

The French Horn in Eighteenth Century Germany: Its Technique, Physical Construction,
and its Influence in the Horn Music of England

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ABSTRACT

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The French horn, originally an outdoors instrument, began its development into an orchestral instrument the eighteenth century. Its transfer from an outdoors instrument of French origin to a flexible and refined orchestral instrument came from the Germans in the late seventeenth century by a visit to the Parisian court by the Bohemian prince Franz Anton von Sporck in 1680. It was from that point that the music began its growth in popularity by German composers such as Johann David Heinichen, Georg Philipp Telemann, Johann Sebastian Bach, and many others. The instrument makers also were making significant advances in the French instrument's design. The horn's presence and popularity in England, however, presents the issue that will be discussed in this thesis. It was through the music of George Frederick Handel, who before his arrival in London

composed in Hamburg that the influence of the German horn was brought to England.

Using musical examples and evidence provided by the musical instruments themselves, I will demonstrate a clear German influence in the music Handel and his contemporaries, and in the construction of the horn makers of this time period. Prior to Handel's arrival, the horn in England was purely for aristocratic entertainment, being utilized in processions and other celebratory events. Once Handel arrives in London, the horn makes its first appearance in English orchestral music: *Water Music* (ca. 1717). It was from there that a high number of musical techniques seen in Germanic music are being utilized in the music of Handel and his contemporaries. By the mid eighteenth century, a number of Viennese horn makers begin to take shop in London, popularizing the Germanic style in the instruments themselves while also developing a unique horn making style for England. It is through this evidence that a direct line can be made to the music of Handel with the advancement of the horn in English music.

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I

The Construction of the Natural Horn, and its progress from Germany to England

The horn in England as a concert instrument is not an original concept; rather, it is a derivative of the German style of horn composition and construction. Observing some music written in the early eighteenth century, from both Germany and England, and the instruments which were most likely used in the performance of this music, there is a clear connection between the two schools of composition and horn construction. A detailed look into the construction practices of these horns and examples of literature written for these instruments, both in a general sense and specifically with instruments studied by the author, will be of assistance in this analysis.

Before delving too deeply into how the German style influenced the English, it is important to first introduce how the German style itself developed from the French. The German style of horn construction is considered by many scholars to date back to 1680 during a trip to the Parisian court led by the Bohemian count Franz Anton von Sporck (1662-1738), a member of royalty known for his prominent love for the hunt.¹ In this period, there were three types of horns in the French style, depicted in the instrumental section of Marin Mersenne's treatise *Harmonie Universelle* (1636): "the great *cor*" (this resembles a the modern-day alpine horn), "the horn of many turns" (a tightly wound

¹ His love for the hunt is expressed even further in a portrait of the count dated from 1735, which Horace Fitzpatrick used as the frontispiece to his book *The Horn and Horn Playing, and the Austro-Bohemian tradition from 1680-1830* (1970), which depicts a hunting scene off in the distance.

instrument in a compact style; there are records of this instrument being used in the English tradition as an easily portable instrument), and “the horn of one turn” (the instrument which resembles most closely the modern horn, and thus the instrument which will be the basis for the German style). When the count was first exposed to the horn of one turn, he was very quickly won over; so won over that he had two members of his entourage, Wenzel Sweda and Peter Röllig stay back to learn to re-create and perform on the instrument.



Image 1 – Full view of Jacob Schmidt waldhorn. Metropolitan Museum of Art, acc. 14.25.1623.

Once the design of the single-hooped horn made it to the German speaking world, it took the creativity of one group of brass instrument makers, the Leichnambschneider brothers to develop the horn away from the fields and into the concert hall. The major difference that the Viennese makers contributed to the development of the horn is creating an instrument that would have a generally wider bore, which would naturally create a warmer tone quality. Compared to the instrument of today, it appears that this “widening” of the bore took a while to progress. Two surviving hunting horns made by the late seventeenth – early eighteenth century Nüremburger horn maker Jacob Schmidt, held at the Metropolitan Museum of Art’s musical instrument collection demonstrates this progress. The French hunting horns tended to have a mouthpiece inlet approximately 5-6 mm. in width.² One of Schmidt’s horns, which is dated ca. 1710-1720, has a mouthpiece inlet significantly wider at 9mm.³ One of the most notable aspects of this instrument is, while it is wound three times (presumably for ease of holding), the bore of the instrument does not expand from 11mm. until the beginning of the third winding. This delayed expansion demonstrates that this early example of a German *waldhorn* shows the preliminary stages of development towards the concert hall; its primarily cylindrical tubing still suggests that the horn still possesses a less-refined tone quality which may not be suitable as a concert instrument, but is still an improvement from the French instrument.

The virtuosic music of early-eighteenth century Germany creates a clear example

² Horace Fitzpatrick, for example, cites a French *cor-de-chasse* with a mouthpiece inlet with the width of 5.5 mm. Fitzpatrick 29.

³ Metropolitan Museum of Art, acc. # 14.25.1623

of composers writing for these narrow-bored instruments. The horn music of Heinichen, Telemann, and Bach, for example, show the most characteristic styles one would expect from these instruments: fast, melodic passages in the highest part of the horn's range and parts exceeding the sixteenth partial even in naturally high keys (i.e., G and A). The narrower bores of these instruments help make these passages possible by allowing for more refined and precise articulation in general, especially in the higher range. The bore also, in this case, makes the higher range in general more accessible which would make horn passages that go up to d''' in horn in G just a little bit more feasible.

Before this conversion to an orchestral instrument in England (before ca. 1700), the horn of a Germanic style held no prominent place in English culture. The large-hooped French horn, as it was called in England, became a symbol for the English aristocracy, retaining its symbol as an outdoor instrument intended either for the hunt or for parades and processions. The instrument that would have been used would have been in the style of the French instrument and was possibly introduced in England before Count Sporck made his trip to Paris.⁴ Morley-Pegge describes how the horn was used commonly in ceremonies, including performances on barges, and even English aristocrats would hire a group of horn players to lead their entourage and to entertain guests.⁵ Existing instruments by London horn makers before the orchestral horn, such as William Bull and Christian Bennet, demonstrate an early style to England's French horn's design.

⁴ If the English were the first to acquire the French-styled instrument, then why do they not get the credit that's given to the Germans? The main reason for this is the fact that the English made no considerable advancements on the instrument. Morley-Pegge 17.

⁵ *Ibid* 19-20

The question to ask regarding the music written for these instruments is: What factor in the musical world would influence this connection between the German horns and the English horns? There are a few answers to this question, mainly in the musicians themselves. The German horn players during the eighteenth century were known during their time for their exceptional virtuosity and technique, especially from the Dresden school of brass musicians. The influence of these musicians can be seen in the horn music by German composers such as J.D. Heinichen, J.S. Bach, and Telemann.

