The Russian Horn Orchestra and Its Revivals: Past, Present and Future

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Abstract

In this research paper, I investigate an unusual music performance concept that originated in the second half of the 18th century in Imperial Russia during the reign of Elizabeth Petrovna (1741–1762). This concept originated out of the need for a simple and timely way of performing music that could be used by people who were uneducated in musical grammar and who did not have any knowledge of how to play musical instruments. Even today, whatever the musical instrument, it would take anyone years to become proficient at it. In eighteenth-century Russia, rapid westernization and the elite it generated, combined with the politically-driven competitivity with the West, required local talent to be fostered in a very short period of time. Russia could not possibly achieve such a feat as short-term musical parity with the West, and required the help of foreign virtuosi instead.

One of the areas that called for extensive improvement in this context was Russian hunting music. At all points in its existence, hunting music in Russia had employed serfs, who played crude metal hunting horns and whose performances most definitely lacked refinement. It was this very inaccessibility, on the part of serfs, to musical learning and to Western instruments that resulted in the creation of a new type of ensemble: the Russian horn orchestra.

The Russian horn orchestra necessitated dozens if not hundreds of musicians, each of whom would employ a single horn, and play a single note. In my study, I will explore this peculiar one-note-per-player formation – which I here call a concept – to more fully understand its existence as a cultural phenomenon as well as its place in today's musical world.

Many factors have led to the Russian horn orchestra's persistence at remaining an oddity in terms of musical practice, despite efforts, over the years, to incite their development and evolution. One of the aims of this study is, therefore, to review and contextualize the existing literature and to capture, through oral history – namely, interviewing several practicing Russian horn orchestra directors

and conductors – the reasons behind the disappearance of these orchestras as well as the numerous attempts at their revival.

Another objective of my study is to map some sort of future for these arcane ensembles. During the interviews I conducted with four modern Russian horn orchestra directors active both in Russia and Germany, employing a qualitative approach with a pre-established questionnaire, copying notations, scores and parts they used for their orchestras and comparing them, I derived some notions of their potential ways forward.[1] To my knowledge, this research is the first to explore the Russian horn orchestra concept by comparing experiences of the past with contemporary ones, as well as between Russian and German performance practices. Previous studies have, so far, focused solely on the accumulation of historical facts about the organology of Russian horns, analyzing different Russian horn sets, or describing the revival of Russian horn orchestras in Germany or in Russia. By further exploring the Russian horn orchestra concept culturally, historically and in a comparative way, mapping its potential going forward, considering its pedagogical and performative aspects as well as its sound world and techniques, I hope to shed more light on a unique musical manifestation that deserves a place in the history of performance.

[1] Protocol used: REB #21-08-020

Résumé

Dans ce document de recherche, j'étudie un concept inhabituel d'interprétation musicale qui a vu le jour dans la seconde moitié du XVIIIe siècle en Russie impériale, sous le règne d'Elizabeth Petrovna (1741-1762). Ce concept est né du besoin d'une manière simple et rapide d'interpréter la musique, qui pouvait être utilisée par des personnes qui n'étaient pas instruites en grammaire musicale et qui ne savaient pas jouer d'un instrument de musique. Aujourd'hui encore, quel que soit l'instrument de musique, il faudrait des années à n'importe qui pour en devenir compétent. Dans la Russie du XVIIIe siècle, l'occidentalisation rapide et l'élite qu'elle générait, combinées à la compétitivité politique avec l'Occident, exigeaient que les talents locaux soient encouragés dans un laps de temps très court. La Russie ne pouvait pas réaliser un exploit tel que la parité musicale à court terme avec l'Occident, et avait besoin de l'aide de virtuoses étrangers.

Dans ce contexte, la musique de chasse russe était l'un des domaines qui nécessitait une amélioration considérable. À toutes les époques de son existence, la musique de chasse en Russie a employé des serfs, qui jouaient sur de grossiers cors de chasse en métal et dont les interprétations manquaient cruellement de raffinement. C'est précisément cette inaccessibilité, de la part des serfs, à l'apprentissage de la musique et aux instruments occidentaux qui a entraîné la création d'un nouveau type d'ensemble : l'orchestre de cors russe.

L'orchestre de cor russe nécessitait des dizaines, voire des centaines de musiciens, chacun d'entre eux utilisant un seul cor et jouant une seule note. Dans mon étude, j’examine cette formation particulière d'une seule note par joueur - que j'appelle ici un concept - afin de mieux comprendre son existence en tant que phénomène culturel ainsi que sa place dans le monde musical d'aujourd'hui.

De nombreux facteurs ont contribué à ce que l'orchestre de cor russe demeure une curiosité hors du commun en termes de pratique musicale, malgré les efforts déployés au fil des ans pour favoriser son développement et son évolution. L'un des objectifs de cette étude est donc de passer en revue et de

contextualiser la littérature existante et de saisir, par le biais de l'histoire orale - en interrogeant plusieurs directeurs et chefs d'orchestres de cors russes en exercice - les raisons de la disparition de ces orchestres ainsi que les nombreuses tentatives de les faire renaître.

Un autre objectif de mon étude est de tracer une sorte d'avenir pour ces ensembles pour le moins obscurs. Au cours des entretiens que j'ai menés avec quatre directeurs d'orchestres de cors russes modernes actifs à la fois en Russie et en Allemagne, en utilisant une approche qualitative avec un questionnaire préétabli, en copiant les notations, les partitions et les parties qu'ils utilisaient pour leurs orchestres et en les comparant, j'ai déduit quelques notions de leurs voies potentielles d'avenir.

À ma connaissance, cette recherche est la première à explorer le concept d'orchestre de cor russe en comparant les expériences du passé avec les expériences contemporaines, ainsi qu'entre les pratiques d'exécution russes et allemandes. Les études précédentes se sont, jusqu'à présent, uniquement concentré sur l'accumulation de faits historiques sur l'organologie des cors russes, sur l'analyse de différents ensembles de cors russes, ou sur la description du renouveau des orchestres de cors russes en Allemagne ou en Russie. En explorant plus avant le concept d'orchestre de cor russe sur le plan culturel, historique et comparatif, en cartographiant son potentiel d'avenir, en considérant ses aspects pédagogiques et performatifs ainsi que son univers sonore et ses techniques, j'espère jeter davantage de lumière sur une manifestation musicale unique qui mérite une place dans l'histoire de l’interprétation musicale.

