

**Modern Horn Playing in Beethoven: An Exploration of Period Appropriate Techniques
for the Orchestral Music of Beethoven for the Modern Horn Player**

Matthew John Anderson

A dissertation submitted in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts

University of Washington

2016

Reading Committee:
Timothy Salzman, Chair
David Rahbee
Jeffrey Fair

Program Authorized to Offer Degree:
Music

©Copyright 2016
Matthew John Anderson

I. Abstract

The historically informed movement has made it increasingly apparent that orchestras can no longer interpret Beethoven, Mahler, Mozart, and Bach in exactly the same manner. It is now incumbent upon each member of the orchestra, as well as the conductor, to be aware of historic performance traditions in order to color the music with appropriate gestures.

It is therefore important for horn players to explore the hand horn traditions of the baroque, classical, and early romantic periods in an effort to perform the correct inflections in a way that the composer might have expected the music to sound. As an example, in the second movement of the Beethoven's third symphony, beginning in the second half of the eighteenth measure from the end of the movement and going into the next measure, the second horn goes from a concert middle C down a half step to a B natural. Original practice would cause the B natural to be $\frac{3}{4}$ covered which would have caused tension in the sound. Modern horns can just depress second valve to play the note giving a completely different color.

The intention of this document is to inform current and future generations of hornists techniques to not only re-create sounds of the period on modern instruments, but also to create new pathways to learning repertoire through deconstructing the orchestral passages, creating new ways towards a complete understanding of the literature. It would be impractical for a horn player to try to play a natural horn in a modern orchestra due to the fact that the materials used in

a natural horn tend to be much lighter than modern instruments, and therefore do not project as well. An examination of audition lists of the major orchestras in the United States reveals that excerpts of Beethoven's works are frequently listed for major orchestral auditions and are also some of the first orchestral excerpts a young player learns. A study of his works is the best place to begin.

The most important thing a young horn player needs to learn is the orchestral repertoire. My first teacher, Arthur Frantz, instilled in me that the orchestral repertoire commonly called for on auditions is the foundation of horn playing.¹ If the orchestral repertoire is the foundation, then the symphonic music of Ludwig van Beethoven is the cornerstone of horn playing. Traditionally, orchestral excerpt books are formatted alphabetically with Beethoven's works near the beginning, but that alone is not why young horn players should begin their orchestral studies with Beethoven.² According to a study done by Brian Thomas and Seth Orgel for the International Horn Society, excerpts from Beethoven's symphonies appear more often than any other composer's works on audition lists for major symphony orchestras in the United States.³

With the advent of the historically informed performance movement in the 1960's, new life was breathed into the interpretation of orchestral music in general, and in interpreting the compositions of Beethoven specifically.⁴ During the overly romanticized heyday of American orchestras led by European conductors, Cleveland with Szell, Philadelphia with Ormandy, and The NBC Studio Orchestra with Toscanini. It became commonplace to play the music of all composers in the same

¹ Horn Excerpts Home - IHS Online." *Horn Excerpts Home - IHS Online*. Web. 11 May 2016.

² "French Horn Lessons with Arthur Frantz." Personal interview.

³ Ibid

⁴ Harnoncourt, Nikolaus, and Reinhard G. Pauly. "Performance Traditions." *The Musical Dialogue: Thoughts on Monteverdi, Bach, and Mozart*. Portland, Or.: Amadeus, 1989. 43

manner, regardless of the era the composer lived in.⁵ This is to say Mozart, Mahler, Beethoven, Bach, and Samuel Barber were interpreted in the same manner. This would be akin to a painter trying to paint a portrait with only one brush and two colors. It is now incumbent upon each member of the orchestra, as well as the music director, to be aware of historic performance traditions in order to color the music with appropriate gestures.⁶

Exploration of the hand horn traditions of the baroque, classical, and early romantic periods are essential to learn so horn players have at least a rudimentary understanding of what the composer had in mind when writing these passages. As an example, in measure 231 of the second movement of Beethoven's third symphony, the second horn player plays a concert B natural, or F sharp on modern horns. Original practice would cause the B natural to be three quarters hand stopped which would have caused tension in the melodic construct due to the discordant, muffled sound that would have been produced by the horn player. Modern horns can just depress the second valve to play this note, and we hear a completely different color, which may cause the listener to lose the original intent of the composer.

⁵ Cole, Malcom S. "Back to the Land': Performance Practice and the Classic Period." *Performance Practice Review* (1988): 25-41. Print.

⁶ Rink, John, and Nicholas Cook. "The Conductor and the Theorist: Furtwangler, Schenker and the First Movement of Beethoven's Ninth Symphony." *The Practice of Performance: Studies in Musical Interpretation*. Cambridge [England: Cambridge UP, 1995. 105-125. Print

Beethoven's works are of paramount importance, not only to horn players, but to all musicians. One of the reasons for his importance is that his music revolutionized the way music is composed, played and heard.⁷ His music broke down barriers; in part because he was the bridge between the Classical and Romantic periods in music, but also because he challenged the idea of exact form and harmonic structure within the confines of the symphony.⁸ He had the audacity to write a symphony that not only had five movements, but also a specific theme that ran through its entirety.⁹ Beethoven's importance as a composer for horn players is that most of his writing is deceptively simple, and very approachable for even the most inexperienced horn players.¹⁰ The simplicity of Beethoven's horn writing makes it stand on its own, but his horn parts tend to be very exposed, and the intricate way in which he weaves the horn parts in and around the woodwinds and strings, establishes his music as some of the most important to learn. When adding the amount of times Beethoven's works are called for in major auditions, how often they are performed, and how many of his works have found their way into popular culture, we get a greater sense of his importance.

⁷ Clark, Andrew. "The Heyday of the Hand Horn and the Birth of the Valved Horn: A Study of the Nineteenth-Century Horn Technique as Revealed in the Solo Works for Horn by Carl Czerny." *Historic Brass Society Journal HBSJ* (2001): 102-17. Print.

⁸ Berlioz, Hector. "Symphony No. 3, in E Flat (the "Eroica")." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 39-50. Print

⁹ Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print

¹⁰"French Horn Lessons with James Thatcher." Personal interview

The intent of this document is to introduce a series of fundamental and period proper techniques to future generations of horn players. It would be impractical for a horn player to try to play a natural horn in a modern orchestra. The materials used in a natural horn tend to be much lighter than modern instruments, and simply not capable of projecting enough sound to be heard in a modern orchestra.

There are many ways to approach orchestral excerpts for horn, with consistency of approach for an audition or performance being paramount. This can be achieved by mere rote memorization of the music and playing the correct fingerings in the right place, but the performer risks becoming a robotic button pusher.

Beyond knowing the individual part, a player must know the harmonic structure, comprehend the melody and its intervallic relationships, master the rhythmic intricacies of the passage, and completely understand the historic performance practices of the passage. To accomplish this, I propose deconstructing the passages in question to understand these elements, in order to become completely proficient, and be able to replicate them in even the most stressful situations.¹¹

Step one of this plan involves ear training. To really understand melodic content, intervallic relationships found within a passage must be thoroughly understood. Many of the great pedagogues I have encountered advocate learning the melody via *solfege*.¹²

Los Angeles studio horn player Vincent DeRosa strongly urged

¹¹"French Horn Lessons with James Thatcher." Personal interview.

¹²"French Horn Lessons with Vincent De Rosa." Personal interview.

his students to learn *solfege*, as did Bud Herseth, principal trumpet of the Chicago Symphony.¹³ In learning *solfege* “singers (and instrumentalists) will find its logic laid out graphically...The narrative (of *solfege*) explains the psychological principals that underlie them”.¹⁴

Historic performance practices involved in these passages are also crucial. As Beethoven wrote almost exclusively for the natural horn, hornists must understand the significance of the hand technique found within his compositions.¹⁵ With this newly-found comprehension the performer can better understand Beethoven and his orchestrational desires for the horn.

The first step in understanding how the natural horn works on a modern horn, has to do with the valve combinations which place the performer in the key relative to the crook.

¹³"Herseth Lesson Notes." *Herseth Lesson Notes*. Web

¹⁴Humphries, Lee. "Learning to Sight-Sing: The Mental Mechanics of Aural Imagery." *ThinkingApplied.com*. Web.

¹⁵Scott, Anneke. "Brahms and the Orchestral Horn: A Study in Inauthentic Performance." *Historic Brass Journal* (2011). Print

In the book *A Modern Valve Horn Player's Guide to the Natural Horn*, author Paul Austin lists these combinations:¹⁶

<u>Key/Horn in</u>	<u>Valve(s) to Depress</u>
A	Thumb/2 nd Valves
G	Thumb/1 st and 2 nd valves
F	No valves/open
E	2 nd valve
E-flat	1 st valve
D	1 st and 2 nd valves
C Basso	1 st and 3 rd valves

¹⁶ Austin, Paul. *A Modern Valve Horn Player's Guide to the Natural Horn*. Cincinnati, OH: P. Austin, 1993. Print.

II. Part One – Commonly listed Beethoven Audition Excerpts - An Historical Perspective.

The following section, an in depth look at Beethoven's third, sixth, seventh, eighth, and ninth symphonies, will also focus on many of the excerpts from these symphonies that are important for a horn player to study. A step by step exploration of these passages will include learning the *solfege* in each excerpt as well as listing points to consider while preparing these passages.

While Beethoven's first two symphonies are fantastic works, the third is a groundbreaking composition that helped usher in the Romantic era in music, although some might say that the work is still grounded in the Classical period. In terms of formal construction, the fact that the work is four movements long with the first and fourth movements being the longest, keeps it in the realm of its classical predecessors. One detail regarding its orchestration is most unusual-the addition of a third horn. Most symphonic works written prior to this utilized two horns. A few exceptions were written for four, the most significant being Haydn's *Hornsignal Symphony* No. 31.¹⁷

¹⁷ Berlioz, Hector. "Symphony No. 3, in E Flat (the "Eroica")." A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music. Urbana: U of Illinois, 2000. 39-50. Print.

From a horn-playing standpoint the third symphony is a crucial entry into the horn's audition canon. Solo passages from the work can be found on the lists of most major American orchestral auditions and the third movement trio is one of the most recognizable horn passages ever written, with the second horn part being one of the most common low horn audition pieces. In all, there are no less than ten examples of audition rich material stemming from this seminal symphony.¹⁸

Historically though, the horns of Beethoven's day were far from perfect in comparison to how the instrument has advanced to the present state.¹⁹ The period instrument evolved into the modern instrument to meet the challenges set forth by composers searching for new sounds. The period instruments simply couldn't keep up with the demands that were being placed on them by the composers.²⁰

Unfortunately, the construction changes that allowed technical and chromatic passages to be more easily accomplished caused original intention to be obscured.²¹

The horns of Beethoven's day were much lighter in weight, and produced a more delicate sound which also meant they were not capable of the volume levels of modern instruments.²² This is just one of the many artistic and stylistic challenges that a modern horn player meets when interpreting Beethoven. With every advance

¹⁸"Horn Excerpts Home - IHS Online." *Horn Excerpts Home - IHS Online*. Web.

¹⁹Evans, Edwin. "Symphony Number Three." *Beethoven's Nine Symphonies Fully Described and Analysed*. London, 1923. 129-223. Print

²⁰Scott, Anneke. "Brahms and the Orchestral Horn: A Study in Inauthentic Performance." *Historic Brass Journal* (2011). Print.

²¹Cole, Malcolm S. "'Back to the Land': Performance Practice and the Classic Period." *Performance Practice Review* (1988): 25-41. Print.

²²Cole, Malcolm S. "'Back to the Land': Performance Practice and the Classic Period." *Performance Practice Review* (1988): 25-41. Print.

in horn making, there is a risk of losing characteristics that gave the instrument its idiomatic sound which composers were striving to create. There are some studies that indicate that each key has its own inherent color and sound, and in the modern, fully chromatic instrument, the ability to play ‘all the notes’, clouds the possibility of playing exactly what the composer was expecting when the piece was written. As an example, if the piece were in A major, like the seventh symphony of Beethoven, the horn would get a “bright, brash, almost strident sound”, but in the second movement the E crook is utilized and produces a “tender and delicate sound” which is befitting the tonal characteristic of that movement. One of the most vocal critics of the changes happening during the Romantic period was musicologist George McFarren, who wrote an essay entitled “On the Growth of the Modern Orchestra”, in which he surmised that the advent of the valve in brass playing deteriorated the tone of the natural instrument. He also wrote the following: “In the scores of Mozart, Beethoven, Weber, and Spohr, it would be found that when trumpets, drums, and horns were used, they either lost those sounds altogether or else the instruments gave a characteristic mark to the chords and keys in which they appeared, and when the music modulated from those keys, you either lost those sounds altogether or else the instruments were employed on peculiar notes of peculiar chords, and thus gave a totally different character to the extraneous keys to that of the normal keys in which the pieces were set...”.²³ To this end, it is

²³ Cole, Malcolm S. "Back to the Land!: Performance Practice and the Classic Period." *Performance Practice Review* (1988): 25-41. Print.

incumbent upon all practitioners of brass instruments to understand what it was that made the natural instruments produce their idiomatic sound. Learning the audition excerpts in the manner of the natural horn on the valve horn would give the practitioner an idea of what notes to give weight. In other words, the notes that are available on the open horn would give one sound and the stopped or muffled notes would give other characteristic colors to the sound. This is not unlike the different colors available on natural horns, using different crooks. Experimentation with these colors allows for more color on the hornist's artistic palette.²⁴

In order to give a more compelling performance, it is important to understand the character of the music, whether it is in an audition, or within the context of an orchestral performance. Certain genres are more apt to give the performer a clear picture of how to interpret the music at hand. With a symphony, programmatic interest is paramount. In this case Beethoven had planned on dedicating this symphony to Napoleon Bonaparte, until Bonaparte's actions led Beethoven to become embittered. Beethoven changed the inscription to read, "Heroic Symphony, composed to celebrate the memory of a great man".²⁵

²⁴Scott, Anneke. "Brahms and the Orchestral Horn: A Study in Inauthentic Performance." *Historic Brass Journal* (2011). Print.