Surviving instruments during the early to mid eighteenth century demonstrate this German/Viennese influence. One major characteristic found in Viennese instruments is a horn that is wound three times; on the contrary, a French instrument from around the same time period is noted to be wound only two times.⁶ Looking at instruments from Germany as an example, we can see where this influence comes from. The two fixed-pitch instruments in the musical instrument collection of the Metropolitan museum by Jacob Schmidt once again give good, early examples to this style. Both of these instruments carry similar styles: wound three times, a width between 41-42cms, smaller bell width⁷, and a cylindrical bore size (staying consistently at 10-11mm through the first two windings of the brass tubes, expanding only at an increased rate as the tube nears the bell).⁸

⁶ Baines, 154

⁷ The bell widths of acc. #14.25.1623 = 23.4cm; 89.4.1117 = 22.9cm

⁸ It must be noted that the bells of these horns, which are heavily ornamented and heavier in weight, demonstrate an instrument designed more-so for outdoors use, i.e. the hunt, than in the concert hall.

The development of the horn with crooks was also something credited to the Germans, specifically to the Viennese.⁹ The existence of these crooks allow for more key changes during a particular work – instead of having multiple fixed-pitch instruments, its simpler to have a single body of a horn with the detachable crooks to change keys. Fitzpatrick cites examples of receipts from horns purchased from the Leichnambschneider brothers, which date back to 1703.¹⁰ This preliminary method of crooks appears, according to the receipts, are double wound terminal crooks; the keys of which were not indicated. A modified crook system¹¹ had developed by the mid-eighteenth century in England. The system that was developed comprises of a master crook of one key, and a series couplers which attach to the master crook to lower the pitch by half, whole, or a whole-and-a-half step. This crook design is something that can be seen in some instruments by horn makers in London, specifically by the maker Christopher Hofmaster. A surviving instrument of his, in the St. Cecilia’s Hall Museum of Instruments at the University of Edinburgh (#3297), has with it an example of the English crook system: 1 master crook (in C #3296a; the G master crook is supposedly missing) and 4 couplers (#3296b-e; the smallest raises the pitch by a half step, the largest raises most likely by two whole steps).

While there are certainly varieties in the horn parts by these composers, there are a few common characteristics: 1. Long series of sixteenth notes, generally in step-wise

⁹ Fitzpatrick, 32

¹⁰ *Ibid.*, 33.

¹¹ While it is nearly impossible to say labeling the master crook/coupler system is completely accurate, it is the author’s judgment, considering that, according to the receipts by Leichnambschneider, there is no mention of couplers, only tuning bits.

motion; 2. Large jumps of awkward intervals, usually of a sixth, seventh, or larger in a second horn part; 3. Extended periods in odd or out-of-tune partials, including the 11th, 13th, and 14th partials; and 4. In second horn parts, notes outside of the harmonic series which require the use of hand compensation. A less common, but still note-worthy trait of these horn parts is that the horns usually perform in dialogue with the rest of the orchestra as a solo section. The material given to the horns usually mimics the rest of the orchestra. To use an example, Heinichen's *Concerto con Corni da caccia*, SeiH 231 demonstrates these typical horn parts (see figs. 1 and 2). The opening four measures of this work introduce the material that will be seen verbatim in the horn parts at measure 13 in the violin parts – the first horn part will play the same material as the first and second violins, and the second will cover the third violin part.

Violin

Fig. 1 – Heinichen: Concerto con corni da caccia, SeiH 231, mm. 1-4 violins 1-3 (first two parts share top line, third has bottom line).

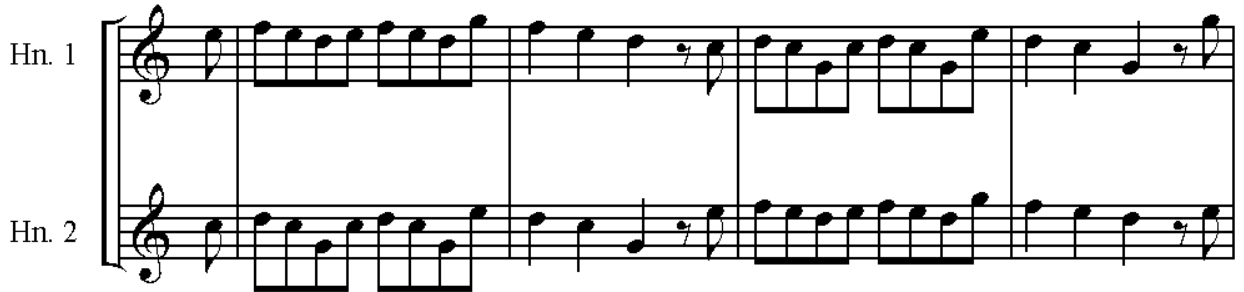


Fig. 2 – *Mm. 13-16, Concerto con corni da caccia, SeiH 231, horns 1-2.*

Interesting enough, their influence goes beyond Germany, and into some of the music in England. It can be seen through the virtuosic horn music in the early operas by Handel the influence of these horn players. The orchestral horn parts seen in *Giulio Cesare* are a prime example of the Dresden influence in England. There is evidence to suggest that Handel had available to him a group of horn players from Dresden. These players were known to have been travelling around Europe, and while the exact musicians cannot be identified, the music itself gives the greatest clue. The opening chorus of the opera, which features all four horn players, shows many of the compositional style of the Dresden, namely mimicking material with the violin section. The opening 16 measures of the chorus introduces the melody in the first and second violins that the first and second horns in A will pick up at measure 17, with the third and fourth horns in D providing extra chord tones. Handel's use of the third and fourth horns at measures 35 and 43, where we see a written G# in the third horn part, demonstrate yet another technique utilized by the Dresden players: the use of notes outside of the harmonic series. The most impressive use of this technique can be seen at measure 43

when the third horn is required to trill on that written G#.

The Sinfonia in the final scene of the opera demonstrates the virtuosity of these horn players, which many of the German composers in the eighteenth-century have exploited. As seen in the opening chorus, all four horns at some point in this instrumental section play the melodic material first introduced by the strings and the woodwinds. The majority of the rhythmic activity in the melody stays within the confines of sixteenth to thirty-second notes, with the occasional quarter note to give brief moments of repose.



Fig. 3 –Handel: Giulio Cesare. Mm. 5-12, Sinfonia (Act 3, Sc. 10), 2 horns in G.¹²

Handel's unique orchestration of the horns in this opera demonstrates a forward-looking aspect of the way horns were being made. His horn parts call for horns in four individual keys: A¹³, G, F, and D among the four movements which feature the horn.¹⁴ While it is fairly safe to assume that an instrument with crooks would be used because of the key changes, a few questions do come up as to the kind of horn that was used. The

¹² Handel 123-124

¹³ The horn in A is the highest key Handel utilizes in his works; Baines incorrectly states the horn in G, featured in *Samson* (1741). Baines 157

¹⁴ The third and fourth horns remain on D, while the first and second horns change to the other keys; the horn in F is reserved only for *Va Tacito e Nascosto*.

oldest surviving instrument with the master crook/coupler system is cited to be from the mid eighteenth century, and of English origin by an unknown maker.¹⁵ The highest key that these instruments can go (the master crook key) is G, a whole-step below the highest key in Handel's writing (the key of A, seen in *Giulio Cesare*).

An answer to this question may come from the Viennese crook system. As has been mentioned previously, the crook system was first introduced by the Leichnambschneiders, shown first in a receipt from 1703.¹⁶ There is a possibility that one of the Leichnambschneider brothers, or one of their contemporaries, made a crook suitable for the odd key of A, along with the more common keys to be utilized by one of the horn virtuosi, and was used in the performance of *Giulio Cesare*.