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I also thank my former trumpet teachers: Nikolai Vlasov, Leonid Gourjev, Sergei Avdeev, Vincent Penzarella. They gave me a solid background in trumpet performance and research.

To the Graduate and Postdoctoral studies at McGill University, I am grateful for approving my Graduate Mobility Award to travel to St. Petersburg and record my final recital with the Horn Orchestra of Russia. During my stay in St. Petersburg, It was a peerless opportunity to experience first-hand performing on Russian horns with the musicians of Horn Orchestra of Russia: Denis Osherov, Il'ya Leontiev, Vasiliy Fedotov, Sergei Korol'kov, Yaroslav Kholoponin, Genadiy Agapov, Ivan Zheleznov, Yuri Sedunov, Nikita Barinov, Konstantin Ivlev, Valery Kartochinskii, Alexey Pestov, Vyacheslav Sukhov, Sergei Ivanov.

I extend warm thanks to the interviewees whose accounts were indispensable to the design and completion of this study: Jens Göhler (Bergmusikkorps Saxonia Freiberg e.V.), who also provided me with the invaluable list of original Russian horn orchestra scores archived in the Saxon museums, Steffen Kindt (Erzgebirgsensemble Aue), Sergei Peschanskii (Russian horn capella), and Sergei Polyanichko (Horn orchestra of Russia), who helped me organize and coordinate a recording with his orchestra that served as the qualifying recital for my D.Mus degree.

To my dear mother, Elena Starenko, wonderful partner and an incredible violinist Marie Nadeau-Tremblay, friends Joshua Colluci, Sahara von Hattenberger, Huei Lin, Konstantin Sergeev, Oleg Semenovsky, Alexei Bobrov, Karim Nasr, Henri Ferland, Félix Gauthier, and Jared Wallis. I express personal thanks for their unflinching support and presence every step of the way.

Introduction

This study is structured in such a way as to present, in a mostly linear fashion while considering many intersecting factors, the concept, history and development, repertoire, transmission, decline, and revival of the Russian horn orchestra, a type of ensemble that grew out of the westernization of Russian culture in the 18th century and which has proven to be unique in the general history of musical formations. It will also offer perspectives on performance practice and on the future of such ensembles.

The study comprises three chapters and several appendices. The chapters elaborate on historical contexts, dissemination, and various revivals, respectively. The appendices are transcriptions of interviews and interactions with four modern-day Russian horn orchestra directors in Russia and Germany, as well as materials emanating from the activities of the ensembles they lead.

General Observations about the Russian Horn Orchestra

In the original vision of their creator, the first iteration of the Russian horn orchestra, unlike any other type of orchestra, consisted of many simple horns—some would call them hunting horns—each one different in size, and each one sounding only a single tone. This was, basically the premise on which the ensemble was based and out of which performing practices, repertoire, and other features flowed. In the course of the 18th century, these orchestras progressively amassed popularity and diversified, growing out of their role of performing solely hunting music and evolving into multifaceted and multi-genre ensembles that required much more complex structures, for example, to go from playing triads to to playing chromatic scales, and acquiring a wider range. This growth naturally entailed proportional increases in numbers of players as well as instruments. Although more human resources may be seen as an increase of labor and expense, on the other hand, these developments entailed not only a more

diverse repertoire, but also invested the Russian horn orchestra with pomp, circumstance, and a majestic sound and appearance, akin to the great pipe organ.

In an era when Russia exploited a surfeit of forced labor and of funds through serfdom, the Russian horn orchestra concept was well served, well supported, and well promoted. But inevitably with time and social development and the political, economic, and scientific nature of these developments these ensembles were increasing exposed for their exploitation of human resources, and rendered socially and ethically unsustainable. In the 19th century, therefore, growing consciousness of serfdom's bad reputation in Russia as well as abroad, together with ever-expanding and money-draining attempts to quell ethical misgivings as well as technological advancements in musical instrument making—especially brass instruments—played a decisive role in the rapid decline of Russian horn orchestras beginning in the 1830s.

However, it remains unclear why, even today, this early decline did not stop the concept from spreading to foreign lands.[2] Starting in 1824, in the German region of Saxony, Russian horn orchestras found a second wind, becoming a part of an older type of cultural practice that revolved around mining music. Transplanted into a completely new geographic region, it quickly became naturalized in its new surroundings, within the centuries-old traditions of Saxon mining. The results were somewhat short-lived; nevertheless, roots were laid down that would eventually lead to forms of revival. This brings us to the phenomenon of revivalism of Russian horn orchestras. Despite the fact that, in the 19th and 20th centuries, the concept was largely forgotten, it was still subject to pockets of revivals that waxed and waned. However, it wasn't until the third quarter of the 20th century, when the restoration and conservation of local (regional, national) traditions rose to the forefront of global cultural concerns, that certain German entrepreneurs were able to initiate a true long-lasting revival of Russian horn orchestras. Not too long after, before the turn of the present century, a Russian horn orchestra re-

[2] I have used the term "concept" throughout this study to designate the basic ideation of the Russian horn orchestra: one player per note. Essentially, each player is "instrumentalized" as an inevitable feature of the ensemble without which it cannot function. One understands, thereby, many implications: avoidance of personal expression, an approach that requires much repetition and learning by rote, strategic rehearsing placing the director in the position of a commanding instrumentalist, and the possibility of performing complex music without any knowledge of musical grammar.

emerged in Russia itself, completely independently of the Saxony precedent. Gradually, these two geographical poles of Russian orchestra revival inspired other orchestras to see the day. They remain, however, highly local, inconspicuous, and small in number, despite their achievements.

The current state of the Russian horn orchestra raises compelling questions about the concept's future. Its simplicity and uniqueness obviously propose alternative perspectives on music performance: new timbre, fresh image, new educational methods, new music, or even the revival of forgotten performance practices that cannot but shed some light on the historical musical landscape. It should be said that, even today, some of the archaic "nuisances" relating to human engagement within such ensembles still haunt them, to an extent that some would deny them viability in the modern world. These include the sheer number of players and instruments required,, the consequent financial investment, the peculiar approach to performance of music, completely at odds with modern practices the mechanical requirements, lengthy and rigorous rehearsals to achieve the desired result, and so on.[3]

Outline of Chapters and Appendices

The "plasticity" of the Russian horn orchestra through history, revival, and its present iterations in Russia and Germany dictate an approach that factors in the ensemble's potential future while tracing, in the most coherent way possible the stages of its development.