²⁵Evans, Edwin. "Symphony Number Three." *Beethoven's Nine Symphonies Fully Described and Analysed*. London, 1923. 129-223. Print.

Regarded by many as the symphonic work that ushered in the Romantic era of classical music, Beethoven's *Sinfonia Eroica* captured the imagination of concertgoers in Europe. Beethoven didn't break far from traditional classical symphonic form, but he did push boundaries. The first movement, in traditional Sonata form, was hardly the typical first movement classical audiences would come to expect. Much longer than listeners were used to especially if the conductor chose to take the repeat surely tested the audience's patience. It has been said, especially of the third, that Beethoven did not write melodies, but instead wrote intervallic ideas that created tension and movement. The basis of the entire first movement is different inversions of e-flat triads in both major and minor, with an occasional f - major triad. As simplistic as this idea seems, Beethoven managed to take simple motivic manipulation and develop it into a heroic gesture, which lends irrepressible forward motion to the movement.²⁶

Stylistic context, as an over-arching atmosphere is imperative in music making. Simply put, all music is either a song or a dance, and the performer must choose to portray one of these general styles. With the first movement being in three, the natural inclination is to think of it as a grand waltz. Perhaps the hero is coming home and being celebrated with a grand party with dancing including, of course, a waltz.

²⁶ Evans, Edwin. "Symphony Number Three." *Beethoven's Nine Symphonies Fully Described and Analysed*. London, 1923. 129-223. Print.

III. Example 1 – Symphony number three, horn one in E flat, movement one, measure 13-18

Horn I in Es

Allegro con brio (♩ = 60) Viol. I Mi Fa Mi Re Do Mi Do So Do Mi So Do

- ❑ To practice the first entrance, set a metronome to $\frac{3}{4}$ time, 60 BPM while visualizing the ascending violin passage of Re-Mi-Fa.
- ❑ Subdivide and take a breath that lasts an entire bar.
- ❑ Make a soft entrance, hold the dotted quarter note in the first measure and place your air about five feet in front of you.
- ❑ While playing the entire passage, subdivide eighth notes that are being played by the strings, and keep the air moving through the subdivisions.
- ❑ Group the notes so the last two notes of measures two and five propel the motion forward.
- ❑ Know what other instruments you are playing with. The passage starts with oboes joined by first flute joins in unison. Second violin and viola play ostinato eighth notes.
- ❑ Audiate to know the pitch before playing. If it helps to make a secure entrance, visualize the passage by singing it to yourself before playing it. Making up lyrics will also help audiate the passage: use an appropriate consonant on the first note. If

it is a hard or accented entrance, use a hard consonant; if a softer entrance is required, as in this passage, use a soft consonant.

- Sit with proper posture, firmly on your 'sit bones' with feet planted firmly on the floor, set just wider than shoulder width. Practice this posture and foot position everyday.
- All notes are open except measure two, beat one written F. On a natural horn this would be fully covered but played somewhat softly so as not to sound harsh. To keep that character on the modern horn, a subito **p** followed by a crescendo into the triadic theme would be appropriate.
- Know the inherent character. Adjectives that come to mind are graceful and buoyant.
- A general characteristic to remember in all of these 'waltz-like' figures is that the notes under the slurs in the third and fourth measures of this passage and in all passages like it should be slightly separated as if there were a staccato marking under the slur. This is a common performance practice of the classical and early romantic era.

IV. Example 2 – Symphony number three, horn one in E flat, movement one, measure 232 - 240



- Another passage requiring a soft consonant to start.
- Since this is carrying over a dynamic of *p* from letter G, a good practice consideration would be to set the metronome for dotted half note equals 60 BPM and practice articulating a *pp* or *p* quarter note. Rest two beats and re-articulate the quarter note. Repeat this until you understand the feel of the note in context.
- For natural horn, this is all open, except the written A on the end of one in measure three and the written F dotted half note. The written A would be $\frac{3}{4}$ stopped, and the color should somewhat subdued, while the written F has a *sf* marked below. The A in question could be played a little less intensely, to mimic the hand horn sound, while the dotted half note F should be accented harder to give the impression of the hard, nasally, stopped note.
- Use the staccato eighth notes in measure five to lead to the written F and bring out the *sf*.
- Flute is playing running eighth notes on top, while strings are playing ostinato eighth notes in support.

V. Example 3- Symphony number three, horn one in E flat, pickup into measure 635 to measure 659

So Do Mi Do So Do Mi So So Re Fa Re So

625 *decresc.* *p* *cresc.* *p* **U**

Re Fa So So Do Mi Do So Do Mi So So Re Fa Re So Re Fa So So

641 *cresc.* **V**

So So So So So So

657 *f*

- *P* entrance must be observed. Think soft consonant while audiating the first pitch. Violins are playing a dotted-eighth, sixteenth passage that can help in keeping the forward momentum going.
- All notes in this passage are available on the open E flat horn, except Fa. Fa would be fully covered, and played softly. The sound should be a distant. On the modern valve horn, reduce the volume to capture that tone color.

VI. Example 4 – Symphony number three, horn two in E flat, measure 238 to 251

629 *cresc.* *p* U So Do MI Fa So Re Fa MI

644 MI So MI Do MI So Do Re So So So So So So Re V Do *cresc.*

- Horn two joins horn one on fourth measure of phrase. Listen to the violins to assist with subdivision.
- First three notes are 5, 1, & 3 of an E-flat major chord while first horn is holding the fifth degree of the chord. Make sure to keep that in mind to help with intonation.

When third horn joins in, all three horns are spelling out the I chord and then the V7 chord, to the V and finally back to the I.

VII. Example 5 – Symphony number three, horn one in F, measure 412 to 420

The image shows two systems of musical notation for Horn One in F. The first system, starting at measure 366, includes vocal line notation with lyrics 'Do Mi So' and 'So So So', and instrumental notation for 'Ve.' (Violin), 'Va.' (Viola), and 'Hr. III in Es' (Horn III in E-flat). Dynamics include 'ff', 'cresc.', and 'dolce'. The second system, starting at measure 414, continues the instrumental notation. The score is divided into two systems, with measure numbers 366 and 414 indicated.

- Ending on a flat sixth degree gives a receding sound to the passage. The last note of this passage could be played stopped and softly to give a feeling of falling away. If played softly, it will sound distant and somewhat muffled.
- Passage is marked *dolce* and the last note of the passage is in unison with the first flute. Allow the flute to take over.

The real programmatic magic is the second movement, the funeral march that recounts the hero's death. Drama ensues when the harmony turns to major for a moment as the listeners fall into the mistaken belief that the hero didn't die. This blithe atmosphere quickly passes as the work moves back to minor and the inevitable grief associated with death. This funeral march provides the perfect emotional landscape for a compelling performance.²⁷

²⁷ Berlioz, Hector. "Symphony No. 3, in E Flat (the "Eroica")." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas*, a

VIII. Example 6 – Second movement – horn two in C, measure 230 to 231



- While this passage typically doesn't appear on auditions lists, it is an important part of discovering the colorations Beethoven employed in his writing.
- The written B natural (F# in horn pitch) is not only the seventh degree of the scale but, on natural horn, is unplayable on the open horn. Play this three quarter stopped, giving a muffled and distant sound, which would give the chord a melancholy, mournful sound.
- To achieve this mournful sound on the modern horn, the second horn could play this as stopped if the conductor so chooses, or it could be played with slower air, giving a grief-ridden sound.

IX. Example 7 – Horn three in E flat, movement two, measure 135 to measure 140



- Fa is the fourth degree of the scale and cannot be played on the open E flat horn. This must be fully covered. The first Fa has a *sf* indicated under it. In order to get the proper characterization, it needs to be played loudly to achieve an intense, nasal sound. On a modern horn, faster air would produce the character needed.
- The second Fa is leading to a So that has the *sf* mark; this should be stopped in the same manner as the previous Fa on the natural horn, but it should be somewhat softer, to bring out the So. On a modern horn there is no need to bring the Fa out of character as the So is the height of the phrase.

In a complete turn of emotion, the listener is catapulted into a merry feeling of a blisteringly paced scherzo, which has been described as being a nod to a scene in Beethoven's own 'Fidelio' where the prisoners emerge from the dungeon and are blinded by the daylight. Another very important note from this movement is the feature in the trio of the horn section. Based upon a simple e-flat major triad, the trio is one of the most important section excerpts for the three horns. Beethoven was keenly aware of who the players were in the orchestras that premiered his music, writing these parts to showcase their skills of Cor alto or Cor basse players. Benedict Fuchs was the principal Cor alto for the Theater An Der Wien orchestra,

while Franz Eisen was the Cor basse. Michael Herbst, who also served as a Cor alto, played the third part.²⁸

In interpreting this trio, think of the bright, quick moving trios, quartets and octets horn players learn from an early age. This trio is light and shimmering, adding levity to the party being enjoyed by the guests after the melancholy feeling of the funeral march.

²⁸ Albrecht, Theodore. "Beethoven's Brass Players: New Discoveries in Composer-Performer Relations." *Historic Brass Society Journal* (2006): 47-72. Print.

X. Example 8, 9, & 10 – Third movement Trio, horn one, two & three in E flat, pickup into measure 171 to 201

The musical score consists of two staves of music. The first staff begins at measure 171 and the second at measure 196. Both staves are in 3/4 time and feature a melodic line with lyrics: "So So Do Do MI MI So So MI Do MI Do MI MI Do So So So La TI Do". The music includes dynamic markings such as *sf*, *cresc.*, and *f*, and articulation like accents and slurs.

- All three horn parts outline an E flat major triad. All notes are open on the E flat horn in the first part because of where the notes lay in the harmonic series except the La, three from the end. This should be fully stopped. On the natural horn, this would have a brassy, nasally sound. When played on a modern horn, the note La would need faster air to give it more edge, to match the characteristic period sound.
- Characteristic sound for this passage would be light and playful.

Do Do MI MI So So Do Do So MI So MI Do So Do Do So MI MI Do So So MI Do

171 **TRIO** *sf* *cresc.*

Do So MI Do So MI Do So So Do Do Do MI MI So So Do Do So MI So MI Do So

182 *f* *sf*

Do Do So MI MI Do So So MI Do Do So MI Do So So Do

194 *cresc.* *f* *f* **18**

- One of the most called for second horn excerpts for American orchestral auditions. Sometimes this is called for on fourth horn auditions.
- All notes in this passage are available on the open E flat horn.
- The end-of-phrase low concert E flat is the dynamic apex. Aim toward that note each time passage repeats.
- Practice slowly so that the eighth notes are played clearly. Make the air follow through to the low Do.

The image shows a musical score for three horns, labeled 171, 183, and 197. The score is in 3/4 time and features a 'TRIO' section. The lyrics are written above the notes, and dynamics such as *sf* and *cresc.* are indicated. The first horn part (171) starts with a *sf* dynamic and a first ending bracket. The second horn part (183) also starts with *sf* and includes a first ending bracket. The third horn part (197) begins with *sf* and includes a first ending bracket, followed by a section marked '18' with 'Va.' and 'Bässe' labels.

- The La at the end of the first phrase is stopped, but should not stick out. On the modern horn, the third horn should attempt to fit within the first and second horns’.

The fourth movement leads the listener through a meticulously rendered theme and variations, with the strings leading the charge in the initial variations. Beethoven also used these variations in the finale of *The Creatures of Prometheus* and again as the theme in the *Variations and Fugue for Piano in E-flat major, Op. 35* (1802), also called the *Eroica Variations*.²⁹ A heroic characteristic should be conveyed here. The horn solo in bar 383 is of a regal and heroic nature; oftentimes the second and third horns join on this solo, giving it a more august and majestic tone.³⁰

²⁹Berlioz, Hector. "Symphony No. 3, in E Flat (the "Eroica")." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 39-50. Print.

³⁰"French Horn Lessons with James Thatcher." Personal interview.

XI. Example 11 – Horn one in E flat (sometimes together with horn two and three), pickup into measure 383 to 398

Do MI Do La Re Fa Re Do MI So So So MI SoFaReFaMiDo MI Re SoFI

SoLaTiDo ReMiFaMi Fa Fa Fa SoFI SoLaTiDo ReMiFaMi Fa Fi So MI Re La Do MI Re Do

- Fa, La, Fi, and Ti would all be hand stopped, some covered and some fully stopped. Fa is fully covered, Fi is half stopped, La is $\frac{1}{2}$ stopped, and Ti is $\frac{3}{4}$ stopped. All of these notes would be muffled in character.
- On the modern horn the *sf* would give clear indication of some emphasis, the Fi would need to be performed with faster air to fully realize the characteristic stopped horn sound.

The next four symphonies Beethoven composed have been identified as pairs of unmatched twins in regard to their chronology and style. This is due to the fact that the fifth and sixth symphonies were composed at the same time and premiered together. The seventh and eighth symphonies were also conceived together. However, the odd numbered symphonies are very different in character when compared to the even numbered symphonies.³¹

Symphony Number 6

The sixth symphony is Beethoven's first attempt at creating a programmatic work since the completion of the third symphony. The sixth is set in an idyllic setting, and includes birdcalls, thunder and lightning. In fact, while composing this symphony, Beethoven was fond of taking long walks and writing sketches of themes inspired by the ubiquitous sounds of nature.³²

From the standpoint of pure orchestration, Beethoven has nearly mirrored his fifth symphony with his sixth, with the exception of the elimination of the contrabassoon, and the sixth having only two trombones to the fifth's three.³³ Beethoven also went back to the use of two horns. Sonically, the fifth and sixth bear almost no resemblance, as the fifth is full of sturm und drang and the sixth, with

³¹Berlioz, Hector. "Symphony No. 6, in F (the "Pastoral")." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 69-80. Print.