Another answer to the question of the horns that would be used would be that the horn players utilized for this opera used a variety fixed-pitch horns tuned to each of the keys. There is a strong possibility that the third and fourth horns used a fixed-pitch instrument as they stay in D throughout the opera, and the soloist in *Va Tacito e Nascosto* plays in the common key of F. For the previously mentioned keys, Baines suggests there is strong evidence of the use of English fixed-pitch horns by Nicholas Winkings in Handel's horn parts in F and D.¹⁷ In the context of *Giulio Cesare* however, there is evidence in Handel's writing of the intention of German players playing this music, so there is a weak possibility of an English natural horn being used; if any fixed-pitch horns were to be used, it would most likely be of Viennese origins.

¹⁵ Baines 157

¹⁶ Please see footnote #4.

¹⁷ Baines 156

As for the top two horn parts, the use of the fixed-pitch horns is up to speculation. As opposed to the crooks, there is a stronger possibility of the horns being constructed by the Leichnambschneider brothers as fixed-pitch to fit the key of A (though it would still be fairly odd to see a horn in A), along with G. It would not be impossible to imagine Handel requiring his horn players to switch entire horns in the middle of a performance since there is a considerable amount of time between movements featuring the horns. It also should be noted that previously, when Handel had composed *Water Music*, both horns would have to switch from F to D in between suites, demonstrating that he had done such a switch previously in his compositions.

Observing English works in the mid-eighteenth century which utilize the horns show a combination of the English and German horn traditions. Using Handel's oratorio *Samson* (1741) as an example, this combination can be observed. Handel uses two horns which stay in G for this work. In the opening sinfonia of this work, for two horns and done in French *ouverture* style, has some of the virtuosity seen in *Giulio Cesare* within the physical limits of the English style. The key of the horn parts demonstrate the highest key that is possible with the English modified crook system, using only the G master crook. The notes used are, overall, fairly conservative and stay within the gamut as seen Winch's *Compleat Tutor*¹⁸: with the exception of a few f-sharps in the second horn part, the notes all stay within the gamut, showing a similarity to *Minuet by Mr. Handel* range-wise.

¹⁸ Please see chapter 3.

The greatest German influence to make note of is the virtuosity required, which can be seen most clearly in the second part of the sinfonia. The melodic material is set up similarly to the horn parts in the opening chorus of *Giulio Cesare*: the top two string parts open up the movement in fugue to set up the material for the first six measures. After which, at measure 7 (with an eighth-note pick-up) the two horns enter in a near-verbatim statement of the theme, using the florid sixteenth-note passages seen in the initial violin parts.

Observing the music of a more obscure English composer, Maurice Greene (1696-1755), shows this combination of musical styles in a different setting. Being mainly a church composer and famous for his anthems, Maurice Greene composed a small amount of operas, including *Florimel, or Love's Revenge* (1734) and *Phoebe* (1747), which will be focused on. In this particular opera, Greene uses the usual pair of horns – this time, in the key of F. The horns are used fairly liberally in this work, but one particular aria for bass entitled “Like the young God of Wine” will be used for this analysis.

Greene’s use of the horns in this work show signs of the simpler and percussive brass writing that will be used in the later half of the eighteenth century, with other moments of virtuosic flourishes and occasional independent lines seen in the German-inspired parts of Handel. An example in this aria, between mm. 7-10 (see fig. 4), demonstrates the previously states characteristics. The horn is used in this particular section in a call-and-response motive: starting at measure 7, the strings, oboes, and

continuo begin the dialogue with a brief statement (the violin part has a florid moment of two thirty-second notes and a dotted eighth), with the horns responding the next measure with a similarly florid moment of a dotted sixteenth - thirty-second – quarter note passage. This motive is seen one more time as the music descends a whole step to create a sequence. Measure 10 features the most virtuosic and difficult passage in this section (and possibly the aria as a whole) at which, to conclude the phrase on a F-major cadence, Greene has the horns play two sets of the thirty-second – dotted eighth passage, creating a very ornamented cadence. Measures 11-17 feature a very similar style in dialogue seen in the previous phrase, the end of which is extended through repetition. Both horns this time, in their elaborated cadence, are required to trill on the final notes.

Fig. 4 - Greene: Phoebe. “Like the young God of Wine,” mm. 7-10.¹⁹

¹⁹ Greene 43

Greene's range for the horns in this aria is similar to what Handel had written in his horn parts, going as high as the 16th partial. The more "awkward" notes, such as the 15th partial (the written b-natural) appear to be left out of this music, showing more of an inclination towards a simpler writing style for the horn, and for brass instruments in general. It is worth noting Greene's heavy use of the problematic and out-of-tune 11th and 13th partials, which were also in use in Handel's writings.

After observing the music and the characteristics of the instruments for which the music was written, it is safe to say that the composers did write their music for these instruments. The Germans wrote very virtuosic and technically advanced music appropriate for the narrower-bored instrument while the English, after ca. 1730, had in general less technically-demanding for which a larger-bored instrument would be more appropriate while the German influence is still heard in the virtuosity of some of the horn parts.

II

An Analysis of the Musical Symbolism of the Horn

As music as a whole was developing throughout the eighteenth century, so too was the symbolism behind the use of specific instruments. The horn, as will be seen in this chapter, had changed from an instrument symbolizing just the hunt, to a versatile instrument capable of many musical roles. The “roles” that will be analyzed will not just be focused on multiple aspects in the German and English Baroque opera contexts: the movements in which the horn is used, with which voice classification (i.e. soprano, alto, etc.) the horns accompany, and in the extra-musical/dramatic contexts that the horns are used in.



Image 2: Bell detail, Jacob Schmidt Waldhorn, Metropolitan Museum, acc # 14.25.1623

There are two symbolic situations that, between all the others that will be mentioned, that the horn is consistently used for: the hunt and fanfare/celebration. In earlier traditions dating well before eighteenth century, the horn had one central role: the hunt. The reason behind this is fairly obvious: the horn was a central factor in the hunt, being used to communicate to the other hunters much like the bugle would in combat. Artwork from a variety of European nations depicts the horn's use in the hunt, generally in the pursuit of stag and deer.²⁰ This is a fundamental symbolic aspect of the horn that will follow the instrument as it developed into a concert instrument, and is even seen this way to this day.

The use of the horn in situations of celebration fanfare originates in the general use of brass, and on the contrary seems to be outside of the comfort zone of the horn. Before the rise of the horn as a concert instrument, it was generally understood that the horn was suitable only for the outside. Sebastian Virdung in his 1511 musical instrument treatise *Musica getutscht*, for example, features the horn as an instrument intended only for the outdoors, and is unsuitable for the court; the trumpets and sackbuts were the instruments reserved for this role.²¹ The popularity of the hunt by the seventeenth century held by the French royalty and by the end of the century, into Sporck's court would naturally bring the horn an increased regal status, which would be a reason for the horn's presence in fanfares. It is for the most part, however, that the horn is in the same

²⁰ Artwork on the bell of horns from the early eighteenth century were often decorated with hunting scenes, usually going after stags with the dogs in hot pursuit. The two horns by Schmidt from the Metropolitan museum and the horn by Friderich Ehe from the Museum of Fine Arts that I have personally observed depict these hunting scenes. For an example, see image 2.