Chapter One provides the historical context that is indispensable in understanding how the concept arose, its early development through the medium of hunting music, its development in terms of expanding repertoires, experimentation, and dissemination. This chapter also deals with the ensemble's decline, amidst efforts that would expand its pedagogical possibilities and a historic European tour.

Chapter Two examines in detail the dissemination of the Russian horn orchestra in Germany, something I term the ensembles "transplantation" in the Erzegebirge or Saxon ore mountains, which

[3] It should be noted, in this perspective, that German orchestras are not as lenient in terms of new repertoires as their Russian counterparts, preferring to dwell, for perfectly explicit reasons, within the realm of traditional mining music rather than explore more popular and contemporary music, which limits their development and outreach to different ages and social strata, even in their own region.

entailed transformations to suit new social, cultural, and labor-related conditions and consequently, new musical and performing practices. This chapter has particular significance in deriving observations about the transmission of music in general and of ensembles and accessibility to these ensembles in particular.

Revival is never far from the preoccupations of this study, for reasons discussed earlier. Thus, in Chapter Three, I trace the various waves of revival in Germany, in Russia, in the 19th and early 20th centuries and closer to our modern day. I supplement this historiography of revival with other elements to which the appendices refer in greater detail: the modern-day experience of playing with a Russian horn orchestra, understanding its revival from the perspective of current practitioners, and observations on its potential and its future. These alpha-organized appendices, which are the result of fieldwork onsite in Russian (St. Petersburg, where two of the Russian horn orchestras reside) and of interviews conducted on the web, will display the following content:

Appendix A consists of a list of scores obtained from Jens Göhler, Music Director of the Bergmusikkorps Saxonia, which performs occasionally on Russian horns in addition to constituting an amateur wind band. These scores contain everything the ensemble has transcribed using a music editing program. It is not clear what proportion of this music they have performed, but the document details their complete archive and gives a vivid picture of potential repertoires for Russian horn orchestras.

Appendix B is the integral transcription of my interview with the above-mentioned Jens Göhler The questionnaire, as for all interviews in this study, was prepared and sent ahead to the interviewee, in conformity with the McGill University ethics review board for content and procedure.[4] This interview was conducted using an online meeting platform (Zoom).

[4] An application has been submitted, following the guidelines of the Ethics Approval for Research Involving Human Participants on 6 April, 2021. The application required me to state the nature and structure of the fieldwork (interviews), in addition three different interview questionnaires have been provided to the Ethics Board for review. In accordance with the requirements of the McGill University Policy on the Ethical Conduct of Research Involving Human Participants and the Tri-Council Policy Statement: Ethical Conduct for Research Involving Humans a Certificate of Ethical Acceptability of Research Involving Humans has been granted for the period of 29 August, 2021 – 28 August, 2022. All four (Jens Göhler, Teffen Kindt, Sergei Peschanskii, and Sergei Polyanichko) participants have granted their consent in accordance to the guidelines of the consent form signed by them prior to the interview.

Appendix C consists of an integral transcription of an interview with Steffen Kindt, Music Director of Erzgebirge Aue ensemble that also plays Russian horns on occasion. I followed the same questionnaire as with Jens Göhler. This interview was conducted using the Zoom platform, as well.

Appendix D contains the complete transcription of an interview with Sergei Peschanskii, Music Director of the Russian Horn Capella of St. Petersburg, which only performs solely Russian horn music. This interview was conducted in person in St. Petersburg, using a questionnaire that was slightly different from that used for interviews with the two German music directors and tailored specifically to this Russian ensemble as well to the other one in Appendix E.

Appendix E comprises the complete transcription of my interview with Sergei Polyanichko, Director of the Horn Orchestra of Russia (also situated in St. Petersburg) using the same questionnaire as with Peschanskii (Appendix D). This interview was conducted in two parts: the first part follows the above-described questionnaire, and the second consists of data derived from my trying the instruments and posing additional questions about the instruments' construction.

Appendix F consists of samples of a score and parts which the Horn Orchestra of Russia provided as an example of their notation. In my qualifying doctoral recital that complements the present study, I used the same parts. The recital was recorded on 21 February, 2022, prior to its presentation to my Doctoral committee on 14 April, 2022. I had to travel to St. Petersburg, Russia, to be able to rehearse and perform this recital with the Horn Orchestra of Russia. I was allotted three hours for the rehearsal and the recording, the program was discussed and prepared with Sergei Polyanichko (director of Horn Orchestra of Russia) a month in advance:

Recital Program:

1. *Funiculì, Funiculà* — Luigi Denza (1846-1922)

2. Orchestral Suite No. 3, BWV 1068 (extrait / excerpt) — Johann Sebastian Bach (1685-1750)

III. Aria

3. *Preobrazhensky Regiment March* Anonymous

4. *Bozhe khrani rodmuyu rus'* Pyotr Ilyich Tchaikovsky (1840-1893)

5. William Tell Overture (extrait / excerpt) Gioachino Antonio Rossini (1792-1868)

IV. Final

6. Ave Maria Vladimir Vavilov (1925-1973)

7. Crested Butte mountain Arkady Shilkloper (b. 1956)

8. *Stariy yegerskiy marsh* Anonymous

Conductor: Sergei Polyanichko

Soloist: Roman Golovanov

Russian horn orchestra: Denis Osherov, Il'ya Leontiev, Vasiliy Fedotov, Sergei Korol'kov, Yaroslav Kholoponin, Genadiy Agapov, Ivan Zheleznov, Yuri Sedunov, Nikita Barinov, Konstantin Ivlev, Valery Kartochinskii, Alexey Pestov, Vyacheslav Sukhov, Sergei Ivanov.

Appendix G consists of two score examples from the Russian Horn Capella to showcase their own notation, which I provide for the purpose of comparison.

Appendix H provides a closer look at a part for two Russian horns provided to me by Jens Göhler, Music Director of the Bergmusikkorps Saxonia and showing the notation used by this ensemble.[5]

[5] Interestingly, the part show overblowing in their performance practice, as well as the fact that they use the melody as a guideline (which may be played by another solo instrument).