³²Ibid

³³Beethoven, Ludwig Van. *Symphonies No. 5, 6 and 7*. New York: Dover, 1989. Print.

the exception of the fourth movement, is festive and idyllic.³⁴ Also, the fifth utilizes the standard symphonic form of four movements in a traditional setting of I. *Allegro con brio*, II. *Andante con moto*, III. *Allegro*, and IV. *Allegro*. The sixth symphony is five movements long (a model that Berlioz would later use in his *Symphonie Fantastique*.) Beethoven would state that the sixth or *Pastoral* contained “more of an expression of feeling than painting”.³⁵

Movement One of the sixth symphony is labeled *Andante ma non troppo* and is programmatically indicated *Gefuhle bei der Ankunnst auf dem Lande* “Awaking the emotions full of life upon arriving in the village”.³⁶ This movement of over 500 measures rarely gets loud or gives the impression of “raising its voice” as the composer masterfully keeps the harmonic change to a minimum and created a quiet idyllic scene.³⁷

³⁴Lockwood, Lewis. "The Celestial and the Human." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 400-440. Print.

³⁵Berlioz, Hector. "Symphony No. 6, in F (the "Pastoral")." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 69-80. Print.

³⁶Ibid

³⁷Stowell, Robin, and Robert Philip. "A Comparative Survey of Rescorings in Beethoven's Symphonies." *Performing Beethoven*. Cambridge: Cambridge UP, 1994. 205-227. Print.

**XII. Example 12 – Symphony Number Six, Horn one, movement one,
measure 37 to 53**

So MiFaFa SoFaMI ReSo DoRe MI

23 *pp* *pp* *cresc.* *f*

Re Mi Fa Mi So So So Mi Do Do Re Do Re Mi Re Fa Fa Fa Fa Re Mi Fa So Fa Re Fa Re Mi Fa So Fa Mi Fa Mi Mi Re Re Re Mi Re Re

40

53 *p* *p* *cresc.* *f*

A 3 2 22 Fag. I B

- Fa would be fully covered with an echo sound throughout this example, with all the rest of the notes available on the open F horn.
- Characteristic sound here would be light and playful, never getting loud or heavy handed.
- A soli played with the other woodwinds, second horn, and upper stings, this is an important passage in understanding the character of the symphony.

The second movement, *Szene am Bach* (Scene at the creek) is a very clear picture of nature with onomatopoeic sounds of birds from the oboe (Wachtel or quail), flute (Nachtigall or nightingale) and clarinet (Kuckuck or cuckoo).³⁸ Described by musicologist Donald Tovey as “lazy”, the movement is the very definition of pastoral or idyllic with what Phillip Huscher has described as “endless dawdling over details, the self-indulgent repetitions of favorite sections, and the unchecked meandering through the byways of the sonata form”.³⁹

Lustiges Zusammensin der Landleute (Merry Gathering of the Country Folk), is a traditional dance movement, including a peasant dance in the trio which features the horn melody.⁴⁰ This passage, which is a lightly rollicking figure in F major, is a conversation between horn, clarinet, and oboe. A portrait of farmers dancing and enjoying a fruitful harvest before the weather turns.⁴¹

The title alone gives all the character information needed for successful interpretation, with the first horn joining in the light cheery dance melody, taking over from the clarinet. Very much like a sprightly peasant celebration, the horn

³⁸Berlioz, Hector. "Symphony No. 6, in F (the "Pastoral")." A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music. Urbana: U of Illinois, 2000. 69-80. Print.

³⁹Ibid

⁴⁰Ibid

⁴¹Lockwood, Lewis. "New Symphonic Ideals." Beethoven: The Music and the Life. New York: W.W. Norton, 2003. 202-238. Print.

plays a waltz-like melody with slight beat displacements, the protagonist of the party dancing around in a slightly drunken state.⁴²

⁴² Berlioz, Hector. "Symphony No. 6, in F (the 'Pastoral')." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 69-80. Print.

**XIII. Example 13 – Symphony number six, horn one, movement three,
measure 132 to measure 161**

The musical score for Horn I, measures 132-161, is presented in three systems. The first system (measures 132-140) begins with a forte (*sf*) dynamic and includes a section marked *40* for *Va., Vc.* and *Horn II*. The second system (measures 141-153) features a crescendo (*cresc.*) and a dolce (*dolce*) section. The third system (measures 154-161) includes a section marked *1* with a crescendo (*cresc.*), followed by a section marked *sempre più stretto* and *a tempo Allegro* (♩ = 132), ending with a forte (*sf*) dynamic. The score includes vocal line notations above the staff and instrument abbreviations like *Va., Vc.*, *Horn II*, and *Vc., Kb.*.

- Given the subtitle “Merry Gathering of the Country Folks”, it is paramount that the horn player conveys a light and cheerful atmosphere. As the beat is slightly displaced, one can imagine a slightly drunk protagonist enjoying too much wine.
- Practice this on the F horn in order to feel the open intervals, and how they don’t exactly slot.
- Fa is three-quarter stopped and should be slightly accented and brassy on the natural horn.

Allegro Gewitter, Sturm (The Tempest) is in free form, more befitting the coming compositional wave of overt romanticism. Using melodic content to create the picture without utilizing a strict form allows Beethoven to portray the picture of an incoming storm with the timpani and trombonists giving the listeners thunder and lightning effects. As the storm wanes, the oboe and flute transition to the wonderful 6/8 finale.⁴³

Hirtengesang – Frohe und dankbare Gefunhle nach dem Sturm (Pastoral Song – Feelings of joy and gratitude after the storm) is the title and characterization of the fifth and final movement.⁴⁴ The main theme is a rolling, forward moving melodic construct with a positive cast to the end of the storm. Multiple 6/8 calls from violin, clarinet, and horn outline the cheerful contentment contained in this movement. The ending also contains one of the first mute indications in a major symphonic work.⁴⁵ Later composers would utilize this device for more color options, but in this case, the intention is to express a *lontano*, or far-away feeling as the symphony comes to a close in a sort of ebb tide away from shore.⁴⁶

⁴³Berlioz, Hector. "Symphony No. 6, in F (the "Pastoral")." A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music. Urbana: U of Illinois, 2000. 69-80. Print.

⁴⁴Lockwood, Lewis. "New Symphonic Ideals." Beethoven: The Music and the Life. New York: W.W. Norton, 2003. 202-238. Print.

⁴⁵Berlioz, Hector. "Symphony No. 6, in F (the "Pastoral")." A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music. Urbana: U of Illinois, 2000. 69-80. Print.

⁴⁶Ibid

**XIV. Example 14 – Symphony number six, horn one, movement five,
measure five to measure nine**

Re So So Re So So Re So So Re So So Re So So Re So So Re So So Re So MI

- All notes are available on the open F horn
- Following a similar passage played by clarinet, this call must echo the feelings of thankfulness to have survived the storm. Viola, Cello, and Bass provide pedal point on low F and C.
- Utilize the movement from the lower So to the upper So to land on the Re in order to group the notes of this passage. This lends structure to the crescendo leading to the **sf** at the end of the passage.
- Practice the passage by counting and singing the clarinet solo with a metronome set at dotted quarter equals 60 BPM, and entering on the **p** Re dotted quarter note. This will give confidence to the player to enter at a softer dynamic level.

XV. Example 15 – Symphony number 6, horn one, movement five, measure 211 to 215

205

ff

3

Fag. Vc.

Solo

MI Do So MI

p cresc.

Fag. I

So Do MI So

- Audiate the running bassoon and cello figure for two measures with the metronome set at 60 BPM to enter softly on the Mi
- Audiate the flute, bassoon, and oboe melody to assist in the entrance and finish of the passage.
- Practice on open F horn to mentally focus the diffuse sound of the open horn. This will help color the sound of the modern horn.

XVI. Example 16 – Symphony number 6, horn one, movement five, measure 260-264

Do So Mi Do So Mi DoSoMi DoSoMi DoSoMi DoSoMi Do

con sord.



pp *ff*

- Woodwinds are sustaining an F major chord over this passage, the final thematic statement of the symphony.
- Earliest example of a horn straight mute.
- Listen to the sixteenth note runs that are being passed down through the strings.
- Typically the conductor will *ritard* the penultimate note to give a dramatic ending.

Continuing with the established pattern of odd numbered symphonies looking forward toward romanticism, and even numbered symphonies looking back at classical styles, Beethoven creates a most unusual model for his seventh symphony.⁴⁷ Richard Wagner wrote of the seventh: “All tumult, all yearning, and storming of the heart, become here the blissful insolence of joy, which carries us away with bacchanalian power through the roomy space of nature, through all the streams and seas of life, shouting in glad self-consciousness as we sound throughout the universe the daring strains of this human sphere-dance. The Symphony is the Apotheosis of the Dance itself: it is Dance to its highest aspect, the loftiest deed of bodily motion, incorporated into an ideal mold of tone.”⁴⁸

Symphony Number 7

Distinctly different from his other symphonies, Beethoven’s seventh shatters the standard symphonic mold, while still keeping the formal structure of four movements, one being (somewhat) slower than the others, and one being a presto movement.⁴⁹ Unlike most other symphonies, though, Beethoven begins the seventh with a long, slow, *poco sostenuto* introduction that at the time was one of the largest introductory sections ever heard.⁵⁰ The *poco sostenuto* moves methodically passing a

⁴⁷Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print.

⁴⁸Ibid

⁴⁹Stowell, Robin, and Robert Philip. "A Comparative Survey of Rescorings in Beethoven's Symphonies." *Performing Beethoven*. Cambridge: Cambridge UP, 1994. 205-227. Print.

⁵⁰Ibid

melodic motive from oboes, to clarinets, to horns and finally bassoons, before creating forward motion with scale-wise passages that brings back similar melodic motives finally setting up the rhythmic *vivace*.⁵¹ The harmonic shifts in this section are anything but normal, though, as Beethoven seems to want to force the listener into a harmonic journey from A major, to C major, and then to F major.⁵² The *vivace* section launches into a dance like and triumphant section in compound meter, with a dotted eighth-sixteenth note motive that propels the music forward in relentless juggernaut. Within this movement and the finale, which also has a similar relentless, almost heroic quality, the horns are stretched to their upper limits.⁵³

The horn players must think of their calls in this movement as a militaristic, martial call to arms, and yet keep their volume under the woodwinds so as to not drown them out.⁵⁴ You must keep in mind that you are signaling the troops from a distance, yet keeping the same kind of intensity as if you are right next to them.⁵⁵ This will give the balance necessary so the horns will not overpower the orchestra.

⁵¹Berlioz, Hector. "Symphony No. 7, in A." A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music. Urbana: U of Illinois, 2000. 81-92. Print.

⁵²Lockwood, Lewis. "New Symphonic Ideals." Beethoven: The Music and the Life. New York: W.W. Norton, 2003. 202-238. Print

⁵³Ibid

⁵⁴Ibid

⁵⁵Stowell, Robin, and Robert Philip. "A Comparative Survey of Rescorings in Beethoven's Symphonies." *Performing Beethoven*. Cambridge: Cambridge UP, 1994. 205-227. Print

In addition, the horn players must be thinking of these passages in an optimistic light, as an angry tone will spoil the character of the movement.⁵⁶

⁵⁶ "French Horn Lessons with Richard Todd." Personal interview

**XVII. Example 17 – Symphony number seven, horn one, movement one,
measure 89-101**

- Even though this passage is marked *ff*, it needs to be played under the violins and within the texture of the longer notes held by the woodwinds. This is a melodic passage that needs to assist the driving rhythm provided by the trumpets and timpani.
- Play this on the B-flat side of the horn with second valve depressed. This will put the horn in the A harmonic series; while in open A, the Fa notes will need to be hand stopped. Play ‘brassy’ in order to give the militaristic feel the composer wanted.
- Audiate the lower So that leads up to the fermata. Once this is in the player’s mind, it will ingrain the sound of the higher So. This will allow the player to come in confidently.

**XVIV. Example 19 – Symphony number 7, horn one, movement one,
measure 432 – 450**

- There is a celebratory feeling to this call, which ends the first movement. Be careful not to cover up the woodwinds and strings that have the same rhythmic movement as the horns. Stay within the fabric line of these voices.
- When preparing for an audition, the player should audiate the So, Do, Do etc. from the eight bars leading to the passage at hand.
- It is important to subdivide and keep the rhythm crisp. This will push the passage forward. Often the last note of a passage like this is missed, in part because the player is overjoyed at playing the penultimate note correctly. Follow through to the tonic.⁵⁷
- The penultimate note should be audiated by the player to remember the pitch in the passage starting nine measures before the end.

⁵⁷ "French Horn Lessons with Jeffrey Fair." Personal interview.

- To create the sound of the natural horn, Re would need to be fully stopped and Fa would be half stopped. The half stopped Fa would sound slightly muffled in this context. On the modern horn these notes need to be given a slight accent to emulate that sound.

**XX. Example 20 - Symphony number 7, horn two, movement one, measure
432 to 450**

425 Do Do Do Do Do Do Do So So So So So So

436 DoDo Do So So Re Do Do Do Do So So So Re Re Re Do Do Do Do Do Do So So So Mi Mi Mi Re Do *ff*

443 So So So So Mi Mi Mi Re Do So So So So Mi Mi Mi Do Do Do So So So Mi Mi Mi Do Do Do So Do *ff*

As previously mentioned, the second movement *allegretto* is only slightly slower than the outside movements. Typical performances during Beethoven's day were played at a spritely clip, as the quarter note equaled the dotted quarter note of the first movement. Conductors of the early twentieth century tended to overly romanticize the second movement slowing it to a crawl.⁵⁸ This became standard practice, and the *allegretto* gained a reputation as music to commemorate somber occasions, as the main theme creates palpable tension only to receive joyous release by the secondary theme, a descending scale played first by clarinet and subsequently second horn.⁵⁹

⁵⁸Berlioz, Hector. "Symphony No. 7, in A." A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music. Urbana: U of Illinois, 2000. 81-92. Print.

⁵⁹Rink, John, and Nicholas Cook. "The Conductor and the Theorist: Furtwangler, Schenker and the First Movement of Beethoven's Ninth Symphony." The Practice of Performance: Studies in Musical Interpretation. Cambridge [England: Cambridge UP, 1995. 105-125. Print.