²¹ Virdung's text identifies two types of horns: the hunting horn (Jeger horn) and field horn (Acher horn); Virdung 119.

instrumental classification as the trumpet (and, as will be seen in a high amount of German works, is sometimes used *in place of* the trumpet in compositions) that the horn is featured so commonly in fanfares and celebrations.

The first dramatic vocal works to feature the horn are the operas of the early eighteenth century, beginning with the works of the early German composers. The role of the horn in operas in the early to mid eighteenth century is usually seen in the large, grandiose choruses, usually finales. This, of course, emphasizes the fanfare of brass instruments in general. The German composers of the early eighteenth century, however, have used the horn in more intimate settings of arias in either horn duets or in more rare cases, as an obbligato instrument. The opera noted to be the first to utilize the horn in the German-speaking world is Reinhard Keiser's *Octavia*, 1705, an opera based on the popular tale of Emperor Nero. This work, composed in Hamburg, features the horns in ways which would reflect the horn compositional practice which will be discussed later. Keiser wrote these parts for the usual pair of horns in F (labeled as "corne da caccia"), which are used in four movements in the entire work (two in act 1 and two in act 2). Only one of the movements is a chorus (the opening chorus), while the remaining three are utilized in arias (one for bass, two for soprano). All these movements do have one thing in common: the idea of celebration. The opening chorus titled "Herrsche glücklich, grosser Kaiser²²", for example, is full of triumphant praise for the Emperor Nero. The next aria that horns are featured, Nero's aria "La Roma Trionfante²³,"

²² Translation: "Happy ruler, great Emperor"

²³ Translation: "Rome triumphant"

continues this idea of praise and triumphant as the Emperor Nero himself sings.

Looking forward over a decade, more daring and unconventional settings for horn writing can be seen in German opera. Johann David Heinichen's one-act operas from 1719, *La Gara degli Dei* and *Diana su L'Elba*, for example, demonstrates a wealth of knowledge of his unique and forward-looking writing for horns. In both of these operas, the horns are the only brass instruments in the orchestra, utilizing two in *La Gara degli Dei* and three in *Diana su L'Elba* (as will be seen later, Heinichen uses three horns much differently than two horns).

The movements that the horns are used in both of these operas are almost exactly the same: overture (sinfonia), choruses (especially the final chorus), and arias for all four major voice groups: soprano, alto, tenor, and bass. Key-wise, the two operas are opposite to one another regarding the horn changing keys – *Diana su L'Elba* has the horns stay on G for the entire opera while *La Gara degli Dei* requires the horns to be in G, D, and F (most likely requiring a horn with crooks). One particular aria in *La Gara degli Dei*, “Dove Tromba” which features horns in D, demonstrates a unique compositional style in which both horns play in unison. Looking at the key Heinichen chose along with the text, it is very clear that the horns are being used to imitate the trumpet, while also using other methods to emphasize this symbolism. Using an interesting compositional technique, Heinichen has both horns playing in unison. The range of the horns is also worth noting: only until measure 38 of this aria during which the horns climb to the 16th partial, the horns stay within a two octave range between the 3rd and 12th partials, showing a more

simplistic fanfare effect.

Another particular aria, “I rapidi vanni degli anni,” for solo tenor, features what could possibly be the first the obbligato horn part in the operatic tradition. This part, written for a solo horn in C with an F-major key signature²⁴ accompanying a tenor soloist, demonstrates once again the virtuosity of the Dresden circle of horn players. The other instruments written for this aria, solo theorbo and basso continuo, are worth noting purely for its odd orchestration. This very light orchestration would give prominence to the horn; the presence of only the theorbo and basso continuo could potentially make for an unaccompanied horn!

Symbolically, the use of the horn in this aria follows, in a way, the stereotypical hunting scene that the horn is generally used in. The character, Saturn, was asked by Venus to seek out a gift for the marrying couple in the story²⁵ in the mines, in which he will create a gift through pieces of metal. This sense of “harvesting” could be perceived as Heinichen’s take on a simple, pastoral act in the same vein as going out in the hunt. While it may be in that same general aspect of humans in their most simple form, it is still very safe to say it is a unique use of the horn.

²⁴ The reason for this awkward notation of the key is that Heinichen was possibly attempting to avoid multiple ledger lines, which would also indicate the extremely high range this work would require. The horn player would most likely just be using a horn in F.

²⁵ Both of Heinichen’s operas were composed for a royal wedding in Dresden for the Saxon prince Friedrich August II and Maria Josepha of Vienna in 1719 (Walter, ix). The married couple is referred to in the opera.

The image shows a musical score for three horns in G major, measures 3-7. The score is written in treble clef with a common time signature. Horn 1 (top staff) plays a melodic line starting with a quarter rest, followed by eighth notes. Horn 2 (middle staff) plays a similar line but with a quarter rest at the beginning. Horn 3 (bottom staff) plays a similar line but with a quarter rest at the beginning. The three horns play in unison for most of the phrase, with some rhythmic variations.

Fig. 5 – Heinichen: *Diana su L'Elba*. *Sinfonia*, mm.3-7, 3 horns in G.²⁶

The use of the horns in *Diana su L'Elba* is done in a similar fashion. They are used in the opening sinfonia, choruses (opening and closing choruses), and three soprano arias. The major difference is, as mentioned before, this opera features three, instead of two, horns which remain in the key of G for the entire opera. Heinichen organizes the three horns in an interesting format. During moments of dialogue and counterpoint between the horns, all three horns would share the same melody to emphasize the aspect of dialogue. When all the horns play at the same time, a significantly more unique orchestration can be seen. Two out of the three horns (usually the bottom two) share the same melodic material rhythmically, while the remaining horn (usually the first horn) plays contrasting material over the dialogue between the two horns, creating its own counterpoint between the other two instruments. A prime example of this compositional method is seen in the opening sinfonia. Observing the first phrase, it can be seen that the

²⁶ Heinichen 3

horns are in constant exchanging of dialogue. It first begins between the first and second horns, then first and third horns. This process continues over the course of five measures (see fig. 5).

The opening chorus shows a similar compositional method seen in *La Gara degli Dei* in which the horns act as trumpets playing fanfares. In this opera, the opening is divided into two parts: the chorus itself followed by an instrumental ending. The lines of the chorus speak of the “loud horn calls,” which of course is emphasized by the use of the horns. Heinichen treats this text by having all three horns playing in unison; this texturally simple melodic line is reminiscent of trumpet fanfares and hunting horn calls. The second section shows a texturally more complex example of horn writing, creating a distinct contrast between the two sections. Instead of all three instruments playing in unison, what is seen instead is a dialogue between the top two horns and the third horn.

While the majority of the pieces fall into the same typical contexts of the hunt or celebration, there is one movement that sticks out from the rest: the soprano aria “Languido al par del guardo.” The orchestration and setting of this aria is a bit different than what is normally seen in this opera, the most interesting part being the use of only two of the horns. Their use in this movement is more as a “color” instrument, playing only chord tones and only rarely breaking off the tonic triad; the remainder of the orchestra, however, has more rhythmically complex melodies. The lyrical context is another aspect that takes the horns out of its usual place in this opera. The text speaks of

the weakness of a fighter, who does not have the will or strength to truly attack with his javelin.²⁷ This textual context of the aria is also a good indicator as to why Heinichen gives the horns a subsidiary role; it demonstrates a forward looking understanding of the horn's flexibility in tone quality that will be seen more thoroughly in the later eighteenth century in the music of Mozart, Haydn, and their contemporaries.