Literature Review

General Observations

This study employs both historical and modern primary and secondary sources, as well as oral history-type interviews held with Russian horn orchestra directors and conductors as well as data harvesting, including my own experience of trying, playing, and performing on Russian horns and in the context of live ensemble playing, onsite in St. Petersburg.[6]

It should be noted from the outset that there is a very sizeable deficiency of primary sources such as as original scores and instruments from the period of the Russian horn orchestra's inception. Earlier writings on Russian horn orchestras provide some technical details that seem to be first-hand, but additionally, portray the personal feelings and experiences of their authors towards these ensembles. Indeed, most modern research relies on these 18th- and 19th-century sources to draw a historical picture of the orchestras' development.

This research aims to compare present time experiences with the ones of the past to comprehend the necessity of certain modernizations occurring within Russian and German Russian horn orchestras of today. The interviews with directors of different Russian horn orchestras: Sergei Polyanichko, Sergei Peschanskii, Steffen Kindt, and Jens Göhler, show great variety of approach to directing and choice of repertoire, as well as of prospects for the orchestras' futures.

Researching a topic that lacks so many original primary sources proved to be a major challenge. The history of Russian horn orchestras is, as we have said, virtually completely founded on retelling impressions and feelings of eyewitnesses. There exist almost no extant sources that relay personal experiences of actual musicians who were tied to the concept. The structure of the ensemble's history is, thus, fragilized by the dearth of robust information. Moreover, the information we receive

[6] All sources reviewed in this section are works cited. The bibliography to this study also contains references that are not subject to this review.

from existing sources cannot be taken at face value. I have endeavored, therefore, to reference as much of the information in these pages to convey inconsistencies, and to bring out the truth. The result is importantly, a form of reconstruction, a relative image of the concept, its travels through different eras, and how these times, and their environments affected its development.

Sources Employed

This literature review, I believe, should begin with the most significant source that all scholars have used to support modern research: Johann Christian Hinrichs' (1759–1823) "Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik," originally published in St. Petersburg in 1796.[7] It is important to note that this book does not capture the whole developmental time frame of Russian horn orchestras. It does not provide us with any information on Russian horn orchestras' continuing development in the 19th century, before their disappearance in the 1830s. That is one of the reasons why most English-language materials on Russian horn orchestras do not go beyond "retelling," what exists in Hinrichs' book. Jaroslaw Zielinski wrote an article titled "Russian Hunting Music," in 1917, that describes the creation of Russian horn orchestras in a very vivid manner, with a language that lets us to believe as if he was an eyewitness to this event. He describes Johann Maresch's path to St. Petersburg[8] and in detail talks about the creation and development of Russian horn orchestras.[9] The article is full of historical remarks, but is missing any kind of bibliography. He does mention to be using the above-mentioned "Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik,"[10] and mentions two 19th century performances in Mannheim and Paris, but gives no description of them.[11] This leads me to believe that he used Hinrichs's book as the base for this article as everything he writes about resembles Hinrichs's text too much.

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7 Johann Christian Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik* (St. Petersburg: I.K.Schnoor, 1796).

8 Jaroslaw de Zelinsky, "Russian Hunting Music," *The Musical Quarterly* 3, no. 1 (January 1917): 54.

9 Zielinski, "Russian Hunting Music," 55–58.

10 Zielinski, "Russian Hunting Music," 58.

11 Zielinski, "Russian Hunting Music," 59.

Another such article is by Robert Ricks, from 1969, titled "Russian Horn Bands." Here we can, actually, see the sources Ricks uses, most of which I also explore here in my own research. Ricks skips Maresch's bibliography and spends more time analyzing the notation and structure of Russian horn bands.[12] However, in the description of the concept's development as well as describing the concerts that happened during the European tour of a Russian horn orchestra he does not go beyond quoting Spohr,[13] Dalyell,[14] Fétis,[15] and the anonymous "Harmonicon" articles from 1824[16] and 1831,[17] which is severly lacking in that analitical spirit that he showed in the beginning of the article.[18]. I mention this, because such "retelling" creates a disconnect in the timeline and misrepresents certain elements of the concept. and It completely fails to account for the gravity and importance of these orchestras in the development of the 18th- and 19th-century Russian musical and entertainment cultures.

Hinrichs' book tells us of Johann Anton Maresch (1719–1794) and his extreme care over his invention. It also tells us about the general attitude of the public, including Hinrichs himself, towards Russian horn orchestras. He goes into detail explaining the horns' construction, experiments, and their evolution from a simple hunting horn ensemble to an all-encompassing orchestra, stopping at important moments in the history of that evolution ladder. His own view is very positive, sometimes even critical for the sake of the concept's future improvement, but it certainly lacks detail in certain facts. Though, his ability to put so much information in such a small book is commendable, his "drawings" on the last pages of the book provide score examples, sketches, and additional explanation of the horns' construction.

Nikolai Findeizen's (1868–1928) chapter on Russian horn orchestras is a similar vein, as it draws a lot of its information from the previous source, but adds slightly more factual information,

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12 Robert Ricks, "Russian Horn Bands," *The Musical Quarterly* 55, no. 3 (July 1969): 365–367.

13 *Louis Spohr's Autobiography: Translated from the German*, trans. anon. (London: Longman, Green, Longman, Roberts & Green, 1865).

14 John Graham Dalyell, *Musical Memoirs of Scotland: With Historical Annotations and Numerous Illustrative Plates* (Edinburgh: T. G. Stevenson, 1849).

15 François-Joseph Fétis, "Concert de cors russes," *Revue musicale* 13, no. 36 (October 1833): 284–285.

16 "From the *F-sharp* of the Russian Imperial Horn Music," *The Harmonicon* 2, pt. 1 (June 1824): 104.

17 "Russian Horn Music," *The Harmonicon* 9, pt. 1 (December 1831): 11–12.

18 Ricks, "Russian Horn Bands," 368–371.

simply, due to the fact, that his two-volume work is on Russian music in general and goes beyond Russian horn orchestras, though, again, stays within the time frame between early Medieval Rus' and 1800s.[19] Some supplementary information can be drawn from his book on music education and treatment of serf musicians which I found very useful while researching this topic.