The horn parts in this movement should be performed with a feeling of lament or loss, embracing the thoughts of losing a loved one. This is particularly true in the second horn at measure 119, where the horn must fit inside the woodwind sound, especially that of the clarinet.⁶⁰

Looking at the second movement from an abstract point of view, the music stands alone from the rest of the symphony due to the rounded nature of the long-short rhythmic ostinato of quarter note followed by two eighth notes on the same pitch. Musicologist Maynard Solomon says that the movement can be divided into two Greek poetic units; a dactyl and a spondee. The dactyl is a long unit, followed by two short units, and a spondee is two long units. According to Solomon, the strength of the *Allegretto* is the strong rhythmic patterns made up of the dactyl and spondee, which create a “strikingly equal place all around”. The second movement stands alone as an island surrounded by the maniacal and rollicking themes of the other movements.⁶¹

⁶⁰ Berlioz, Hector. "Symphony No. 7, in A." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 81-92. Print.

⁶¹ Solomon, Maynard. *Beethoven*. New York: Schirmer, 1998. Print

**XXI. Example 21 – Symphony number seven, horn two, movement two,
measure 119 to 135**

118 Do Do Do TI La So Fa MI Re MI Fa So Fa So So La So So TI La So So So So So La So

133 So TI La So, So, So

cresc. *cresc.* *p cresc.* *dim.* *pp* *pp* *ff* *cresc.*

3 1 1 6 E 33 F 26 Fag. Clar.

- Audiate the clarinet's A two measures before the entrance in order to come in cleanly and clearly. The second two beats of each triplet should be grouped for forward momentum.

Following the serene nature of the second movement, the exuberant, rollicking nature of the third movement scherzo is startling.⁶² Tradition among early twentieth century conductors was to move the 'A' section of the movement faster than the next, almost as if they were in competition with each other, with Toscanini holding the unofficial crown for the fastest tempo.⁶³ Once traditional performance practices came to light, audiences were finally introduced to tempi that Beethoven had in mind, a jaunty scherzo, but one that didn't feel like a roller-coaster about to fly off the rails.⁶⁴ This leads to a more musical transition to the 'B' section, which features a melodically lower, ostinato type of motion that seems to take a step back from the 'A' section. That is the case until what is commonly known among horn player as the "bullfrog" solo, which moves forward ever haltingly. All the while the orchestra is picking up the pace to return to the scherzo. The solo in question is in the middle-low register of the horn, which creates issues of projection.⁶⁵ When preparing to perform this solo, the horn player must incrementally increase

⁶²Berlioz, Hector. "Symphony No. 7, in A." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 81-92. Print.

⁶³Rink, John, and Nicholas Cook. "The Conductor and the Theorist: Furtwangler, Schenker and the First Movement of Beethoven's Ninth Symphony." *The Practice of Performance: Studies in Musical Interpretation*. Cambridge [England: Cambridge UP, 1995. 105-125. Print.

⁶⁴Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print

⁶⁵Krehbiel, Arthur David., and Lori Westin, perfs. *Orchestral Excerpts, Horn*. Summit Records, 1993. CD.

dynamic so they can reach the same volume as the strings as they hand off the melody.⁶⁶

⁶⁶ Krehbiel, Arthur David., and Lori Westin, perfs. *Orchestral Excerpts*, Horn. Summit Records, 1993. CD.

XXII. Example 22 – Symphony number seven, horn two, movement three, measure 184 to 226

- Fi represents chromaticism that rarely exists in Beethoven’s horn parts. On the natural horn, Fi is $\frac{1}{2}$ stopped. To replicate this feeling on the modern horn this would necessitate being brassy. The Fi needs to be lightly articulated in order to sound as even as the So.
- Repeated passage should be kept under the woodwinds and strings until the passage with Fi, which has a crescendo. Take great pains to not allow the crescendo come out of the fabric of the rest of the orchestra. Horn is with all the winds here, and must stay within their sound and color.

The finale of this symphony is a chest thumping, heroic celebration of a fourth movement, filled with feelings of percussion rudiments and fanfares. It is a perfect ending to a symphony, which began in a similar manner.⁶⁷ Many have speculated that Beethoven had a theme in mind for this symphony, much like the *Eroica*, since the seventh was premiered, along with the eighth, at a concert that served as a benefit for soldiers from Austria and Bavaria that were wounded at the Battle of Hanau.⁶⁸ A common hypothesis about the meaning in this work comes from “a tale of Moorish knighthood” (A.B. Marx) “scenes from a masquerade” (Alexander d’Oulibisheff), “a sequel to the Pastoral Symphony that ‘conjures up pictures of the autumnal merry-makings of the gleaners and wine-dressers, the tender melancholy of love-lorn youth, the pious canticle of joy and gratitude for nature’s gifts and the final outburst when joy beckons again and the dance melodies float out upon the air and none stands idle” (Ludwig Bischoff). Even composers Robert Schumann, who envisioned a peasant wedding and Hector Berlioz, who discerned a “ronde des paysan” heard a special meaning in this work.⁶⁹

⁶⁷Berlioz, Hector. "Symphony No. 7, in A." A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music. Urbana: U of Illinois, 2000. 81-92. Print.

⁶⁸Lockwood, Lewis. "The Celestial and the Human." Beethoven: The Music and the Life. New York: W.W. Norton, 2003. 400-440. Print.

⁶⁹"Classical Notes - Classical Classics Beethoven Symphony # 7, by Peter Gutmann." *Classical Notes - Classical Classics – Beethoven Symphony # 7, by Peter Gutmann*. Web.

Symphony Number 8

Much has been said about Beethoven's odd numbered symphonies being more romantic in nature while the even numbered are more classical in nature.⁷⁰ In Chinese philosophy, there are two principals at play that are equal and opposite. The Yin is negative, dark, and feminine, while the Yan is bright, positive, and masculine. Destinies of all creatures and things are influenced by the interaction of these two opposites.⁷¹

Symphony number eight is the opposite of the seventh in feeling, meaning, and length with the eighth approximately fifteen minutes less in performance time than the seventh.⁷² The eighth is more of an intimate, chamber symphony to the listener and is definitely the Yan to the seventh's Yin.⁷³ While the eighth is laden with danceable rhythmic motifs, this symphony evokes a much lighter feeling of expression to the listener than the seventh.⁷⁴

⁷⁰Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print

⁷¹"Classical Notes - Classical Classics Beethoven Symphony # 7, by Peter Gutmann." *Classical Notes - Classical Classics – Beethoven Symphony # 7, by Peter Gutmann*. Web.

⁷²Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print.

⁷³"Classical Notes - Classical Classics Beethoven Symphony # 7, by Peter Gutmann." *Classical Notes - Classical Classics – Beethoven Symphony # 7, by Peter Gutmann*. Web

⁷⁴Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print.

The first movement, labeled *Allegro vivace e con brio* is imbued with a light and airy demeanor.⁷⁵ Beethoven adroitly allows the movement to breathe and move on its own while writing silences for the entire orchestra to observe.⁷⁶ Sometimes dismissed as being simple antecedent-consequence writing, this is a brilliant expression of classical style, where Beethoven has embraced the challenge of staying within the confines of the style yet pushing the boundaries to suit his particular compositional fancy up to and including the *subito fortissimo* near the end, and then the very light *piano* ending.⁷⁷

Characterized by some as a disappointment, the second movement is shorter than most of Beethoven's slower movements, but it seems as though he was challenging himself to write in a restrictive style. This movement is brilliant in its own simplicity as the rhythms are very danceable and the movement could stand alone.⁷⁸

In keeping with the stylistic choices Beethoven made in the first two movements, is the formal construct of a minuet and trio for the third movement. The trio is equally jovial in nature, featuring a dialogue between the principal clarinet and two horns that is quite light. The accompaniment by the cellos,

⁷⁵ Berlioz, Hector. "Symphony No. 8, in F." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 93-100. Print.

⁷⁶ Ibid

⁷⁷ Ibid

⁷⁸ Ibid

featuring an ostinato of triplets, keeps the motion going forward. When performing this with an orchestra, it is important for the first horn be able to see the principal cellists bow, as it is difficult to hear the rhythmic pattern. It is also good to remember this pattern while you are practicing and performing the excerpt.⁷⁹

⁷⁹ Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print.

XXIII. Example 23 – Symphony number eight, horn one, movement three, measure 43 to 78

So La Ti Do Re MI MI Re Do Do MI So So Fa Re
Solo
 41 *sf* *f* *f* **Fine dolce** *cresc.* *p* **Clar. I**

Re Re Re Re Re Re So La Ti Re Re Re Mi Fa So Do Re MI Fa **Viol. I** Do Re MI Fa,
 51 *cresc. p* *p*

Re TI Do Re MI Fa So So La So Fa MI Re Do MI MI MI So So So MI Fa So La TI Do MI MI MI MI MI So So So So
 60 *f* *p dolce cresc.* *- - - p* *cresc.* *- - - p* *cresc.* *- - - p*

So MI Fa So Fa MI Re So Fa MI MI MI Re Do Do So So MI Re Do Do So So So Do MI So MI Do
 70 *p* *cresc.* *p* *cresc.* *p* *dim.* *- - - pp* **Men. Da capo al Fine**

- Marked *dolce*, endeavor to produce as sweet a sound as possible. Subdivide to smallest possible beat to make sure all the entrances after the repeat are not late.
- While most horn players think of this as a horn duet, the violas are playing along with the horns, and there is a more important clarinet obbligato floating above the horn/viola line.
- It is important for the first horn to be able to see the principal cello's bow, as the celli are playing a triplet pattern that will propel the rhythm forward. Often, the celli cannot be heard by the horns due to the distance between them and the *p* dynamic they are playing.⁸⁰

⁸⁰ "French Horn Lessons with Richard Todd." Personal interview.

- Great attention must be paid to the dynamic changes, especially the *subito p* dynamics in measure 51, 61, 70, 73, and the *pp* in the penultimate measure.

XXIV. Example 24 – Symphony number eight, horn two in ‘F’, movement three, measure 43 to 78

42 *sf* *f* *f* **Fine** **Solo** *dolce* *cresc. p* *cresc.*

51 *p* *p* *cresc.*

60 *f* *p dolce cresc.* *p* *cresc.* *p* *cresc.*

70 *p* *p* *dim.* *pp* **Men. da Capo al Fine**

- For both horn parts, Fi is $\frac{1}{2}$ stopped, La is $\frac{1}{2}$ stopped and Ti is $\frac{3}{4}$ stopped. Since this is a dolce passage, these notes should be as soft as possible. Ti could be brought out on the modern horn by blowing faster, more intense air.

Jovial, light, and rambunctious are words used to describe the finale of this symphony. Nothing is weighty in this spirited, extended rondo, just a practical venture into the effects of dynamics and orchestration.⁸¹

Symphony Number 9

Beethoven paved the way for future generations as to what is to be expected aurally.⁸² When the ninth symphony was originally presented, it was problematic, due in large part to the hastily assembled and under rehearsed orchestra, which was conducted awkwardly due to Beethoven's deafness. However, the work was a grandiose symphonic portrait that no audience at the time could expect. Lasting as much as twenty minutes longer than his longest previous symphonic work the *Eroica*, the ninth or *Choral* symphony pushed the symphonic boundaries and opened the door to the Romantic Era.⁸³

There are many mixed feelings about this work. Violinist Louis Spohr decried the first three movements claiming they were inferior to all the symphonies that preceded it, and that the finale is "monstrous and tasteless". However, Hector Berlioz stated "there is a small minority of musicians, who assert that this work is

⁸¹Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print

⁸²Berlioz, Hector. "Symphony No. 9, in D Minor (the "Choral")." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 101-118. Print

⁸³Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print

the most magnificent expression of Beethoven's genius". The ninth symphony has won a place in the hearts of music lovers for decades and has set the standard for all large orchestral compositions.⁸⁴

Starting softly, almost as if mimicking the composer's struggle to hear, the listener is finally treated to a theme rich in power that will ultimately wind up catapulting the entire movement forward from D minor into D major. Leading directly from this is a D minor scherzo reminiscent of the first movement. Unlike his earlier symphonies, Beethoven has placed the scherzo as the second movement and followed that by a slow adagio.⁸⁵

⁸⁴Rink, John, and Nicholas Cook. "The Conductor and the Theorist: Furtwangler, Schenker and the First Movement of Beethoven's Ninth Symphony." *The Practice of Performance: Studies in Musical Interpretation*. Cambridge [England: Cambridge UP, 1995. 105-125. Print.

⁸⁵Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print.

**XXV. Example 25 – Symphony number 9, horn one in ‘D’, movement one,
measure 469 – 477**

- This excerpt is not the first passage marked “Solo” in the symphony, but is highly exposed and is the most called for audition passage in the first movement.
- Marked at *p* and dolce, character must be conveyed. In an audition, audiate the concert ‘D’ and come in at a soft dynamic. Picture aiming the note at the back of the principal oboe and not letting the sound go past that person.
- You should play this as if you are in a woodwind quintet with the second horn adding a pedal point.
- Fa is fully stopped, with all other notes available on the open ‘D’ horn. On the modern horn, you should intensify your air on the Fa, in order to emulate the stopped sound.

XXVI. Example 26 – Symphony number 9, horn one in ‘D’, movement two,
measure 438- 454

422^{II} 10 Viol. I *f* Solo *fp*

Do Re MI Fa So Fa Fa MI MI Re Do

Re MI Fa So Fa Fa MI MI Re Do Re MI Fa So Fa Fa MI MI Re Do Re MI Fa So Fa Fa MI MI Re

443

- Make the *fp* sound more like a push on the note and immediately back down to *p*. Don't hit the entrance hard, make it very subtle. Set the metronome for half note equals 116 and count two measures rest and play the *fp* entrance. Do this until the entrance feels comfortable and can played in a full-bodied manner.
- Strings are playing a scale-wise, canonical passage under the horn solo. Utilize this to keep moving forward.
- In the measures that have four quarter notes, group beats two, three, and four to propel the motion forward.
- Fa would be fully stopped on the natural horn. On the modern horn, give some intense, faster air on all Fa notes.