Another composer's music that is worth looking into was the dramatic music of Georg Philipp Telemann. Having composed operas in the Hamburg and Frankfurt areas, the former being where Reinhard Keiser composed his operas, we see the tradition of excellence in operas continue, including the writing for the horns. His most expansive and creative writing for the horn, from my personal observations, is from his opera *Miriways* (1728) for which he writes for two horns in F. This work contains the largest number of sections which feature the horn, with the horn being used in the overture, 3 arias, 2 choruses, and 3 instrumental sinfonias.

As seen in previously in the operas of Heinichen, Telemann follows suit by utilizing the horns in essentially every general voice class: soprano, alto, tenor, and bass. Telemann, however, wrote his opera for a few other voices which the horn is featured in, including mezzo-soprano and baritone. The most interesting aspect of Telemann's horn writing in this opera is the not only the number of instrumental sinfonias, but also the styles of the instrumental sinfonias. One of these sinfonias were labeled specifically with

²⁷ The text of this aria in English is as follows: As feeble as your gaze, you brandish your javelin about to strike; you do not have the spark of valor, such as those goddesses feel in this hearts who are willing to follow Cynthia. Walter xix.

the sarabande. The other special sinfonia, featured in Act 2, entitled the “March of the Persians.”

The music for the Lutheran church in the early eighteenth century created some of the most unique settings for the horn in dramatic vocal music. It is in these ecclesiastical pieces where contextually the horn will naturally be put in non-traditional settings for the instrument. It is most likely that the horn could be used for fanfare and celebration in an Easter piece or in portions of the Catholic Latin mass ordinary, but seeing the liturgy of both the Lutheran and Catholic traditions do not usually yield hunting or generally pastoral scenes. The best examples of this kind of writing can be seen through the music of another musical setting by Telemann and the church music of J.S. Bach.

Another work by Telemann, his *Passionatorio von Barthold Heinrich Brockes* (1716) utilizes the horn in a similar manner to Heinichen’s opera *La gara degli Dei* or Handel’s *Giulio Cesare* by requiring the horns to change keys and crooks in various places to G and D, most commonly in D. The concentration of only two keys available for the horns would suggest the use of a horn with crooks in the earlier terminal Leichnambschneider style, though it is not unreasonable to also the use of two fixed-pitch natural horns as well. Besides the changes of key, the use of the horn in this work is extremely unique to the Baroque period. The city in which this piece would have been composed, and the origins of the text by Barthold Heinrich Brockes demonstrate even further the Hamburg tradition of dramatic vocal writing. The use of the horn in a Passion

setting in general, let alone in a setting of Brockes is something of a rarity. Bach's setting of the Passions according to St. Matthew and St. John, for example, use a very limited amount of winds (two oboes and two flutes) and a complete lack of brass writing. Handel's setting of the Brockes passion (1719) utilizes a very similar orchestration, only using winds sparingly.

The image shows a musical score for two horns and a SATB choir. The score is written in D major and 4/4 time. The two horns (Hn. 1 and Hn. 2) play a simple harmonic accompaniment. The SATB choir (Soprano, Alto, Tenor, Bass) sings a chorale. The Soprano part begins with a fermata over the first measure. The Alto, Tenor, and Bass parts enter in the second measure. The score consists of 18 measures.

Fig. 6 –Telemann: Passionoratorium von Brockes. Excerpt, chorale: “Ach, Gott und Herr;” mm. 9-18, 2 horns in D and SATB choir.²⁸

²⁸ Telemann 69

The movements in which Telemann uses the horn are also very unique. The horns, written as usual in pairs, are featured in only four arias, three of which are with the “daughter of Zion” (*Tochter Zion*, soprano), and one chorale (see fig. 6). The other was written for Judas (alto), during which the orchestra plays in a very rhythmically agitated, quasi-*stile concitato* style for a movement which Telemann marked “*furioso*.” The moods of each aria represent the horn in an out-of-the-ordinary situation, in which the horn is taken out of its usual context of the hunt or fanfare.

The presence of the horn in a chorale setting in this oratorio is fairly unusual, though contemporaries of Telemann do it; J.S. Bach, as will be seen shortly, used the horns in a large amount of his church cantatas. Telemann’s voicing for the horns is the most unique aspect of this writing. Both horns are written independently from the other voices in the chorale with only brief moments of voice sharing in the first two lines of the chorale, seen between both horns and the alto voice. Starting at “Da ist niemand” (m. 12), the first horn plays the alto line almost verbatim with the second horn providing counterpoint.

This study will be incomplete if the music of J.S. Bach is ignored. Bach’s compositions for the horn are the pinnacle of creativity and taking this instrument out of its original context of the hunt. The horn had been featured in several of Bach’s vocal music including multiple cantatas, the “Weihnachts-Oratorium” BWV 248, and for only one movement, the Mass in b-minor BWV 232, which will be focused on briefly. Like Heinichen, the horn in Bach’s writing is used in essentially any kind of setting:

sinfonias/concerti, choruses, chorales (in which the two horns would double a vocal line²⁹), and arias (either in duet or as an obbligato). His horn music is also known to be quite difficult, with parts rising past the 16th partial. The obbligato line from the bass aria “Quoniam tu solus Sanctus,” written for horn in D, presents a different aspect of virtuosity, albeit still difficult. The horn’s part only goes as high as the 16th partial, which using the horn in D is fairly feasible – for what the range itself does not demand, the fact that the horn is required to jump up an octave to that note within the first two beats of the work makes up for it in flexibility.

The image displays a musical score for J.S. Bach's Chorale "In dich hab ich gehoffet, Herr." BWV 52. The score is in F major and 4/4 time. It features two horns in F and a soprano. The first system shows the beginning of the piece, with the soprano line starting on a whole note G4 and the horns entering on a half note G4. The second system shows the horns playing a more active line while the soprano continues. The third system shows the horns playing a descending line while the soprano continues. The score ends with a double bar line.

Fig. 7– J.S. Bach: Falsche welt, dir trau ich nicht BWV 52. Chorale: “In dich hab ich gehoffet, Herr.” 2 horns in F, soprano.

²⁹ In the example of the chorale “In dich hab ich gehoffet” from Cantata 52, the first horn plays the soprano line while the second horn plays an independent line, used specifically to provide counterpoint against the first.

Observing the horn writing in “Wie schön leuchtet der Morgenstern,” BWV 1 as an example of Bach’s treatment of the instrument in a church cantata, we can see a similar writing style to the virtuosic writing seen in the works for the Dresden players. The orchestration of this cantata for the Annunciation of Mary emphasizes wholly the air of celebration. Bach utilizes two horns in F for both of the chorus movements: the opening chorus and the closing chorale.

While both movements which feature the horn demonstrates to some extent virtuosic horn writing, the opening chorus demonstrates in general the virtuosic writing style. The range of both horns spans to notes well above the staff – the principle horn itself rises up to the written d’’. The second horn’s range raises up to the b’’, and its range spans from that note down to middle C. What separates Bach’s style of writing for the horn, as is indicated from this particular example and in the first movement of the Brandenburg Concerto no. 1 BWV 1046, is the fact that both horns share in the difficulty.