Researching the history of Russian horn orchestras in Saxony, the two most important sources I referred to are: Manfred Blechschmidt's *Russische Hörner Im Bergbau Des Sächsischen Erzgebirges*,[20] and Dietrich Gerhardt's *Die sogenannten russischen Hörner*.[21] Gerhardt gives the overall history of Russian horn orchestras much more space, adding to it some personal critical notes. Though, both sources give brief historical backgrounds to the appearance of these ensembles in Saxony, Blechschmidt, as one of the main revivalists of a Russian horn orchestra and Saxon traditions in general, also, explains his experience in directing a Russian horn orchestra.

Before moving on to the revival section of this research, Konstantin Vertkov's book *Russkaya Rogovaya Muzika* must be mentioned here.[22] Vertkov's volume provides the complete account of Russian horn orchestra history within Russia. It describes the concept's origins, development throughout the 18th and 19th centuries, different notations and scores, and early revival with the utmost detail. Yet, it has to be taken into consideration that this book has been written and published during the Soviet times and some conclusions, especially about the demise of Russian horn orchestras, are very biased.

In researching the various revival waves of Russian horn orchestras, I addressed the above-mentioned books by Blechschmidt and Gerhardt to transmit the revival history of the *Erzgebirgsensemble Aue* Russian horn orchestra, but, also, *25 Jahre Bergmusikkorps Saxonia Freiberg e.V.* by Richard Thum that presents us with the history of a modern Saxon brass ensemble

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19 Nikolai Findeizen, *History of music in Russia from antiquity to 1800*, trans. and ed. Samuel William Pring, Miloš Velimirović and Claudia Rae Jensen, (Bloominglton: Indiana University Press, 2008).

20 Manfred Blechschmidt, *Russische Hörner Im Bergbau Des Sächsischen Erzgebirges* (Vienna: Montan-Verl, 1973).

21 Dietrich Gerhardt, *Die sogenannten russischen Hörner* (Göttingen: Vandenhoeck & Ruprecht, 1983).

22 Konstantin Vertkov, *Russkaya Rogovaya Muzika* (Moscow: Muzgiz, 1948).

Bergmusikkorps Saxonia Freiberg that uses Russian horns in their performances.[23] For early and late Russian revivals of Russian horn orchestras, I referred to Vladimir Yakovlev's book *Russkaya Rogovaya Muzika, istoriya i sovremennost'*.[24] Yakovlev's book provides a brief overview of the early revivals before the 1917 revolution and the revival of a Russian horn orchestra by Sergei Peschansky in the 21st century. There is no such literature written on the last Russian horn orchestra—The Horn Orchestra of Russia. Yet, one article by Anatoliy Churgel' *Chto Takoye Rogovoy Orkestr* from the 2017 volume of the musical journal *Orkestr* helped to shed some light on several aspects of their revival and operation.[25]

To complete this section, as discussed earlier, interviews with the directors of the four Russian horn orchestras described above were necessary in filling in gaps.All other sources that appear in the bibliography to this study were used to reference information, appearing in the main sources discussed above, that is either unclear or doubtful. I use numerous sources to better understand the use of hunting horns in Russia over the span of the 18th century. One of the most important here is *Tzarskaya i Imperatorskaya Okhota na Rusi: Konets XVII i XVIII vek* by Nikolai Kupetov, published in 1902[26]. This source has three other volumes that describe, practically, every event that occurred throughout the whole history of Russia. It is an increadibly interesting and valuable document. Another important resource here is the dissertation by Alexander Yermolenko *Evolutsiya instrumentovki v otechestvennoy dukhovoy muzike do 70-kh godov XIX veka* from 2000.[27]

Because there is not enough information about the music itself that was used during hunting with dogs and birds, Yermolenko speculates, compares and analyzes musical examples to give us an approximate image of hunting music and wind instrument performance practice in general. Different historical episodes required me to understand them in more detail in order to comprehend the

[23] Richard Thum, *25 Jahre Bergmusikkorps Saxonia Freiberg e.V.* (Freiberg: Bergmusikkorps Saxonia Freiberg e.V., 2016).
[24] Vladimir Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, (St. Petersburg: Scriptorium, 2018).
[25] Anatoliy Churgel', "Chto Takoye Rogovoy Orkestr," *Orkestr* 46–47, no. 1–2, (January-May 2017): 6–11.
[26] Nikolai Kupetov, *Tzarskaya i Imperatorskaya Okhota na Rusi: Konets XVII i XVIII vek* (St. Petersburg: Ekspeditsiya Zagotovleniya Gosudarstvennikh Bumag, 1902).
[27] Alexander Yermolenko, "Evolutsiya instrumentovki v otechestvennoy dukhovoy muzike do 70-kh godov XIX veka" (PhD diss., The Moscow State Tchaikovsky Conservaroty, 2000).

importance of Russian horn orchestras during these events. For example, when I was researching the relationship between the composer Giuseppe Sarti and Count Potemkin I had to refer myself to a detailed article by Bella Brover-Lubovsky "Music for Cannons. Giuseppe Sarti in the Second Turkish War."[28]

Other sources on more general topics, that can also be related to Russian horn orchestras, have been used for the same reason of placing the role of Russian horn orchestras in other areas of music. Here I used the book by Marina Ritzarev *Eighteenth-Century Russian Music*, that gives us a very broad, yet detailed, overview of the developing musical world in Russia of the 18th century. *Nekotoriye cherti Russkoy orkestrovoy kul'turi XVIII veka* by Irina Vetlitsina aids my research by giving an analysis of Russian orchestral music where Russian horns were engaged.[29] I use another dissertation by Yulia Savelieva *Muzika v prazdnichno-razvlekatel'noy kulture Peterburga pervoy treti XIX veka* to determine the role of Russian horn orchestras in the private and public entertainments happening through the beginning of the 19th-century Russia.[30]

Finally, several online sources proved to be incredibly helpful in constructing a more comprehensive picture of modern revivals, opinions thereupon, the current state of ensembles, and potential developments going forward. In my bibliography, I have consigned these sources to a separate section of the bibliography.

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28 Bella Brover-Lubovsky "Music for Cannons. Giuseppe Sarti in the Second Turkish War," in *Music and War in Europe from French Revolution to Ww1*, ed. Étienne Jardin (Turnhout: Brepols, 2016), 71-88.