The third movement adagio, is marked by controversy and confusion. The fourth horn solo has sparked debate for well over a century. With the valve's invention in 1813, many people were curious as to the whether it could be applied to the horn.⁸⁶ In 1814, hornist Heinrich Stotzel had been able to add a valve to a natural horn, which would allow him to play a half step away from the current crook he was playing.⁸⁷ A modern valve horn playing open tones is playing on the F harmonic series. If the second valve is depressed, the instrument is lowered one half step to E, while depressing the first valve alone brings the instrument to E flat, and depressing both first and second valves puts the horn in D. The early valve horns typically had two vales, which would allow the player to play in the harmonic series of the crook. Depressing the valve under the middle finger would lower the pitch one half step, depressing the valve under the first finger would lower the horn one whole step and depressing both valves would lower the horn a minor third.⁸⁸

⁸⁶Albrecht, Theodore. "Elias (Eduard Constantin) Lewy and the First Performance of Beethoven's Ninth Symphony." *The Horn Call* (1999): 27-94. Print

⁸⁷Clark, Andrew. "The Heyday of the Hand Horn and the Birth of the Valved Horn: A Study of the Nineteenth-Century Horn Technique as Revealed in the Solo Works for Horn by Carl Czerny." *Historic Brass Society Journal HBSJ* (2001): 102-17. Print

⁸⁸Ibid

XXVII. Example 27 – Symphony 9, horn 4 in E flat and E natural, movement three, measure 82 to 121

65 **Andante moderato** 14 *Clar. I* *pp* **Adagio** *dolce*

85 *Fag. I*

93 *Solo* *cresc.*

99 **Lo stesso tempo** *p*

103 *cresc.* *p*

110 *cresc.* *cresc.* *p*

115 *cresc.* *p*

119 *piu p* *pp* *cresc.* *f*

Lyrics: So Do So So So So So
 MI TI Do So MI Do TI Do So Do So So Me Me Ra Ra Do Te Do Ra Ra Do Do Ra Me Fa
 Fa Me Le Do Me Ra Ra Do Le Le So So Le Te Do Ra Me Fa So Le Me Le So Fa Me Ra Do Ra Ra Ra Ra Re
 Re Re Re Re Re Re Re Re Re Re Re So MI MI Re Re Re Re
 So Sa FI MI Re Re Re MI Re Re Re Re Re MI FI Re So
 MI FI So Re Re Re MI FI FI Re MI FI So MI Do So Do So Do MI So TI Re
 Re So So Re So So MI Do So MI Do So MI MI FI So So Re Re MI Re
 Re MI Re Re MI Re Re MI Re Re MI Re Re MI Re Re MI Fa So So Do

- This is the most often listed low horn audition excerpt. According to Theodore Albrecht, this was most likely played by the fourth horn in the E flat passage from measure 83 through 89. The second horn then played the E natural passage from measure 90 through 98. Oral tradition says the first horn, E.C. Lewy, played this on the newly developed valve horn. Albrecht’s research had led to no conclusive

evidence that Lewy had a valve horn at the time of the premier, but this is impossible to play on one natural horn with the quick key change.⁸⁹

- To develop a beautiful, soft, low concert B flat, set the metronome to 60 BPM, count four beats and play a quarter note low B flat. Rest three beats and repeat the low B flat. Do this until the note becomes second nature.
- Horn four enters with clarinets and bassoons and continues the slow moving melody, with strings playing eighth note patterns pizzicato underneath.
- In the E flat portion of this excerpt, most of the stopped notes are leading tones. The E major section is mostly stopped, which at this dynamic level will produce a muffled sound. This sound would fit underneath the sound of the flute and clarinet. This works well for the section before the scale. The scale is by itself and should evoke a feeling of longing and lament.
- When the movement changes meter to 12/8, the horn switches back to E flat. The solo continues until the descending arpeggio sixteenth notes and sixteenth note triplet.

⁸⁹ Albrecht, Theodore. "Elias (Eduard Constantin) Lewy and the First Performance of Beethoven's Ninth Symphony." *The Horn Call* (1999): 27-94. Print.

XXVIII. An Example of an Early Valve Horn⁹⁰



Oral tradition, handed down for decades, said that the fourth horn player in the Karntnertor Theater was playing one of the new horns with valves.⁹¹ Unfortunately, the only horn player in Vienna that was known to own and be experimenting with a valve horn was Eduard (Elias) Constantine Lewy, a horn player from Switzerland who had been invited to Vienna by Conradin Kreutzer, a

⁹⁰"Natural Horn, Solo Horn, Raoux, Halary, Courtois Neveu Ain, Charles Kretzschmann, Guichard, Protin, Tabard, Gambaro." *Natural Horn, Solo Horn, Raoux, Halary, Courtois Neveu Ain, Charles Kretzschmann, Guichard, Protin, Tabard, Gambaro*. Web.

⁹¹Albrecht, Theodore. "Beethoven's Brass Players: New Discoveries in Composer-Performer Relations." *Historic Brass Society Journal* (2006): 47-72. Print.

composer and conductor. Lewy was well known to have a wonderful and singing high register as well as a rich and full-bodied low register.⁹²

It has been well established that Beethoven knew exactly what he wanted, and had researched each of the instruments to assess their strengths and limitations. By the time Beethoven was in process of writing the ninth symphony, he was profoundly deaf and probably would not have heard the valve horn, as this instrument was not widely played by anyone in Vienna in the years leading up to the time he started the compositional process.⁹³ However, there is no practical explanation for this solo to be played by one person on a natural, or valveless horn. (The fourth horn solo in the Adagio section of the third movement, the third horn would have an E-flat crook in place as it is marked as horn in E-flat. Unfortunately, the part modulates in bar eight to E major.) One theory for how this could have been performed, would be for the second horn player to take those measures that were in E. The prevailing wisdom is that Lewy, who was playing first, played the solo on his valve horn.⁹⁴ There is no evidence to support this, but it is the most logical conclusion, as it would be the only way to quickly switch from one harmonic series to another, as is the case in this excerpt. Also, since Beethoven would surely have been aware of this horn and was constantly pushing the creative boundaries in music, there is little doubt Lewy played the solo from the first chair position. Just

⁹²Albrecht, Theodore. "Beethoven's Brass Players: New Discoveries in Composer-Performer Relations." *Historic Brass Society Journal* (2006): 47-72. Print.

⁹³Albrecht, Theodore. "Elias (Eduard Constantin) Lewy and the First Performance of Beethoven's Ninth Symphony." *The Horn Call* (1999): 27-94. Print.

⁹⁴Ibid

as Beethoven wrote music that would necessitate creating pianos with more keys, there is no doubt Beethoven was experimenting with the new valve horn in this passage.⁹⁵

⁹⁵ Albrecht, Theodore. "Elias (Eduard Constantin) Lewy and the First Performance of Beethoven's Ninth Symphony." *The Horn Call* (1999): 27-94. Print.

XXVIV. Records from the orchestral organizations in Vienna, and also from Beethoven's personal secretaries records, list the horn players from each of the orchestra as follows in no particular order:⁹⁶

Burgtheater:

Martin Rupe

Jacob Eisen

Joseph Leutgeb

Johan Horman

Gabriel Lendvay

Mathias Nickel (joined in 1814)

Michael Sack (joined in 1814)

Theater An Der Wien

Michael Herbst

Benedict Fuchs (Cor Alto)

Franz Eisen

Mathias Nickel (before 1814)

⁹⁶ Albrecht, Theodore. "Beethoven's Brass Players: New Discoveries in Composer-Performer Relations." *Historic Brass Society Journal* (2006): 47-72. Print.

Karntnertor Theater

Johan Horman

Freidrick Hradetzky (Cor Basso, played premier of Fidelio)

Johann Kowalowsky

Camillo Bellonci

Friedrich Starke

Stephen Koch

Eduard (Elias) Constantine Lewy (Joined 1823, principal on

premier of Ninth Symphony)

XXX. Part two: The Natural Horn and its Development in the Orchestra

As composers and their styles developed and matured, the musical instruments they were writing for began to evolve.⁹⁷ The horn, which began life as a way for soldiers, farmers and huntsmen to communicate, had become a serious concert instrument.⁹⁸ The valve was not invented until 1813, so the early brass instruments would have been reliant upon the harmonic series at hand depending upon the length of tubing used.⁹⁹ Because of this, baroque horns were more closely related to the trumpets of the day, but instead of being cylindrical and straight, they were of conical shape and curled around with the bell facing backward. The early practitioners of the horn were often trumpet players as well, since they generally were played in the same tessitura.¹⁰⁰ This makes the partials closer together and allows the player to hit most of the partials without needing valves. According to Morley-Pegge, baroque trumpet players experimented with transposing mutes that raised the pitch a half step.¹⁰¹

During the 1750's Anton Josef Hampel learned that oboe players stuffed cotton wadding into their bells to soften harsh sound while accompanying

⁹⁷Schuller, Gunther. *Horn Technique*. London: Oxford UP, 1962. Print.

⁹⁸Tatum, Bradley. "Incorporating Classical Hand Horn Aesthetics into Modern Horn Playing." *The Horn Call* (2011): 62-64. Print.

⁹⁹Clark, Andrew. "The Heyday of the Hand Horn and the Birth of the Valved Horn: A Study of the Nineteenth-Century Horn Technique as Revealed in the Solo Works for Horn by Carl Czerny." *Historic Brass Society Journal HBSJ* (2001): 102-17. Print.

¹⁰⁰Scott, Anneke. "Brahms and the Orchestral Horn: A Study in Inauthentic Performance." *Historic Brass Journal* (2011). Print.

¹⁰¹Morley-Pegge, R. *The French Horn*. Benn, 1960. Print.

vocalists.¹⁰² This, coupled with his knowledge of the transposing mutes caused him to experiment with using his hand as a mute. Hampel set about moving his hand in varying places in the bell of the horn and discovered he could alter the pitch and was then able to play diatonic scales.¹⁰³ Giovanni Punto (born Jan Vaclav Stich) was the first virtuoso of the hand horn. He was a student of Hampel's and was able to improve upon the hand stopping technique pioneered by his teacher.¹⁰⁴ During his exploration of the hand stopping technique, Punto discovered that it was very difficult to switch registers of the horn. Thus the tradition of a high horn, *cor alto*, and a low horn, *cor basso* was born.¹⁰⁵

The first horn player would play all the higher notes usually above written middle C and the second horn player would play notes from the middle of the staff down to the lowest pedal notes available in a particular key.¹⁰⁶ When composers started writing for more than two horns, they would write for pairs of first and second horns. Brahms and Dvorak would write the first and second horns in the key of the piece and the third and fourth horns in a complimentary key, many times in the relative major. This allowed for the horns to have access to more notes in the harmonic series they were playing in.¹⁰⁷ In a sense, the orchestras of that time had

¹⁰²Morley-Pegge, R. *The French Horn*. Benn, 1960. Print

¹⁰³Ibid

¹⁰⁴Ibid

¹⁰⁵Schnauber, Tom. "Beethoven's Sonata in F: A Work Based on the Characteristics of the Natural Horn." *The Horn Call* (2005): 51-56. Print.

¹⁰⁶Snedeker, Jeffrey. "Methode De Cor-Alto Et Cor-Basse." *Historic Brass Society Journal* (1992): 160-92. Print.

¹⁰⁷Scott, Anneke. "Brahms and the Orchestral Horn: A Study in Inauthentic Performance." *Historic Brass Journal* (2011). Print.

two principal horns and two second horns. This tradition was carried on into the early part of the twentieth century, with Shostakovich being the first notable composer to write for horns in the normal descending order rather than having first and third play the higher notes and second and fourth play the lower notes.

XXXI. The invention of the crook

The earliest horns were fixed in the key in which they were built. Hampel set about experimenting with his *inventionshorn*.¹⁰⁸ This was a horn in the shape we are familiar with, but instead of a fixed leadpipe, the instrument had a place where the player could put different lengths of wound up tubing. These ‘crooks’ would change the fundamental pitch of the instrument thereby giving the performer access to different keys.¹⁰⁹ The period performer would not only carry the corpus, but also a bag or box of crooks.¹¹⁰ Generally the performer had eight or more of these crooks to enable him to have access to all keys. Joseph Raoux and his son Lucien-Joseph invented a tuning slide mechanism, located inside the inner coil of horn. This allowed for more fine-tuning of the horn when changing crooks. Raoux’s horns were considered the best horns on the market and were the choice of most of the virtuosos of the day.¹¹¹

Knowing how the harmonic series works is of paramount importance, not only to the player, but also the composer. The great composers knew which notes were playable on the open horn and which notes would have to be altered by the performer. The notes that fell outside of the natural harmonic series would be either

¹⁰⁸Morley-Pegge, R. *The French Horn*. Benn, 1960. Print.

¹⁰⁹Cole, Malcolm S. "Back to the Land': Performance Practice and the Classic Period." *Performance Practice Review* (1988): 25-41. Print.

¹¹⁰Clark, Andrew. "The Heyday of the Hand Horn and the Birth of the Valved Horn: A Study of the Nineteenth-Century Horn Technique as Revealed in the Solo Works for Horn by Carl Czerny." *Historic Brass Society Journal HBSJ* (2001): 102-17. Print.