The final movement of the cantata, the chorale “Wie bin ich doch so herzlich froh” shows a more unique compositional style of horn writing. It is organized in a similar way to the horn orchestration of “In dich hab ich gehoffet” from BWV 52 in that the first horn doubles the soprano line while the second horn provides counterpoint. The counterpoint provided by the second horn in this context is significantly more ornate than the previous example.

Another very unique style of J.S. Bach’s horn compositions is its placement in seemingly unassuming biblical/religious musical settings. The “Quoniam tu solus

sanctus” from *Mass in b minor* BWV 232 demonstrates this concept thoroughly, and deserves close attention. There are several interesting factors which Bach utilizes for this movement: the text (from the Gloria), the vocal classification (bass solo), and orchestration (horn obbligato in D, two bassoons, and basso continuo). The text chosen for this aria is only a few lines from the entire “Gloria,” which reads “For thou only art holy, thou art the only Lord, thou art the only most high, Jesus Christ.”³⁰ The meaning of this text emphasizes the mysticism of Jesus Christ, demonstrating his omnipotence as the Lord and Savior.

The way Bach sets this text is highly unique and raises many questions about Bach’s choices in this setting, though it is very safe to assume that Bach’s choices were highly calculated and thought through. The question which concerns this research is why he chose the horn as an obbligato in dialogue with a bass soloist. It is not out of the ordinary for an aria in the vocal literature in this time period for a bass solo to be accompanied by two horns, so having a horn present in general for this aria is not a rare find. Having a horn in D is also indicative of the fact that Bach was careful in his selection of. The tone quality that a horn in D possesses is much warmer and is more suitable to blend in with the dark tone quality of a bass soloist and a duet of bassoons which accompanies it.

As the horn is introduced and put more often in the orchestras of England, it can be observed, adopted many of the German traditions from the previously mentioned cities

³⁰ Original Latin text: “Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe.”

through the music of Handel. Handel's prominent musical influence on this development of this instrument in England, brought about by his arrival to England is heavily based on his work in Hamburg under Reinhard Keiser.³¹ One aspect that raises a few questions is the removal of the horns from the overtures of these works in the earlier pieces for the horn. Handel's *Water Music*, one of, if not the first (and very fine) examples of horn writing in English orchestral music leave the horns out of the overture completely. His opera *Giulio Cesare* also had the horn out of the overture as well. A reason for this is, since the overture was a processional piece as the royalty proceeded to their seats, King George may not have desired the sound of the horn in his procession.

The Germanic tradition of the obbligato horn solo, as seen first with the music of Henichen and later developed by Johann Sebastian Bach, was transferred to England once again via the music of Handel in one of the only known obbligato horn parts in the English Baroque opera tradition: "Va Tacito e Nascosto," sung by Julius Caesar, from *Giulio Cesare*. The extra-musical context of the horn itself gives extra clues to a mixing of German and English ideals in this opera.

As has been mentioned previously, Handel in this opera utilizes the horn in four sections: the opening chorus, an aria for alto solo, an instrumental sinfonia, and the closing chorus. In his only obbligato horn part for horn, "Va Tacito e Nascosto", demonstrates the Germanic virtuosity through running sixteenth-notes, scalar and arpeggio passages, and leaps up to the sixteenth partial. The context, however, is fairly

³¹ Morley-Pegge 83

simple: the aria is depicting a metaphoric hunt, and so with the hunt, the horn is of course the most appropriate instrument to use. The remaining movements which use the horn stay within the familiar context of celebration, the horns being used to contribute to the fanfare.

Observing the later music of Handel show an increase of the horn's use in the opening movement of these works, an idea that has not been seen in his earlier works. His oratorio *Samson* (1741), which uses two horns in G, features the horns in an elaborate, three section overture (Andante, allegro, and minuet). To briefly look in his instrumental music, the horns are also used in his *Music for the Royal Fireworks* (1749) in a prominent role in four out of six movements, with higher emphasis put on them in the overture. As comparison, Handel's *Water Music*, which also uses the horns prominently, the horns do not appear until the third movement of the F-major suite.

Moving forward through the English operatic tradition by two decades, the musical contexts that the horn is used in covers a smaller spectrum than the Germans, but for the most part maintains the usual context that the horn is usually seen in with small exceptions. Maurice Greene's opera *Phoebe* (1747) demonstrates this combination. The horn in F, throughout the opera, is seen four times: the opening duet/chorus, an instrumental sinfonia, bass aria, and final chorus.

Symbolically, the horn in this opera is used in mundane settings for the instrument: pastoral scenes, including during a chorus of hunters. The exception to this

is in an aria for Linco entitled “The the young God of Wine.” This opera exemplifies how the German influence of horn writing has dwindled since the composition and performance of Handel’s *Giulio Cesare*. The brief “flourishes” in the horn parts, especially featured in “Like the young God of Wine” demonstrates how the German virtuosic techniques still exist while still showing a heavy influence of the *gallant* style which will later become the norm. The level of creative music, symbolically, which uses the horns has referred almost entirely to the basics of horn symbolism (fanfare and the hunt/pastoral scenes) with the exception of, again, “Like the young God of Wine.”

While there are many different factors to determine the trends in the symbolism between eighteenth century German and England, there are a few defining factors that one can gather. The ideas of the horn being used to symbolize fanfare/celebration and the hunt are universal in horn writing. Stepping away from those two ideas, one begins to see that the German composers have used the horn more liberally and its influence transferred into English music, flourishing by the mid eighteenth century. Composers such as Keiser, Heinichen, Telemann, and J.S. Bach were able to set the trend of taking the horns out of their comfort zones, writing some of the first obbligato horn solos and featuring the horns in essentially every possible setting. Handel and Greene were able to use the German influence to put the horn in other unique settings while maintaining the English style.

III

Christopher Winch's Horn Tutor and Pedagogical Traditions in Eighteenth-century Horn Playing

One of the earliest treatises written specifically for the horn in the eighteenth-century was Christopher Winch's *Compleat Tutor for the French Horn* (1740), edited by John Simpson. This book, written as a guide for the beginning horn player (the first two pages of the treatise describes the proper holding technique and proper placement of the mouthpiece on the embouchure) is filled with a variety of exercises for horn solo and duet designed to assist the amateur horn player. This book is filled with clues leading to a distinctly English style, including the style of instrument that would be used and the range that was expected of a horn player in eighteenth-century England.

This text also plays an important, pivotal part in the evolution from the German playing technique to the English. The origins of the pedagogical methods behind this text dates back to the traditions of the German horn players. Prior to this tutor and others that were written in this time period, the horn tradition was generally passed down from player to player, similarly to story-telling in ancient times or in tribal settings. However, there are surviving examples of collections throughout the fourteenth-seventeenth centuries with musical examples of hunting horn calls, most likely as examples for the students. According to Morley-Pegge, there were a few collections of hunting horn music in non-traditional notation, utilizing what he classifies as "codes" – so much so that in some of the earliest collections from the fourteenth-century, all that

is notated is the rhythmic forms.³² None of the collections listed, however, give anything in the way of pedagogical hints as to how the instruments were played.