29 Irina Vetlitsina, *Nekotoriye cherti Russkoy orkestrovoy kul'turi XVIII veka. Ob istokakh orkestra v Rossii do Glinki* (Moscow: Muzika, 1987).

30 Yulia Savelieva, "Muzika v prazdnichno-razvlekatel'noy kulture Peterburga pervoy treti XIX veka" (PhD diss., Herzin Pedagogical University, 2003).

Chapter One

Contextualizing the Russian Horn Orchestra: Russia

As discussed in the previous review section, it is important to outline the history of Russian horn orchestras in Russia itself, to enable comparison and understanding of the choices effected by the German branch of Russian horn development and by modern Russian horn orchestras , explored in the following chapters. This chapter describes all the different stages of development of Russian horn orchestras throughout the 18th and 19th centuries in Russia, using existing materials and recent research.

In analyzing these stages, I discovered several inconsistencies, most related to variant in essential dates, but others which cast doubt on certain key events. In short, the lack of reliable primary and secondary sources is refracted in variants of information about the Russian horn orchestras. In my attempt to mitigate these inconsistencies, I compared different sources that not only focus on the Russian horn orchestra's creation and development, but elements relating to its origin, such as official governmental accounts associated with hunting in Russia and research studies that investigate music development in general in 18th- and 19th-century Russia. Unfortunately, to resolve every inconsistency encountered, lays outside the immediate scope of this study.

As very few primary witnesses such as instruments and scores for original Russian horn orchestras have survived to our day it is difficult to analyze, compare, and determine the truth within the existing accounts on the original concept. On the other hand, there is a much lesser degree of variance in sources on Russian horn orchestra later development. A large portion of this chapter is given to relaying most of the existing today information about Russian horn orchestra repertoire and experimentation that occurred in the 18th and 19th centuries.

We will begin, therefore with the development of the Russian horn orchestra from the perspective of general trends in music and the westernization of Russian culture, for the purposes of our later comparison with its transmission to Germany and subsequent revivals.

Origins

> Catchers and shepherds delighted in villages:
> One catches animals, other wards herds.
> The hunter blows horn, the shepherd plays flute.
> The former frights Nymphs; pleasant trill that is quiet.
> Blaring the dogs there, but here near a river
> The sheep that are young they bleat of their mother.
> Here tenderness, peace, right here is where love reigns;
> The noise of the hunt, like of Mars, blood it boils.
> Yet, now to you both Nymphs, you get together
> Equally both musics enjoy you with pleasure:
> What was of roughness in hunting horns,
> Naryshkin has softened it, here, on our shores;
> From what wild animals would rather lam,
> Now gentle ears have found pleasure in them.[31]
> *Na izobreteniye rogovoy muziki* (On the invention of horn music)
> M.V. Lomonosov (Approx. 1753)

This poem by Mikhail Vasilievich Lomonosov (1711–1765), one of the greatest minds in Russian history, was written sometime in the year 1753. It constitutes the earliest account marking the point in history for the creation of the Russian horn orchestra. The poem was written not long after the new ensemble was first introduced to Count Semyon Kirillovich Naryshkin himself in 1752, the same Naryshkin that is mentioned in

[31] Mikhail Lomonosov, *Zapiski po Russkoy Istorii*, ed. Igor' Losievskii (Moscow: Eksmo, 2007), 522.; Original text:
Ловцов и пастухов меж селами отрада,
Одни ловят зверей, другие смотрят стада.
Охотник в рог ревет, пастух свистит в свирель.
Тревожит оной нимф; приятна тиха трель.
Там шумной песей рев; а здесь у тихой речки
Молоденьки блеют по матери овечки.
Здесь нежность и покой, здесь царствует любовь,
Охотнической шум, как Марсов, движет кровь.
Но ныне к обоим вы, нимфы, собирайтесь
И равно обоей музыкой услаждайтесь:
Что было грубости в охотничьих трубах,
Нарышкин умягчил при наших берегах;
Чего и дикие животны убегали,
В том слухи нежные приятности сыскали.

the poem's 12th line.[32] The news of this invention traveled fast, and Naryshkin's hunting horn ensemble soon became a sensation all over Russia.[33] Lomonosov's poem does not tell us much of the instruments themselves, besides the fact that these horns were somehow improved to be much more pleasing to the ear than they ever used to. This fact is confirmed by Christian Johann Hinrichs in his incredible work *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik* published in 1796. According to Hinrichs's own words, the horns used for par force hunts at the court of Count Naryshkin would make "the most disgusting and intolerable noise."[34] By the orders of the count, who was "a big connoisseur in music,"[35] a "Marshal of the Court, […], who also had the direction of the Imperial Chapel and Theater,"[36] this "horrible din"[37] had to be stopped and improved. Though, before I move on to the description of the specific improvements made to the hunting ensembles, I wish to dwell somewhat on exploring Russian hunting music.

Russian Hunting Music

The only source on Imperial hunting in Russia, even to this day, remains the *Tzarskaya i Imperatorskaya Okhota na Rusi* by Nikolai Kupetov, first published in 1902. This is a monumental work, but even it lacks solid information on the state of hunting music prior to the invention of Russian horn orchestras. What we are able to discern from Kupetov is that hunting had been a highly popular form of entertainment at the Russian court even before Peter the Great (1672–1725) has ascended the throne. On the other hand, according to Kupetov, Peter the Great "[…] was never really interested in hunting."[38] Yet, the first mentions of a government institution in charge of the "Tzar hunt" derive from the time of Peter the Great's reign (1682–1725).[39] Emperor Peter II

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32 Vertkov, *Russkaya Rogovaya Muzika* , 15.

33 Not all sources agree on the exact year when Naryshkin's Russian horn orchestra was first presented to Empress Elizabeth. Zelinsky (*Zielinski, "Russian Hunting Music,"* 57.) and Ricks (Ricks, "Russian Horn Bands," 367.) think that it was 1757, the date they copied from Hinrichs' book Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 23.). Vertkov (Vertkov, *Russkaya Rogovaya* Muzika, 15.), without any references, puts the year 1755 and Yakovlev (Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 32.) puts the year 1752 as the time of this event. This problem will be explored in more detail further in the research report.

34 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 15.

35 Ibid., 15.

36 Zielinski, "Russian Hunting Music," 55.

37 Ricks, "Russian Horn Bands," 364.

38 Nikolai Kupetov, *Tzarskaya i Imperatorskaya Okhota na Rusi: Konets XVII i XVIII vek* (St. Petersburg: Ekspeditsiya Zagotovleniya Gosudarstvennikh Bumag, 1902), 11.