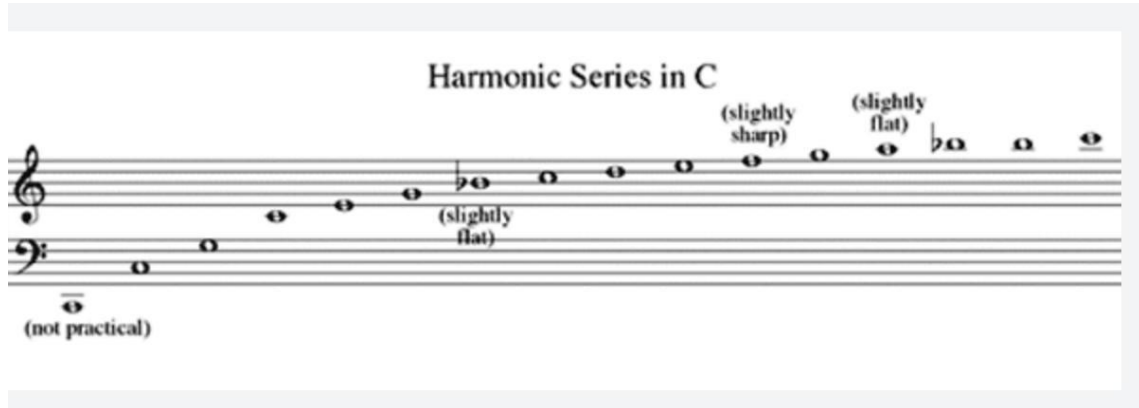
¹¹¹Morley-Pegge, R. *The French Horn*. Benn, 1960. Print.

fully stopped with the right hand completely covering the opening of the bell, or half-stopped with the hand covering most of the opening.¹¹² Fully stopped notes would either have a very brassy, nasally sound if played at a loud volume, or would have a muffled, somewhat distant sound if played at softer volumes. The half stopped option gives a slightly warmer sound than the fully stopped notes, and can be found in many of the Beethoven examples in this document. Another option, that is explored less often is the $\frac{3}{4}$ stopped sound, which can be as brassy as the fully stopped sound.¹¹³

¹¹²Scott, Anneke. "Brahms and the Orchestral Horn: A Study in Inauthentic Performance." *Historic Brass Journal* (2011). Print.

¹¹³Dauprat, Louis Franc, and Viola Roth. "On the Preliminary Exercises." *Method for Cor Alto and Cor Basse: Complete English Translation of the First Edition*. Published by Zetter, Paris, Ca. 1824 ; Music Reproduced in Facsimile. Bloomington, Ind.: Birdalone Music, 1994. 34-50. Print.

XXXII. The harmonic series as shown below, gives us the notes available to be played on the open horn.¹¹⁴



¹¹⁴ Dauprat, Louis Franc, and Viola Roth. "On the Preliminary Exercises." Method for Cor Alto and Cor Basse: Complete English Translation of the First Edition Published by Zetter, Paris, Ca. 1824 ; Music Reproduced in Facsimile. Bloomington, Ind.: Birdalone Music, 1994. 34-50. Print

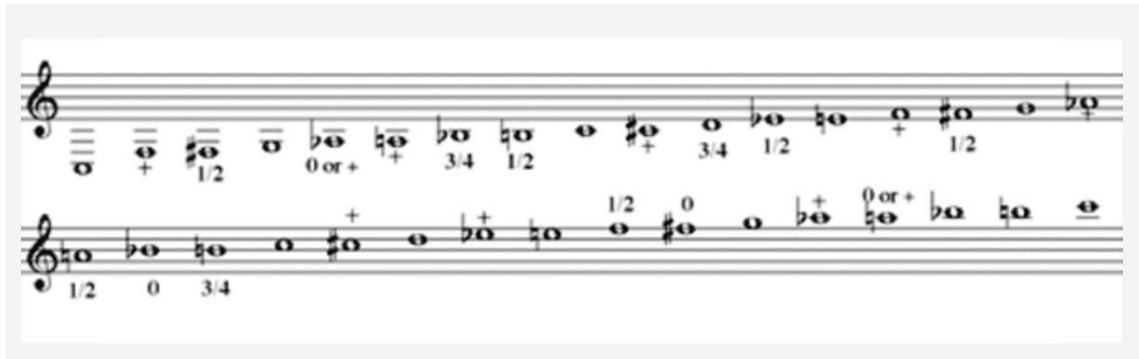
XXXIII. From Dr. Jeffrey Snedeker's article in *Composition:Today* "The Natural Horn", a listing of the the keys which work best and least for the natural horn.

Note that when the composer has indicated horn in a particular key, the corresponding crook used allowed for with the most open notes; in other words if the score indicates "horn in E-flat" the player would use their E- flat crook.

- Horn in C alto – reads concert pitch, like a C trumpet and has a very bright sound.
- Horn in B alto – Not used.
- Horn in B-flat alto – Concert pitch sounds down a whole step from the notated pitch.
- Horn A – Sounds down a minor third – bright but more centered.
- Horn in A- flat – Rare.
- Horn in G – Sounds down a perfect fourth.
- Horn in F-Sharp – Rare.
- Horn in F – Notated just like the modern horn.
- Horn in E – Sounds down a minor sixth.
- Horn in E-flat – Sounds down a major sixth – full, rich tone color.
- Horn in D – Sounds down a minor seventh.
- Horn in D-flat – Rare.
- Horn in C basso – Sounds down an octave from notated pitch –dark tone.
- Horn in B – Rare. Utilized by Brahms in his first and second symphonies.
- Horn in B-flat basso – Sounds down a major ninth. Very dark, almost muffled sound.
- Horn in A basso – Rare, but sometimes found in opera.¹¹⁵

¹¹⁵ Snedeker, Jeffrey. "New Wine For Old Bottles." *The Horn Call* (2007): 61-66. Print.

The following chart courtesy of Dr. Snedeker, gives degrees of how the horn would be stopped, or as he calls them 'handerings', which is a play on the more commonly used term 'fingerings' for valve combinations on the modern horns. This is for horn in C but can be transposed for any other crooking.¹¹⁶



¹¹⁶ Snedeker, Jeffrey. "Methode De Cor-Alto Et Cor-Basse." *Historic Brass Society Journal* (1992): 160-92. Print.

XXXIII. Francis Orval, a French soloist on both the modern horn and the natural horn, has come up with an alternative set of hand positions for the natural horn. The attempt of this document is to combine both of these methods in order to give a characteristic sound for emulating Beethoven on the modern horn.

The plus sign indicates a fully stopped note with the thumb on top of the first knuckle in normal position. The filled in circles are what Orval calls a very stopped note, with the hand as deep into the bell as possible. A circle with a plus sign in it is $\frac{3}{4}$ stopped, with the thumb making an opening between it and the palm of the hand. The shape of a triangle is half stopped, with the hand being slightly closed. This is much like when horn players use their hand to lower the pitch on a sharp note. The open circle indicates the hand is more open and the pitch is raised slightly.¹¹⁷

¹¹⁷ Orval, Francis. "New Symbols for Hand Positions in the Bell for Natural Horn." *Historic Brass Society Journal HBSJ* (1990): 187-89. Print.

Hand Position Chart for Full Range

The chart displays three staves of musical notation with corresponding hand positions below them. The notes are as follows:

- Staff 1 (Bass Clef):** Notes are G2, A2, B2, C3, D3, E3, F3, G3. The first two notes are marked with (1) and the last four with (2).
- Staff 2 (Treble Clef):** Notes are A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The last two notes are marked with (2).
- Staff 3 (Treble Clef):** Notes are D5, E5, F5, G5, A5, B5, C6, D6.

Hand positions are indicated by symbols: a plus sign (+) for the thumb, a triangle (Δ) for the index finger, a solid black circle (●) for the middle finger, an inverted triangle (▽) for the ring finger, a circle with a cross (⊕) for the annular finger, and an empty circle (○) for the pinky finger. Some notes have multiple symbols, indicating different possible hand positions.

- 1) These notes are only possible on short crooks.
- 2) Thumb position between + and ⊕

XXXIV. Stopped Horn

Playing stopped horn creates a huge amount of controversy among horn players. Conventional wisdom is that by putting your hand into the bell the length of the horn is reduced. This raises the pitch of the instrument by one half step. The player must then transpose down a half step to play in tune. Hand stopping is a direct result of the hand technique used on natural horns, but has taken on a connotation of creating specific colors. Horn players need to learn to hand stop, and what colors are available to be able to play the hand horn techniques on natural horns. Most fingerings used are on the F side of a double horn, and would be fingered one half-step down from the written pitches. Above second space A, the fingerings in the graph below are easy to play in tune.

It is important to fully explore the hand stopped fingering on a modern horn in an effort to identify natural sound possibilities.¹¹⁸

¹¹⁸ "James Boldin's Horn World." *James Boldins Horn World*. Web.

T13 T23 T12 T1 T2 T T3 T23
 or T13 or T23
 T123

T3 or T12 T1 T2 T T1 T2

119

119 "James Boldin's Horn World." *James Boldin's Horn World*. Web.

The following exercise is a good way to get comfortable with playing stopped horn. Couple this exercise with playing Kopprasch etudes stopped will help with becoming confident with this technique.

Exercise 1. Stopped Horn Basics: Hand Position and Middle Register Articulation/Intonation

♩=60

open (F-0) check stopped hand position (F-2) open check stopped hand position

(F-0) open (T-12) (F-23) open (T-1)

(F-12) open (T-2) (F-1 or T-13)

open (T-0) (F-2 or T-23) open (T-23) (F-0 or T-12)

(Continue into upper register if desired.)

120

120 "James Boldin's Horn World." *James Boldins Horn World*. Web.

XXXV. Part three: Appendix

Found in this section are techniques that will help us put all the pieces together. Not just in the excerpts explored in part one, but also in everything we play.

Transfer of Learning

As a young musician, I used to think that the only way I would be able to completely master every excerpt was to work on them in great detail with a master teacher. I felt I needed to play through the entire canon of orchestral audition repertoire with one teacher to be successful.

I finally had an epiphany and realized what the master teacher was there for, was to help me develop the tools to bring the fundamental concepts I had been learning all along together, and be able to utilize these concepts on any piece of music I was studying. So that even once away from the master teacher, I could use these pieces of the puzzle to put together a coherent musical statement, even with a piece that that I didn't study with that teacher.¹²¹ This concept has a name, and the name is "Transfer of Learning".¹²²

Through this concept of transfer of learning, we are able take the fundamentals we work on daily, and apply them to whatever music we are playing. This is extremely important, because we are able to relax and let our sub-conscious

¹²¹"French Horn Lessons with Vincent De Rosa." Personal interview.

¹²²Timothy Salzman. Lecture. University of Wahington Wind Ensemble. Seattle.

mind take over and handle the intricate details that our conscious mind cannot process quickly enough. In the sections following are a series of concepts and drills to aid the sub-conscious mind in helping to perform.

Preparing to Play in Public

Auditions, master classes or certain professional situations tend to be the major cause of performance anxiety for many musicians.¹²³ This is a phenomenon that affects players of every caliber. Those who learn how to cope with performance anxiety who are the most successful professionals.¹²⁴

There are many books designed to help calm the mind while performing under pressure. Most are written from a sports-centric perspective such as *The Inner Game of Tennis*, *Zen and the Martial Arts*, or *Golf Is Not A Game of Perfect*. All these books are applicable to the musicians' mindset and so are the books and seminars of sports psychologist Don Greene.¹²⁵

One of the most important takeaways from these books is the ability to visualize the task at hand, and to slow down and center your mind so you don't rush through the steps involved creating the fundamentals of playing. There is a general sports analogy that is intended to help the athlete calm his or her mind and slow

¹²³"French Horn Lesson with Martin Hackleman." Personal interview

¹²⁴"French Horn Lessons with Richard Todd." Personal interview.

¹²⁵"French Horn Lessons with Jeffrey Fair." Personal interview.

¹²⁵ Dorfman, H. A. *The Mental ABC's of Pitching: A Handbook for Performance Enhancement*. Lanham, MD: Diamond Communications, 2000. Print.

down their mental process. The first step of slowing your mind is being mindful of your heart rate. Many sports psychologists recommend you count your heart rate while breathing very slowly and very deeply.¹²⁶ Once you can slow your mind, the preparation, all the time spent in a practice room will automatically take over. Sports announcers, particularly in baseball talk about “repeating the mechanics”. This means if you are pitching, you are trying to repeat your mechanics in order to consistently throw the pitch where you want it. A pitcher needs to remember to repeat the same arm height, angle, and release point. They will also need to remember to drive through their legs to create the power need to pitch a baseball. The same can be said for a horn player; they must learn to play an orchestral passage the same way every time in order to be successful. Whether it is a soft entrance, a loud entrance, a fast passage, or a slow passage, the horn player must take care to learn how to consistently play it the same every time.¹²⁷ This is achieved by repeating the mechanics of a proper breath, relaxed and open throat, proper embouchure set, and power driven from the core, creating a proper air column.

Another approach to being a confident musician is one advocated by Bill VerMuelen, principal horn of the Houston Symphony and professor of horn at Rice University in Houston, Texas. VerMuelen’s method asks each horn player to fill out

¹²⁶ Dorfman, H. A. *The Mental ABC's of Pitching: A Handbook for Performance Enhancement*. Lanham, MD: Diamond Communications, 2000. Print.

¹²⁷ Ibid

several 3-inch by 5-inch note cards with positive affirmations. As the musician reads these affirmations in front of a mirror at bedtime and when they wake up, these positive images will be imbedded in the subconscious mind. The subconscious mind is like a sponge and accepts all information, good and bad. If we feed it good information, in regard to horn playing and musicianship, it will reward us with lasting, positive results.¹²⁸ My cards read as follows: **Believe in your training – Breathe Slowly and Calmly With a Relaxed Throat– Let the air pass over the lips and create the vibration – Feel the rush of air coming behind your head and creating a free and calming vibration**

A concept that has been brought to my attention in recent years is mental practice. This involves the art of thinking about the music, away from the horn and can be envisioned in three ways. One way would be to study the score or individual part while listening to the music and fingering along with the recording. Make sure you are repeating all the steps involved in playing and are also marking where you will breathe in these passages and repeat those breaths every time. This will help imbed the passage into the mind while not fatiguing the embouchure. The second way would be to listen to the music you are studying while watching the score while you pay attention to the other instruments that are playing at the same time plus the dynamics they are playing in relation to your own. The third would be to listen

¹²⁸ VerMeulen, William. "Re: Building Confidence as a Horn Player." Video blog comment. *VerMeulen Music, LLC*. Web.

and watch while you set a metronome to the smallest subdivision, to create the feeling of knowing exactly where everything lies rhythmically.¹²⁹

The Initial Entrance/The Valsalva Manuever

To supplement the mental approach, I have formulated a physical approach to preparing orchestral passages. Too many horn players specifically, and brass players in general believe the sound begins at the lips. Thinking that we must buzz creates a reliance on physically creating sound with the lips. This¹³⁰ is patently incorrect, much like the concept of increasing lip tension to play higher, and decreasing lip tension to play lower. These concepts have done much to muddy the water in regards to brass players understanding proper fundamental playing concepts. The truth is, in order to create a broad sound that creates overtones and is pleasing to the listener; the air must start the vibration.¹³¹ We take a breath in and allow the air to cross over the lips to create the sound. This also brings us to another concept that involves breathing and starting the notes. Notice I said *starting the notes* instead of *making the initial attack*. Attacking the notes indicates a sharp sound, and this mental image can create a negative image in a brass player's mind, especially when it comes time to start a softer note.¹³²

¹²⁹"French Horn Lessons with Jeffrey Fair." Personal interview.