The beginnings of the Dresden horn traditions began in Jesuit monasteries surrounding the region in the late seventeenth century, in which monks would train with these instruments and perfect the virtuosic style seen later in the music of Heinichen and other German composers of the time. Fitzpatrick cites records and purchase receipts between some of these monasteries which show purchases of instruments by the Leichnambschneider brothers, showing not only that the monasteries were acquiring the instruments, but it also demonstrates the high quality of instruments these institutions requested to have for their musicians.³³ It was also through these monasteries that a preliminary form of the hand horn technique was developed, at first for the second horn. There is, of course, no pedagogical evidence that is known of from the time period; the only evidence seen by previous scholars is the music written by composers such as Heinichen. A possible reason for this technical development is one of process of elimination and natural curiosity. It was only a matter of time that a horn player experimented by putting the right hand in the bell and realizing the pitch is altered that way.

While there is no evidence as far as the author knows of similar monastic traditions in England around the late seventeenth and early eighteenth centuries, it is fairly safe to assume that a similar pedagogical tradition was developed – from one

³² Morley-Pegge 74

³³ Fitzpatrick 33, 34

musician to another without any formal pedagogical texts. If it is kept in mind that prior to Handel's *Water Music* the horn was used almost exclusively as a form of entertainment for English royalty and aristocracy, the skills taught were most likely intended to teach musicians simple horn calls and fanfares. There is a greater chance of the German tradition infiltrating the English pedagogical tradition as German musicians travelled to London and through the area around the 1720 as opera composers, such as Handel, wrote music intended for them. It would be from this Germanic tradition that would expose the horn students in England after the 1720s to German virtuosity which would carry through in the later operas and oratorios of Handel and Maurice Greene.

Winch's text's place in the English horn tradition as a concert instrument gives horn scholars many clues to the standards of the this practice. The first place to look for these clues will be the frontispiece and the accompanying page which precedes it. The cover of the treatise shows a hunter standing in a full hunting outfit playing his hunting horn, surrounded by what should assumed to be his dogs. This cover, while an excellent artistic rendition of playing the horn, is also used in the treatise as a guide to holding the instrument, which is stated clearly in the next page of the document. Mr. Winch does not describe in detail which instrument should be used. However, the only clue he gives is the key of the instruments available: G, F, E, D, and C (the preferred key for a beginning horn is D). What is surely known, according to this image, is that the instrument is a fixed-pitch hunting horn.

Another major clue as to a distinct English style lies in the music itself. As had

been seen previously with the music written for the German musicians, there was less restriction with the notes available. This treatise, however, will show a simplification of the note selection. Before Winch introduces the exercises, in the introductory instructional section, he shows a variation of the harmonic series, which he designates as a “gamut.” This gamut spans a total of three octaves – c’-c’’’. It is worth noting that the notes that are featured in this gamut are only natural notes, including the naturally out-of-tune f and a.

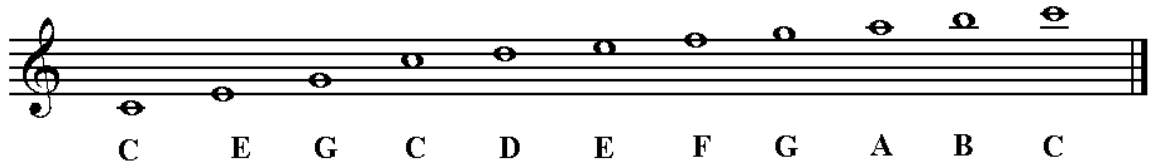


Fig. 8 – The “gamut” featured in Winch’s horn tutor.

The first few exercises of the treatise, included with the frontispiece, give the impression that this work is more-or-less a guide to a horn player who intends to play out on the hunt, not in the concert hall. However, looking further into the work it can be seen that it is intended for a concert musician as well. The inclusion of minuets, marches, and concert pieces by Handel³⁴ (including a “Minuet by Mr. Handel” and excerpts from *Water Music*) would imply an intention of performing in a concert hall. Observing how

³⁴ It is believed that Christopher Winch was a musician used often in the operas of Handel, which would explain Winch’s heavy use of Handel’s music. Morley-Pegge 86.

closely Winch sticks to his gamut with his chosen exercises³⁵, we see the only chromaticism being between the f and f#³⁶ featured mostly in the exercises by Handel. These more difficult exercises seen near the end of the treatise introduce melodies which climb up into the more awkward higher range outside of the tonic triad, but remains within the gamut. Using the *Minuet by Mr. Handel* as an example, the second half features ascents, first by jump, then by step to the a and b above the staff. It is from personal experience, especially with the b, that the author can attest to the difficulty of playing these notes. This level of virtuosity required for these exercises demonstrates a high level of flexibility, a technique which was transferred from and developed out of the Dresden horn tradition.

Rhythmically, the exercises in this treatise also show a trend towards horn music with less extravagance than what would be found previously; for example, the sinfonia of the final scene in *Giulio Cesare*. Winch identifies the basic rhythmic principles (i.e. meter, quarter-notes, eighth-notes, etc) in the introductory pages in the beginning of the book. While it should be expected that the exercises earlier in the book would have more rhythmic simplicity, there is even an overall simplicity found in the exercises of the Handel works. With the exception of a triplet flourish found in the *Minuet by Mr. Handel*, the rhythms do not go faster than eighth notes (sixteenth notes within a compound meter).

³⁵ We must remember that these exercises were not composed by Christopher Winch, but were chosen from an array of English horn tunes.

³⁶ As the hand-horn technique for the natural horn had yet to be developed, it is safe to assume that the player will have to change the note only with his/her lips.



Fig. 9– Handel: Music for the Royal Fireworks. Overture, mm. 1-7, 3 horns in D.³⁷

Taking a look at pieces written during and after the time of this treatise in England, this compositional style of the horn appears to follow suit. An example of this can be found in Handel’s *Music for the Royal Fireworks* (1749). This work, which prominently features a very large horn section in D (three horns on three separately written parts, totaling to nine horns)³⁸, demonstrates the compositional style that we have seen from Winch’s text: note range staying within the gamut, accidentals only limited to a written f#.

Out of the four movements which have horn parts, the overture (see fig. 9)

³⁷ Handel 59

³⁸ It should be noted that the entire brass section was augmented for this work with a total of nine horns and nine trumpets.

demonstrates in full force the English style of writing, as demonstrated by the *Compleat Tutor*. Handel’s orchestration in this work demonstrates the trend towards an overall sense of unity among the players (with the exception of dialogues between groups), as opposed to one or more group of instrumentalists “showing off.” The horn section is divided in itself as its own orchestra – the first horns share the top line with the first trumpets and first violins/oboes, the second horns with the second parts, and the third horns with the third parts, again with the exception of a few moments of instrumental dialogue. Whenever the music as a whole stays within the tonic, in this case D major, the horns stay within the 3rd-6th partials (written A-d).

The image shows a musical score for six instruments: Trumpet 1, Trumpet 2, Trumpet 3, Horn 1, Horn 2, and Horn 3. The music is in D major (one sharp) and common time. The score consists of six staves. Trumpet 1 has the highest melodic line, often featuring sixteenth-note runs. Trumpets 2 and 3 play lower, more rhythmic parts. Horn 1 plays a melodic line similar to Trumpet 1 but at a lower register. Horns 2 and 3 play lower, more rhythmic parts, often in the lower register of the instrument.