39 Ibid., 12.

(1715–1730) is described as a highly passionate hunter and a lover of hunting with birds and dogs.[40] Before that time, it seems that the Semyonovsky amusement court housed a division charged with training hunting birds, for which Peter II had no use; instead, he installed a completely new hunting division at the state court, described by Kupetov thus: "In 1729, this [division] consisted of 114 people; half of them belonged to the canine and half to the bird hunt. In the canine hunt, there were five Russian and two Courland huntsmen, then a whipper-in and two waldhorn players, all with large salaries from 80 to 120 rubles per year […]."[41] To my knowledge, this is the first mention of official hunting musicians attached to a state institution in Imperial Russia. We can assume that role of these musicians consisted in no more than simple signaling during the courtly hunts and that, most likely, these were not Russian musicians, but foreign ones.

This marked the beginning of a new development called the Imperial Hunt, which started with the implementation by Peter II of a new official governmental position, copied from the West, called the *Jägermeister.* During the reign of Anna Ioannovna (1730–1740) the hunt retains its structure from Russia's previous ruler, but grows more than threefold and the majority of the state hunting funds are being spent inviting hunting specialists from foreign lands.[42] However, by 1740, with the introduction of new laws on the Imperial hunt, the number of hunting personnel between the Moscow and St. Petersburg courts reverted from 175 in the year 1739 to 62 in 1740,[43] and, unfortunately, there is no mention of any kind of music.

Further into the 18th century, the Imperial hunt continued its natural development: "During the reign of Empress Elisabeth Petrovna, a new independent body of supreme management of the Imperial Hunt—High-Jägermeister Chancellery was established; then, during the reign of Catherine the Great, the Ober-Jägermeister corps, isolating itself from other higher institutions, becomes directly subordinate to the supreme power."[44] Kupetov gives us a detailed account of a hunt with dogs that Elisabeth of Russia took part in near the village of Krasnoye on September 30, 1751:On this day, the heir to the throne arrived from St. Petersburg to Krasnoe Selo at about 10 o'clock in the morning together with the German ambassador Pretlakh and accompanied by a

40 Ibid., 24.
41 Ibid., 39.
42 Ibid., 64.
43 Ibid., 69.
44 Ibid., 80.

brilliant retinue, dressed in rich field caftans; they were met in the village of Krasnoe by the court gentlemen, also dressed in a hunting dress [...] The hunt itself began at noon. First, the Empress hunted in the field; [...]; They walked in a certain order, in accordance with their rank and, passing by the palace, according to custom, 'called with their horns.' [...] At 12 o'clock the Empress appeared from the inner chambers, also dressed in a rich hunting caftan. By the time she came out, food had already been prepared on the table. Having hastened to eat, standing with the courtiers, she got into the carriage and went to the place where the heir was waiting for her. The horses were brought in, they were 'called' by the horns, and the hunt began. The splendor and brilliance of the costumes, the cost of which was calculated at 20,000 rubles, the picturesque hilly terrain, the sounds of horns, the voices of hounds clearly heard in the fresh autumn air, the harmonious order in which the hunt was carried out – all this, in the high style of the time, 'made a worthy look.' The hunt lasted until 6 in the evening. The camp, in which all participants of the hunt were supposed to gather, was located two versts from Krasnoye village, [...]. Under a rich tent, a table was prepared with many 'delicate' dishes in three courses for 35 persons; the third dish, dessert, represented hunting; during the [meal], trumpets and horns played and timpani were beaten. The Empress returned to Petersburg only at night, at the end of the 3rd hour.[45]

[45] Ibid., 90-92; Въ этотъ день наслѣдникъ престола прибылъ изъ Петербурга въ Красное село около 10 часовъ утра вмѣстѣ съ германскимъ посломъ Претлахомъ и въ сопровожденіи блестящей свиты, одѣтой въ богатые полевые кафтаны; ихъ встрѣтили въ Красномъ селѣ придворные кавалеры, тоже одѣтые въ охотничье платье, которое состояло изъ суконныхъ черкесскихъ кафтановъ бирюзоваго цвѣта и алыхъ камзоловъ, обшитыхъ золотымъ газомъ. Самый выѣздъ на охоту начался въ 12-мъ часу дня. Сначала прошла въ поле охота Императрицы; ея охотники были въ алыхъ суконныхъ черкесскихъ кафтанахъ и въ зеленыхъ камзолахъ съ золотыми позументами; шли они въ извѣстномъ порядкѣ, сообразно своему чину и, проходя мимо дворца, по обычаю «звали въ рога». Въ концѣ кортежа ѣхалъ егермейстеръ Хитровъ съ собственными собаками; за нимъ, въ нѣкоторомъ отдаленіи, шла лягавая охота со своимъ форшт-мейстеромъ во главѣ. Потомъ въ каретахъ проѣхалъ въ поле великій князь съ германскимъ посломъ и своею свитою и остановился на Сборномъ пунктѣ. Въ 12-мъ часу изъ внутреннихъ покоевъ показалась Государыня, также одѣтая въ богатый охотничій кафтанъ. Ко времени ея выхода на столѣ уже было приготовлено кушанье. Наскоро закусивши, стоя, вмѣстѣ съ придворными, она сѣла въ карету и отправилась къ тому мѣсту, гдѣ ее ожидалъ наслѣдникъ. Подали лошадей, «зазвали» въ рога, и охота началась. Великолѣпіе и блескъ костю-мовъ, стоимость которыхъ исчисляли въ 20.ооо рублей, живописная холмистая мѣстность, звуки роговъ, голоса гончихъ отчетливо раз-дававшіеся въ свѣжемъ осеннемъ воздухѣ, стройный іорядокъ, въ которомъ совершалась охота – все это, выражаясь высокимъ слогомъ того времени, «удивленія достойный видъ производило». Охота продолжалась до 6-го часа вечера. Лагерь, въ который должны были съѣхаться всѣ участники охоты, былъ расположенъ въ двухъ вер-стахъ отъ села Краснаго, около бумажной мельницы, вѣроятно, на мѣстѣ теперешняго желѣзнодорожнаго вокзала, гдѣ до сихъ поръ сохранились развалины весьма старой постройки. Подъ богатою палаткою былъ приготовленъ столъ со многими «деликатными» кушаньями изъ трехъ перемѣнъ на 35 персонъ; третье блюдо – дессертъ – представляло охоту; во время стола играли въ трубы и волторны и били въ литавры. Въ Петербургъ Императрица вернулась только ночью, въ исходѣ 3-го часа.