¹³⁰"French Horn Lessons with James Thatcher." Personal interview.

¹³¹Fox, Fred. *Essentials of Brass Playing: An Explicit, Logical Approach to Important Basic Factors That Contribute to Superior Brass Instrument Performance*. Van Nuys, CA: Alfred, 1974. Print.

¹³²Smith, Nicholas, and Gary Gakstarr. *Don't Miss*. Wichita, Kan.: Hornsmith, 2010. Print.

Too many horn players wind up being stymied by the concept of creating a soft entrance, and they allow their fear of missing a note to keep them from coming in at all. This is something I call “A Catch”. Richard Erb has also described this “catch” as the *Valsalva Maneuver* in *Arnold Jacobs: The Legacy of A Master*.¹³³ The player “catches” himself or herself from coming in at all and nothing comes out of their horn. Sometimes they come in, but the note created is a harsh and pointed, without the characteristic beautiful tone full of overtones that great musicians make. Sometimes there is a stuttering effect. In order to bypass the “catch”, the player must simply remember to inhale and exhale. Often the player takes in a breath, holds it, closes their throat, and instead of playing the initial note, they hesitate.¹³⁴ This hesitation causes the player to tighten up and not come in correctly. A simple concept, but one that holds the key to all great horn players’ success: if we subdivide the measure before we come in and inhale on the final beat and continue to subdivide, we would then begin to exhale, thereby pressurizing the air behind the lips. We have our tongue in place behind our lips and with a puff of air behind the tongue; we can create a full sound without the harsh “attack”.¹³⁵

¹³³“Douglas Yeo FAQ: Breath Control.” Douglas Yeo FAQ: Breath Control. Web.

¹³⁴“French Horn Lessons with James Thatcher.” Personal interview.

¹³⁵“French Horn Lesson with Martin Hackleman.” Personal interview.

Correct Breathing

Breathing should come simply to all brass players because it is an involuntary reaction we make hundreds of times a day. Unfortunately, this is not the case as the breathing necessary to play a brass instrument is sometimes contrary to natural breathing. We should breathe as easily as possible, with relaxed posture while creating an “Oh” sound and taking care not to tighten our throat and not purse our lips as if we were applying lipstick or lip balm. We must remember to breathe from the top down and allow our ribcage to expand in a naturally.¹³⁶

Two misnomers about breathing involve the diaphragm and the spine. Commonly we hear ensemble directors instructing wind players to tighten our diaphragm and push the air with this muscle. As a diaphragm is an involuntary muscle, we cannot control the amount of air inhaled or exhaled with this. The diaphragm simply responds to the action of the air.¹³⁷

Sitting correctly will also help us when we are trying to breathe in a relaxed manner. Sit up straight with your ‘sit-bones’ evenly placed on the chair, and place your feet flat on the floor just a little bit wider than your shoulders. Inhale and bring your horn up to your lips, keeping your arms in a relaxed position. If you

¹³⁶Conable, Barbara, and Timothy H. Phelps. *The Structures and Movement of Breathing: A Primer for Choirs and Choruses*. Chicago: GIA Publications, 2000. Print.

¹³⁷Ibid

follow these steps, you will be able to breathe in a relaxed manner, and this will reflect in your playing.¹³⁸

The Air Column and the Embouchure

A concept most people never completely grasp is the proper use of the air column. We must allow the air column to move freely in order to create the big, beautiful sound French horn players are striving for. Without proper mechanics, players will tend to overuse lip muscles, and this will cause a strident sound, thus cutting out most of the overtones. Also, overusing the lip muscles causes the player's endurance to suffer.¹³⁹

In order to correctly utilize the air column, we must completely understand how it works. The air column is simply put, a steady stream of air flowing from the lungs through the oral cavity into the horn. We can manipulate the air column to move throughout the entire range of the horn by compressing and decompressing the oral cavity. This is a deceptively simple procedure involving opening your jaw more to reach lower notes and closing it more to reach higher notes. We must remember to not rely on lip tension, rather, using different vowel sounds to either open or close our oral cavity.¹⁴⁰

¹³⁸Epstein, Eli. *Horn Playing from the inside Out: A method for All Brass Musicians*. Print.

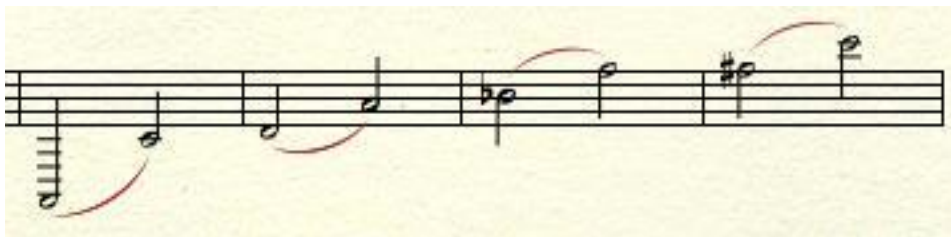
¹³⁹"French Horn Lessons with James Thatcher." Personal interview.

¹⁴⁰Fox, Fred. *Essentials of Brass Playing: An Explicit, Logical Approach to Important Basic Factors That Contribute to Superior Brass Instrument Performance*. Van Nuys, CA: Alfred, 1974. Print.

Use of Vowel Sounds

When playing in specific registers, a horn player must keep specific vowel sounds in their mind and use these in relation to the notes they are playing. We can change the shape and size of our oral cavity by changing the vowel we are intoning at the time we begin to play a note.¹⁴¹

From horn written middle C (concert F below middle C) we can use the sound ‘thoh’. This can be used to play all the notes, from middle C to our lowest pedal notes in tune and with a good sound. Going from the D above middle C to second space A, use the sound ‘thuh’. ‘Ta’ will open the oral cavity enough to play from third line B-flat to top line F, ‘tee’ opens up from F-sharp to C and anything above that will be best served by ‘tie’.¹⁴²



“thoh”

“thuh”

“tee”

“tie”

¹⁴¹ Epstein, Eli. Horn Playing from the inside Out: A method for All Brass Musicians. Print.

¹⁴² Ibid

Dynamics and their relationship to numerical values

This starts with understanding the role we as musicians play in executing dynamics. Based upon some conversations I have had with horn professors and professionals I studied with, we need to have a concrete idea in our mind as to how far we are sending our sound out into the hall where are playing. To do this, I apply specific numeric values to each dynamic level.¹⁴³ This may seem very cold and calculated, but I believe by giving each dynamic a specific number/distance, it frees the performer to be able to express the musical line easier without also trying to also navigate dynamics. Providing structure one can apply without thinking allows the thought process to be focused on other important aspects of music-making. The dynamics that are most called for in an orchestral passage are *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff* & *fff*. Eight dynamics, so *ppp* is one, *pp* is two, *p* is three, *mp* is four, *mf* is five, *f* is six, *ff* is seven and *fff* is eight. My own takeaway from this is to play *ppp*, I send the sound to the index finger on my left hand. For *pp* I send the air to the back of the person right in front of me, and for *p* the goes to the back of the person two rows in front of me. In most cases the player in front of the first horn is a bassoon and the oboes are usually two rows in front. For *mp* my air goes to the string principals, while *mf* is just past the apron of the stage and into the first row of seats. *F* passages land about halfway up the first level of seats and *ff* is right around the back row of the first level. *FFF* is in the upper level of the hall, maybe even aiming towards the exits. The individual player, depending on what is going

¹⁴³ "French Horn Lessons with James Thatcher." Personal interview.

on in the moment, can alter this, adjusting to the level of dynamics the orchestra is playing. Please note these targets are not set in stone, and the player should always be aware of what is going on within the orchestration. And you should never play louder than the players around you, unless you know they have a softer dynamic indicated in their part. In the table below, all distances are approximate.

Dynamic Level	<i>ppp</i>	<i>pp</i>	<i>p</i>	<i>mp</i>	<i>mf</i>	<i>f</i>	<i>ff</i>	<i>fff</i>
Numeric Value	1	2	3	4	5	6	7	8
Distance to place air	6 inches	3 feet	6 feet	12 feet	20 feet	30 feet	60 feet	90 feet

Importance of Singing/Audiating

The best analogy of proper brass playing I have ever heard and completely subscribe to is, we as “brass players are singers who have moved our vocal chords from our throats to our lips”. Our instruments act as amplifiers.¹⁴⁴ We must keep in mind that as brass players we need to imitate vocal concepts to interpret the music in front of us. All music we play is either a song or is derived from dance, we need to learn to interpret both aspects. The next fundamental to be aware of is proper breathing and breath control.¹⁴⁵

In order to interpret the music faithfully, we must lay aside the idea of being a brass player and take on the mantle of being a singer.¹⁴⁶ Our lips being a vibrating surface, must act in the same manner as vocal chords; they must freely vibrate to allow pitches to sound and also to create a big sound without sacrificing overtones.¹⁴⁷ Very little sounds worse than a player overusing the muscles in their embouchures. When this happens, the tone becomes strained and unpleasant.

To achieve the most characteristic sound, we must learn to audiate - hearing the sound and singing it in our mind before playing. If we do not hear the initial note, we stand very little chance of actually playing it correctly.¹⁴⁸ We also must hear the sound of the passage in our mind as we play, as if we are singing along

¹⁴⁴"French Horn Lessons with James Thatcher." Personal interview.

¹⁴⁵"French Horn Lessons with Richard Todd." Personal interview.

¹⁴⁶"French Horn Lessons with Richard Todd." Personal interview.

¹⁴⁷Ibid

¹⁴⁸"French Horn Lessons with Vincent De Rosa." Personal interview.

with the passage we are playing.¹⁴⁹ To aid in doing this, I advocate listening to orchestral and solo passages, and becoming familiar with the starting note of these passages.¹⁵⁰ An example would be the first horn solo in the pick up to measure 382 in the finale of Beethoven's third symphony. The piece is in E-flat, and the starting pitch in the call is E-flat. Attempt to remember the pitch and then sing it in your head. Bring the horn to your lips, and sing the solo in your head, then breathe and play the solo. You should be able to play this solo anytime based upon this information programmed into your sub-conscious mind. This approach will also help in centering your mind as discussed in the preparing to play section.

Another drill to instill better pitch memory is to sit at the piano and sing in your head an orchestral excerpt, or solo passage. Play the correct starting note on the piano and evaluate how close you have come to this opening note. Keep working at this until you achieve 100% accuracy.¹⁵¹

¹⁴⁹"French Horn Lessons with Richard Todd." Personal interview.

¹⁵⁰"French Horn Lessons with James Thatcher." Personal interview.

¹⁵¹"French Horn Lessons with Arthur Frantz." Personal interview.

Subdivision and its Importance

To play with great rhythm, you must “Subdivide and Conquer”, a play on the old “divide and conquer” quote. Subdividing helps a player know exactly how a melodic passage is rhythmically divided.¹⁵² If a wind performer is subdividing to the smallest possible rhythmic subdivision, said performer can keep the air moving through the complete passage so it doesn’t sound like the performer is letting up. Proper subdivision will also allow the performer to convey to an audience, a conductor, their colleagues and an audition committee, that they understand all of the rhythmic intricacies found within the passage.¹⁵³ There is also a sense of order the performer can feel when subdividing. Since mathematical construct is found throughout nature, it is a logical conclusion everything we see and do has a natural mathematical feel.¹⁵⁴ Understanding this will help the performer feel a sense of calm while playing. Performing in an ensemble, whether a small chamber group, or a large symphony orchestra, demands the performers subdivide in order to play together. World-class drum corps drill rhythm and subdivision into their performers by use of a Dr. Beat that is amplified on the practice field. Orchestral musicians can utilize this technique on a smaller scale in the practice room, by

¹⁵² Epstein, Eli. *Horn Playing from the inside Out: A method for All Brass Musicians*. Print.

¹⁵³ "French Horn Lessons with Jeffrey Fair." Personal interview.

¹⁵⁴ "Mathematics in Nature: Modeling Patterns in the Natural World" John A. Adam." Adam, J.A.: *Mathematics in Nature: Modeling Patterns in the Natural World*. (eBook and Paperback). Web.

setting a similar metronome to the smallest subdivision, and practicing passages with this subdivision.¹⁵⁵

Subdivision is an integral component of playing music correctly.¹⁵⁶ People I know who have served on audition committees for orchestras say the most important things they are listening for in the first round of auditions are tone, time and tuning. If you can't play in tune, in time and have a bad tone you will not make it out of the first round.¹⁵⁷

To train yourself on good subdivision habits you can use either *Rhythmic Training* by Robert Starer, or Paul Hindemith's *Elementary Training For Musicians*. Both authors have included many exercises that allow a musician to build their rhythmic skills. Clapping the subdivision while singing the exercises on the page will help develop good sub-division skills. Do this until your subdivision feels natural and becomes second nature, especially when triplet patterns are introduced in duple time passages and duplet patterns are introduced in compound meters. The concept of mental practice can be implemented here as well. While singing the melody and clapping the underlying rhythm, you can set your metronome to the smallest subdivision, and this will imbed the subdivision in your subconscious mind.