Fig. 10- Handel: Music for the Royal Fireworks. Overture, mm. 25-31, Trumpets and horns in D.³⁹

³⁹ Handel 61-62

A shift to the dominant at measure 13 puts the horns in a different tonal situation, at which Handel composed a dialogue between brass and woodwinds/strings (trumpets/tympani and horns versus the rest of the orchestra). The orchestration of the brass parts in this dialogue is in itself worth exploring, which will be discussed briefly here. For the most part, the horns and trumpets share parts: second horn shares the first trumpet's part, and the third horn plays what could be conceived as a combination of the second and third trumpets. This leaves the first horn left alone with its own individual part, playing a seemingly stagnant chord, the specifics of which will be discussed shortly.

To specify what is played, the second and third horns play the ninth and sixth partials (written e and A) respectively, two notes that are within a comfortable part of the range. The first horn, on the other hand, is brought up to the 15th partial (written b-natural), which is also the second-to-last note of Winch's gamut that was reserved for the final exercises. It is from measures 13-19 that the first horns are to play within that awkward range of the horn. The first three measures of dialogue between trumpets and horn at figure 9 demonstrates this awkward range in the first horn.

Entering the B section of the overture, Handel on occasion does bring the first horns into the awkward range of the 15th partial, but only in passing. The 16th partial (written d', the top note of Winch's gamut) is used very often, but the difficulties surrounding this note are based purely on endurance, not awkwardness within the harmonic series. Rhythmically, the B section is more energetic being that the brass section as a whole is required to play either straight eighths or dotted eighths-sixteenth

note patterns, continuing the regal image of this work.

A look into the possibility of the kind of horn that would have been used in the performance of the music in Winch's treatise will expose yet another key to the more orchestral setting of the horn in English compositions. As have been mentioned previously, the horn that would have been used as indicated by the frontispiece of the text is a fixed pitch horn though it is not out of the question to propose that a horn with crooks would be used by a student using this text, as Winch had indicated the possibility of the use of horns with different keys.

One particular London-based maker by the name of Nicholas Winkings, whose instruments survives in a variety of instrument collections, is a prime example of a maker aiming for the proposed English sound. According to Baines, there is a strong possibility that the horns by Winkings would have been used in Handel's horn music written in the keys of F and D. His instrument style resembles in general form the German style of horn making, namely being wound three times. To use an example of one of his physical instruments kept in the Edinburgh University Collection of Historical Instruments, the bore size increases gradually, but steadily, from the mouthpiece to the bell; the bore size increases at a faster rate as it gets closer to the bell, with a larger-sized bore, all of which would lead to a generally warmer tone quality.⁴⁰ This conical design of the fixed-pitch horn, as compared to the cylindrical design of earlier hunting horns from earlier in the eighteenth-century, shows another path to the warmer English orchestral sound.

⁴⁰ Accession # 2492 – Measurements by Parks, Raymond.

The importance of this treatise will be carried through the rest of the author's study and analysis of horn writing in England, and its development from a German tradition. As will be discussed in the following chapters, Handel himself composed for a while in Hamburg whose traditions were brought into England through his opera compositions. The horns made by Nicholas Winkings that were possibly used by a student of this treatise (or even by Winch himself) were descendants of the Viennese style of horn making.

The importance of this text surely does not lie in its unique exercises; it is also among the very first instructional books for eighteenth century horn students. It is also clear that this treatise was highly influenced by the music of the time period in which it was written by its excerpts of popular music from England and a few exercises based on the French tradition. However, it does give us an interesting collection of what was popular in the world of English horn playing. It is also important that these horn calls were quoted and documented in an instructional treatise, demonstrating that this was the material that a beginning horn player should know.

IV

Conclusion

The placement of the horn in eighteenth century England does not completely lie in the hands of German influence, but it is very safe to determine its influence after Handel's arrival. Prior to Handel's arrival in London and the premier of his opera *Giulio Cesare* in 1724, the horn in a French style was still in use, even before the Bohemian count Sporck visited the French royalty in 1680. The instruments that would have been utilized for these performances were quite popular for the English aristocracy, which gives a possible partial reason for Handel's writing for two horns of most likely English origin in *Water Music* (ca. 1717).

Prior to Handel's arrival and during his stay in Germany, a thriving French horn tradition was in full swing, a tradition that will be evident in his operatic music at the Haymarket Theatre and Covent Garden. This tradition, established by the circle of virtuosic horn players based in Dresden, is seen in much of the horn music written as far back as Reinhardt Keiser's *Octavia* (1705) and throughout the literature of Telemann and J.S. Bach, among many others. Some of the many characteristics of writing for these exceptional musicians are based not just on the physical playing styles of the musicians, but also in the actual musical instruments used by these musicians.⁴¹ These influences

⁴¹ These characteristics include a thinner bore size and multiple keys/changeable crooks. See chpt. 3.

will come along with Handel to England, and will come to fruition through the premier of *Giulio Cesare* (1724).

It is after this opera's appearance in London, and thus the influence of the German horn players Handel would most likely have written for, there is a higher influence of Germanic in English music. Many of the big horn makers in London, for example John Christopher Hofmaster and Nicholas Winkings, were trained in a Viennese style, but also developed unique English characteristics. These unique characteristics include the crook/coupler system and wider bores, creating a warmer sound. Composers post-1724 also demonstrate similar traits, using techniques reminiscent of the German style seen by Heinichen and others while developing a more unique English style. Handel's late oratorios and orchestral music, i.e. *Samson* (1741) and *Music for the Royal Fireworks* (1749), demonstrate this technique well by utilizing the musical virtuosity seen earlier, but also writing for the horn as an internal member of the orchestra (as opposed to a more isolated, soloist part seen earlier in Baroque chamber music). Other composers of the time in England were writing like this, including composer Maurice Greene, as demonstrated in his opera *Phoebe* (1747).

It was also after *Giulio Cesare* did we see the horn take on more adventurous roles in both English dramatic and orchestral music. Prior to Handel's opera in the Germanic tradition, the horn was featured in essentially any setting: overture, choruses, and arias/smaller ensembles featuring all voice classes. Heinichen's opera *La Gara degli Dei* (1719) features an exceptional and unique horn setting by having one of, if not the

first obbligato horn part, whose influence can be seen in the aria “Va Tacito e Nascosto” from *Giulio Cesare*. The aspect of the horn being used in the overture in English music took a little while to be accepted, and it was not until a few years after *Giulio Cesare* did Handel actually incorporate the horns in overture settings. The influence of this may come from a few different sources: political influence from King George II, different musicians available for those performances, or having direct influence from the Germans. While I believe there is influence from all the aforementioned sources, the German influence does play a significant role in the use of the horn in overtures.

It is through the previously displayed evidence that a direct influence from the German horn tradition, both musically and physically, can be traced into a previously thriving horn culture. It was through their ability to transform this rustic, outdoor instrument into a refined concert instrument, and Handel’s compositions for this instrument transformed the English playing tradition throughout the rest of eighteenth century.

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