

## Hornarama Code: 22021 and 22022

### Dauprat, L: Quartet No 1 and Quartets 5 & 6

LOUIS-FRANCOIS DAUPRAT was born in Paris in 1787 and died there in 1868. At the age of seventeen he won first prize at the first graduation of the newly founded Paris Conservatory and was given a special horn by the legendary horn maker, L. J. Raoux.

As a young man, he had great success as a solo performer, but later became more interested in playing chamber music, as well as teaching and composing. As a chamber player, he was a member of the French wind quintet, for whom Reicha wrote his twenty-four quintets. These pieces and the Reicha horn trios (also written for Dauprat) contain some very daring passages for the hand horn.

As a teacher, Dauprat wrote a monumental "Methode de Cor Alto et Cor Basse" (unfortunately unavailable today), and among his many students was the distinguished artist, J. F. Gallay.

Dauprat composed many works for the horn, including five concerti, three quintets for horn and strings, and duos, trios, quartets, and sextets for horns. The trios, quartets and sextets are particularly interesting works, in that they avoid the simple cantabile and "cor de chasse" stereotypes of horn writing of the classical period. Dauprat was able to achieve this by the use of horns crooked in different keys, allowing him to write modulations and tonalities that previously had been impractical in horn chamber music. This system eliminated excessive hand stopping, and in a way, allowed a form of chromatic emancipation for the horn.

In the years before he retired to Egypt in 1842, Dauprat was a founding member and first horn of the Paris Conservatory Orchestra, referred to by Wagner as "the greatest orchestra in Europe".

It is hoped that Dauprat's trios, quartets, and sextets will take their place along side Reicha's well known trios in the repertoire of horn ensemble music from the Classical period.

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1. The original edition is full of obvious inconsistencies in phrasing and articulations as well as wrong notes, which have been corrected here.
2. The metronome indications are Dauprat's own, and give us an interesting example of early 19th century tempi.
3. The transpositions, which are sometimes difficult due to key signatures and clef changes, will serve as valuable practice for students if they are worked out carefully and patiently.
4. These pieces are quite practical for performance on authentic classical instruments (hand horns), as the hand technique called for is not particularly difficult.
5. Dauprat's ideal for wind instruments was to equal the musical quality and refinement of string chamber music. Therefore special attention to phrasing, dynamics, articulations and intonation is highly recommended.
6. These pieces will be equally effective played one full tone lower than the marked transposition on each part.