¹⁵⁵"French Horn Lessons with James Thatcher." Personal interview.

¹⁵⁶"French Horn Lessons with Jeffrey Fair." Personal interview.

¹⁵⁷Wilt, Jim. "Brass Chats | Monster Oil." Brass Chats | Monster Oil. Web.

Intonation

Good intonation is one of the hallmarks of great musicians. You must be able to play in tune with the ensemble and yourself. By playing in tune with yourself, I mean your intervals must be in tune. Good training in solfege will help the interval training, but to play in tune with an ensemble, or a piano, you must spend time with drones and recording yourself.¹⁵⁸

There are several ways to train your ears with drones; my favorite is 'Cello Drones' available on iTunes. Using 'Cello Drones' will help the player learn how to play in tune with key centers by playing a static pitch in any key. Another application of this would be to play different intervals over the given pitch. Playing long tones over a particular pitch will allow the player to hone in on great intonation.¹⁵⁹

¹⁵⁸"French Horn Lessons with Vincent De Rosa." Personal interview.

¹⁵⁹"French Horn Lessons with Richard Todd." Personal interview.

XXXVI. Conclusion

Composer Randy Newman once spoke about Horn players saying “they spend hours alone in the practice room honing their craft and then show up, play their part and go home...Like snipers.” Musicians and snipers share a need for proper equipment, proper mindset, and proper fundamentals. Whether we are playing Beethoven, Mahler, Stravinsky, or a world premier, mastering these fundamentals will create supreme confidence in your abilities as a horn player.

Many musicians attempt to become players that are of a world-class caliber and fall short when they attempt to circumvent one or more of the steps in the process, which leave holes in their technique, thus in their musicianship on the whole. As players follow the technical suggestions explained here and also study the music so it all becomes second nature, then they will stand a better chance of realizing the dream of playing at the highest level.

You must have a plan in mind, an idea of what you want to sound like and what you want to say. Create ideas of how to interpret the music in front of you. There is no magic bullet that will make you a world-class musician. The preceding exercises alone won't make you a world-class performer. It takes energy, effort, and sacrifice. If you are content being the best player in the room, then that is one thing, but if you have a yearning to be the best musician that you can possibly be, then keep striving for greatness.

Recitals and Solo Performances

October 25, 2015 Brechemin Auditorium, University of Washington

Florent Schmitt *Lied et Scherzo for solo horn and nine winds*

Timothy Salzman, conductor

April 19, 2016 Meany Theater, University of Washington

Florent Schmitt *Lied et Scherzo for solo horn and nine winds*

Timothy Salzman, conductor

April 22, 2015 Brechemin Auditorium

Richard Strauss *Alphorn Op. 15, No. III for horn and soprano*

Christina Kowalski-Holien, soprano, Megan McElroy, piano

Franz Schubert *Auf dem Strom D. 943 for horn and soprano*

Christina Kowalski-Holien, soprano, Megan McElroy,

piano Franz Strauss *Nocturno Op. 7*

Megan McElroy, piano

Benjamin Britten *Serenade for tenor, horn, and strings (piano) Op. 31*

Anthony James, tenor, Megan McElroy, piano

November 23, 2014 Brechemin Auditorium

Eric Ewazen *Trio for horn, violin and piano*

Kimmy Harrenstein, violin, Megan McElroy, piano

Johannes Brahms *Trio for horn, violin, and piano Op. 40*

Kimmy Harrenstein, violin, Megan McElroy, piano

May 13, 2014

Robert Schumann *Adagio and Allegro Op. 70*

Wolfgang Amadeus Mozart *Horn Concerto No. 4 in e-flat K. 495*

Richard Strauss *Horn Concerto No. 2 Op. 132*

Megan McElroy, piano

Bibliography

"Mathematics in Nature: Modeling Patterns in the Natural World" John A. Adam." *Adam, J.A.: Mathematics in Nature: Modeling Patterns in the Natural World. (eBook and Paperback). Web.*

Albrecht, Theodore. "Elias (Eduard Constantin) Lewy and the First Performance of Beethoven's Ninth Symphony." *The Horn Call* (1999): 27-94. Print.

Albrecht, Theodore. "Beethoven's Brass Players: New Discoveries in Composer-Performer Relations." *Historic Brass Society Journal* (2006): 47-72. Print.

"French Horn Lessons with James Thatcher." Personal interview.

"French Horn Lessons with Vincent De Rosa." Personal interview.

"French Horn Lessons with Jeffrey Fair." Personal interview.

"French Horn Lesson with Martin Hackleman." Personal interview.

"French Horn Lessons with Arthur Frantz." Personal interview.

"French Horn Lessons with Richard Todd." Personal interview.

Austin, Paul. *A Modern Valve Horn Player's Guide to the Natural Horn*. Cincinnati, OH: P. Austin, 1993. Print.

Baines, Anthony. *Brass Instruments: Their History and Development*. New York: Scribner, 1978. Print.

Banister, Henry C. *George Alexander Macfarren; His Life, Works, and Influence*. London: G. Bell & Sons, 1891. Print.

Beethoven, Ludwig Van. *Symphonies No. 5, 6 and 7*. New York: Dover, 1989. Print.

Beethoven, Ludwig Van. *Symphonies Nos. 1, 2, 3 and 4: In Full Score*. New York [etc.]: Dover Publ. [etc.], 1989. Print.

Beethoven, Ludwig Van. *Symphonies Nos. 8 and 9 in Full Score*. Newburyport: Dover Publications, 2013. Print.

Berlioz, Hector. "Symphony No. 3, in E Flat (the "Eroica")." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 39-50. Print.

Berlioz, Hector. "Symphony No. 7, in A." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 81-92. Print.

Berlioz, Hector. "Symphony No. 6, in F (the "Pastoral")." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 69-80. Print.

Berlioz, Hector. "Symphony No. 8, in F." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 93-100. Print.

Berlioz, Hector. "Symphony No. 9, in D Minor (the "Choral")." *A Critical Study of Beethoven's Nine Symphonies with a Few Words on His Trios and Sonatas, a Criticism of Fidelio, and an Introductory Essay on Music*. Urbana: U of Illinois, 2000. 101-118. Print.

Clark, Andrew. "The Heyday of the Hand Horn and the Birth of the Valved Horn: A Study of the Nineteenth-Century Horn Technique as Revealed in the Solo Works for Horn by Carl Czerny." *Historic Brass Society Journal HBSJ* (2001): 102-17. Print.

"Classical Notes - Classical Classics – Beethoven's Symphony # 7, by Peter Gutmann."
Classical Notes - Classical Classics – Beethoven's Symphony # 7, by Peter Gutmann.
Web. 12 May 2016.

Cole, Malcom S. "'Back to the Land': Performance Practice and the Classic Period."
Performance Practice Review (1988): 25-41. Print.

Conable, Barbara, and Timothy H. Phelps. *The Structures and Movement of Breathing: A Primer for Choirs and Choruses*. Chicago: GIA Publications, 2000. Print.

Dauprat, Louis Franc, and Viola Roth. "On the Preliminary Exercises." *Method for Cor Alto and Cor Basse: Complete English Translation of the First Edition Published by Zetter, Paris, Ca. 1824 ; Music Reproduced in Facsimile*. Bloomington, Ind.: Birdalone Music, 1994. 34-50. Print.

Dorfman, H. A. *The Mental ABC's of Pitching: A Handbook for Performance Enhancement*. Lanham, MD: Diamond Communications, 2000. Print.

"Douglas Yeo FAQ: Breath Control." *Douglas Yeo FAQ: Breath Control*. Web.

Epstein, Eli. *Horn Playing from the inside Out: A Method for All Brass Musicians*. Print.

Evans, Edwin. "Symphony Number Three." *Beethoven's Nine Symphonies Fully Described and Analysed*. London, 1923. 129-223. Print.

Fox, Fred. *Essentials of Brass Playing: An Explicit, Logical Approach to Important Basic Factors That Contribute to Superior Brass Instrument Performance*. Van Nuys, CA: Alfred, 1974. Print.

Ghezzo, Marta Árkossy. *Solfège, Ear Training, Rhythm, Dictation, and Music Theory: A Comprehensive Course*. University, Ala.: U of Alabama, 1980. Print.

Gregory, Robin. "The Horn in Beethoven's Symphonies." *Music and Letters* (1952): 303-10. Print.

- Harnoncourt, Nikolaus, and Reinhard G. Pauly. "Performance Traditions." *The Musical Dialogue: Thoughts on Monteverdi, Bach, and Mozart*. Portland, Or.: Amadeus, 1989. 43. Print.
- Herbert, Trevor, and John Wallace. *The Cambridge Companion to Brass Instruments*. Cambridge: Cambridge UP, 1997. Print.
- "Herseth Lesson Notes." *Herseth Lesson Notes*. Web.
- Hindemith, Paul. *Elementary Training for Musicians*. Mainz: B. Schott's Söhne, 1974. Print.
- "Horn Excerpts Home - IHS Online." *Horn Excerpts Home - IHS Online*. Web. 11 May 2016.
- Howland, Brad. "Douglas Yeo FAQ: Breath Control." *Douglas Yeo FAQ: Breath Control*. Web.
- Humphries, Lee. "Learning to Sight-Sing: The Mental Mechanics of Aural Imagery." *ThinkingApplied.com*. N.p., n.d. Web.
- "James Boldin's Horn World." *James Boldin's Horn World*. Web.
- Krehbiel, Arthur David., and Lori Westin, perfs. *Orchestral Excerpts, Horn*. Summit Records, 1993. CD.
- Lockwood, Lewis. "New Symphonic Ideals." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 202-238. Print.

Lockwood, Lewis. "The Celestial and the Human." *Beethoven: The Music and the Life*. New York: W.W. Norton, 2003. 400-440. Print.

Morley-Pegge, R. *The French Horn*. Benn, 1960. Print.

"Natural Horn, Solo Horn, Raoux, Halary, Courtois Neveu Ain, Charles Kretzschmann, Guichard, Protin, Tabard, Gambaro." *Natural Horn, Solo Horn, Raoux, Halary, Courtois Neveu Ain, Charles Kretzschmann, Guichard, Protin, Tabard, Gambaro*. Web.

Two Valve Hand Horn. [Http://www.naturallyhorns.co.uk/myhorns.htm](http://www.naturallyhorns.co.uk/myhorns.htm). *Naturally Horns, The Website of Andrew Clark*. Web.

Orval, Francis. "New Symbols for Hand Positions in the Bell for Natural Horn." *Historic Brass Society Journal HBSJ* (1990): 187-89. Print.

Pegge, Reginald Frederick. "The Evolution of Playing Technique." *The French Horn*. New York: Philosophical Library, 1960. 71-123. Print.

Rink, John, and Nicholas Cook. "The Conductor and the Theorist: Furtwangler, Schenker and the First Movement of Beethoven's Ninth Symphony." *The Practice of Performance: Studies in Musical Interpretation*. Cambridge [England: Cambridge UP, 1995. 105-125. Print.

Schnauber, Tom. "Beethoven's Sonata in F: A Work Based on the Characteristics of the Natural Horn." *The Horn Call* (2005): 51-56. Print.

Schuller, Gunther. *Horn Technique*. London: Oxford UP, 1962. Print.

Scott, Anneke. "Brahms and the Orchestral Horn: A Study in Inauthentic Performance."

Historic Brass Journal (2011). Print.

Silberman, Peter. "Brahms' Use of the Hand Horn in the Trio, Op. 40." *The Horn Call*

(2008): 49-53. Print.

Smith, Jordan Ranadall. "Beethoven's Symphony No. 3 in E-flat Major: An Analysis

of Cyclical Thematic Elements." *Beethoven's Symphony No. 3 in E-flat Major:*

An Analysis of Cyclical Thematic Elements. Academia.edu, 2010. Web.

<https://www.academia.edu/2468041/Beethoven_s_Symphony_no_3_in_E-flat_Major_An_Analysis_of_Cyclical_Thematic_Elements>.

Smith, Nicholas, and Gary Gakstarr. *Don't Miss*. Wichita, Kan.: Hornsmith, 2010. Print.

Snedeker, Jeffrey. "Methode De Cor-Alto Et Cor-Basse." *Historic Brass Society Journal*

(1992): 160-92. Print.

Snedeker, Jeffrey. "METHODE DE COR-ALTO ET COR-BASSE." *Historic Brass*

Society Journal (1994). Print.

Snedeker, Jeffrey. "New Wine For Old Bottles." *The Horn Call* (2007): 61-66. Print.

Solomon, Maynard. *Beethoven*. New York: Schirmer, 1998. Print.

Starer, Robert. *Rhythmic Training*. New York: MCA Music, 1969. Print.

- Stowell, Robin, and Robert Philip. "A Comparative Survey of Rescorings in Beethoven's Symphonies." *Performing Beethoven*. Cambridge: Cambridge UP, 1994. 205-227. Print.
- Stowell, Robin, and Colin Lawson. "Beethoven and the Development of Wind Instruments." *Performing Beethoven*. Cambridge: Cambridge UP, 1994. 70-88. Print.
- Tatum, Bradley. "Incorporating Classical Hand Horn Aesthetics into Modern Horn Playing." *The Horn Call* (2011): 62-64. Print.
- Thomas, Brian, and Seth Orgel. "Audition Excerpt List." *The Horn Call* XIII.2 (2002): 55-60. Print.
- Timothy Salzman*. Lecture. University of Washington Wind Ensemble, Seattle.
- VerMeulen, William. "Re: Building Confidence as a Horn Player." Video blog comment. *VerMeulen Music, LLC*. Web.
- Wick, Heidi F. "Applying Natural Horn Technique to Modern Horn Performance Practice." Diss. The Ohio State U, 2001. Abstract. (n.d.): n. pag. Print.
- Wilt, Jim. "Brass Chats | Monster Oil." *Brass Chats | Monster Oil*. Web.