot, A.C.	Solo --- Meifred
Meifred	1841	Adam, Louis A.	Gillette, E.N.	Boncerto --- Meifred
Meifred	1842	Cugnot, A.C.		Solo --- Dancla
Meifred	1843	Carteret, F.L.		Caprice solo --- Meifred
Meifred	1844	Gillette, E.N.	Halary, J.L. Antoine	Concerto --- Meifred
Meifred	1845	Halary, J.L.A.		Fantaisie --- Cugnot
Meifred	1846			Solo --- Meifred
Meifred	1847		Maury, J.H.	Solo --- Meifred
Meifred	1848		Massart, H.A.	Solo --- Meifred
Meifred	1849	Maury, J.H. Massart, Hubert A.		Solo --- Meifred
Meifred	1850		Juvin, Villimain	Solo --- Meifred
Meifred	1851	Juvin, V.		Prélude et solo - Meifred
Meifred	1852		Lefebvre, C.L.S.	2nd Concerto -- Meifred

<u>Teacher</u>	<u>Year</u>	<u>1st prize</u>	<u>2nd prize</u>	<u>Composition played</u>
Meiffred	1853	Carmont, A.P.	Liouville, F.F.	Solo-Meiffred
Meiffred	1854		Mimard, Paul A.	Solo --- Meiffred Meiffred
Meiffred	1855			Prélude et solo -
Meiffred	1856		Carré, Francois	Grand Solo -- Meiffred
Meiffred	1857	Carré, F.	Funffrock, Jean J.	Andante et Final- Meiffred
Meiffred	1858		Berthélemy, Alfred	Prélude et solo - Meiffred
Meiffred	1859		Bunet, Charles A.	Andantino et solo- Meiffred Fantaisie en
Meiffred	1860	Bunet, C.A.	Pignant, Jules J.	sol majeur -- Meiffred
Meiffred	1861			Andante et Rondo - Meiffred Introduction et
Meiffred	1862	Pignant, Jules J.	Dourthe, Joseph	Rondo --- Meiffred Introduction et
Meiffred	1863		Lelong, G.H.C.E.	Allegro --- Meiffred L'angelus
Meiffred	1864	Bender, Guillaume		Fantaisie --- Cugnot

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