

Horner, A: Exercises & Etudes and Theme & Variations ...Edited by Harold Meek

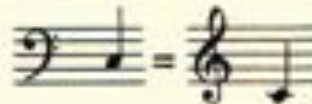
FOREWORD

These studies of Anton Horner are offered posthumously to the credit of a great American teacher and artist. Horner was responsible for an entire school of horn playing which dominated American symphony orchestras for much of the 20th Century. Many of his pupils are still active, and carry on the style he accepted as traditional.

Because the basis of music is rhythm, the studies contained in this volume emphasize this aspect as taught by Horner. The breath marks are his own, with a few additional ones suggested by the editor and contained in parentheses.

Three etudes are included, two of which were composed in 1899 to prove to his brother, Josef, that he could indeed perform that task. The volume concludes with a "Theme and Variations for Your Single Horn", and is intended to be played on the single F horn.

Notation for the bass clef is the "old" notation:



It is expected that these studies will fill a need often neglected in the playing of many hornists. These etudes are the only ones known to have been composed by Horner and they are presented as valid teaching aids as well as for their historical value in the progress of the art of horn playing in the United States.

Harold Meek
Boston, February 1977

ANTON HORNER

Born: June 21, 1877, in Gosengrun (Bohemia), Austria

Died: December 4, 1971, in Philadelphia, Pennsylvania

Anton Horner studied at the Leipzig Conservatory of Music in Germany from 1891 to 1894. His teacher, Friedrich Gumpert, insisted that he use a hand horn for the first six months in order to gain facility in the use of the hand and the lips. For the remainder of his student days, he used a horn with crooks to change from high B flat to low D horn, as required in the days of Beethoven, Haydn and Mozart.

In 1894, Horner left Leipzig and returned to Philadelphia where he had spent five earlier years with his family. For the next few years, he gained experience by playing with local orchestras and for many of the then famous band conductors—Brooks, Innes, Herbert, Leps and Sousa.

In 1899, he played his first (and only) audition for Victor Herbert, then conductor of the Pittsburgh Symphony Orchestra, and became solo horn from 1899 to 1902.

Then began Horner's long association with the Philadelphia Orchestra, 1902 to 1946, under conductors Fritz Scheel, Carl Pohlig, Leopold Stokowski and Eugene Ormandy. Early in his tenure, he insisted that an assistant first horn would be a distinct advantage to the horn section as a whole, as well as to the solo horn. Soon other large orchestras had adopted this idea.

He taught at the Curtis Institute of Music from 1924 to 1942, and privately as well. In his teaching, he stressed tone quality and musicianship above all else. He inspired his students with his discipline, enthusiasm and responsibility to music and to the profession. When he died in 1971, he left, as his legacy, the many pupils who now serve in musical organizations throughout the United States and respect his memory as a dedicated artist and a true gentleman.

Extracted from a biography by
LOUISE M. HORNER (daughter)



**Horner Model Double Horn in F and B-Flat
Built by Kruspe, Erfurt, Germany**

The first double horn was the invention of Edmund Gumpert, third horn player in Meiningen, and was built by Kruspe about 1897. Anton Horner was credited with the introduction of the double horn to the United States. The Horner Model Kruspe featured a large mouthpiece, an extra wide bell throat and string valves. The entire instrument was made of German silver. C. G. Conn carefully measured and copied its every detail and began production, about 1936, of their famous Model 8-D. Many other manufacturers followed the same design; thus, this instrument served as the model for many horns being built today in the United States.