This account outlines the different roles given to music in a hunting setting. The first two mentions of horns are actually spelled *roga* in Russian, which directly translates to horns, but means an animal horn or a simple signaling horn rather than a proper musical instrument such as it is conceived of in western culture. The third mention of the horn is spelled *valtorna*, a word originally borrowed from German *waldhorn*, and in turn means the use of a western type natural horn played with trumpets and timpani at this royal dinner. Thus, we can clearly discern the use of two different instruments.

Alexander Yermolenko, in his dissertation on the evolution of instrumentation in music for wind instruments in Russia, talks about the latter type of ensembles which he calls "hunting music."[46] These types of ensembles seem to have been quite popular during the first half of the 18th century. They always consisted of multiple trumpets, horns, and timpani and played during honorary meetings, dances, serenades, all kinds of public celebrations, masquerades, and as table music, all, most likely, outside.[47] No examples of scores for these ensembles survive, if any ever existed. As Yermolenko assumes, the music they played must have been simple and could conceivably have been composed on the spot by the leading horn player of the ensemble. He offers the "Nouvelles Fanfares à deux trompes pour sonner en concert pendant la curée composées par Mr. Morin" (Morin, Jean-Baptiste) as a typical example of "hunting music" in France that could have sounded during royal meals in Russia as well, and shows that the instrumentation of these ensembles could vary from using all instruments at once to just two trumpets or two horns.

Returning to Kupetov's account, we are able to learn a bit more about Semyon Kirillovich Naryshkin (1710–1775). During the reign of Anna Ioannovna, he lived in France under the pseudonym of Tenkin. Only in 1741, after Elizabeth the Great took the throne, was he able to return to Russia, but right away, he was appointed envoy of the Russian throne in England and sent to London. In June of 1743, he was called back to Russia and, in December of 1744, was given the title of Hofmarshall of the High court and the rank of General Lieutenant. On May 7 of 1757, Naryshkin was also given the title

[46] Alexander Yermolenko, "Evolutsiya instrumentovki," 37.
[47] Ibid., 37-38.

of First (Ober or High) Jägermeister, even though, for some time – until Elizabeth's death in 1762 – he shared the latter title with the count Alexei Grigorievich Razumovsky (1709–1771) who was First Jägermeister before Naryshkin.[48] Unfortunately, the reasoning behind the empress's decision to give Naryshkin this title is not explained.

Naryshkin spent many years in Europe and earned the favour of the Russian upper classes as the greatest dandy in the capital. He knew well how to bring attention to himself.[49] It was not unusual for counts to set up their own hunting grounds, and Naryshkin was no exception. He, most likely, was well acquainted with European hunting customs and tried to achieve a similar result at his personal estate. Many still know of the famous *trompes de chasse* that are played even to this day in France and have never lost their significance. In the 18th century, these were coiled horns, 4.5 meters long in their tubing and used to communicate with other hunters and dogs during *par force* hunting. Early notated examples of calls for these instruments required 10 *trompes de chasse* during hunts on stag.[50] All French hunting music (including calls and fanfares) was composed in triple meter[51], confirmed by the aforementioned fanfares of Jean-Baptiste Morin.

S. K. Naryshkin, according to Hinrichs, a "hunting addict," had 16 horn players (*rozhechniki* – people who play simple hunting horns) who would play hunting signals to help communicate whatever was happening during the hunt. Hinrichs writes that the horns were tuned to play the pitches D, F, A, and D. I assume, these notes sounded somewhere between the small and second octaves. Even then, apparently, each player only sounded one note and the 16 players would be split into four groups, sharing the four notes between them. Again, we know almost nothing of the signals themselves, but the players sounded only thirds, fifths, and octaves at once and these intervals, again probably to assist

48 Kupetov, *Imperatorskaya Okhota na Rusi*, 118–119.

49 Ibid., 119.

50 For more information on *trompes de chasse* read: Boursier de la Roche, Jean Des Airelles, and Alain De Gaigneron de Marolles, *Les plus belles fanfares de chasse / transcrites et revues par M. Boursier de La Roche. Précédées d'une étude sur les cornures / par Jean Des Airelles ; et d'une introduction historique et bibliographique, par le Cdt G. de Marolles* (Paris: Librairie Cynégétique, 1930), 37–67, accessed 20 March, 2022, https://gallica.bnf.fr/ark:/12148/bpt6k6439436s/f11.item.

51 Renato Meucci and Gabriele Rocchetti, "Horn," Grove Music Online, accessed 20 March, 2022, https://www-oxfordmusiconline-com.proxy3.library.mcgill.ca/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013353.

with transmitting what was occurring during the hunt.[52]Robert Ricks, at the very beginning of his article "Russian horn bands," mentions that the hunting horns used by Naryshkin's horn players "still preserved the curved shape of an animal's horn."[53] Konstantin Vertkov has an illustration of a curved and ornamented metal hunting horn positioned right next to some of the later models used in Russian horn orchestras (all three are from the collection of the St. Petersburg State Museum of Theater and Music).[54] Jacob von Stählin also mentions that the hunting horns used in Russia were either straight or curved, so it is safe to assume that most of the hunting horns in the first half of the 18th century were actually curved.[55]

These hunting horns, as already mentioned, were crude and would never sound in tune. As the players themselves were simple serfs in service to the count, they had no knowledge of musical grammar and would not care about how the horns sound, neither did the maker of these horns, as it seems.[56] Count Naryshkin, a man with an acquired ear for music, wished to have a more sophisticated musical ensemble that would concur with the contemporary tastes of the Russian elite. His connections to the Imperial Chapel and Theaters are not entirely confirmed by his biographies, but, as a music lover at least, he would have definitely known of the brilliant horn and cello player Johann Anton Maresch (1719–1794) from Chotěboř (Bohemia then, now the Czech Republic). Maresch was a student of the famous horn player Anton Joseph Hampel (1710–1771), and from around 1749 was working as a chamber musician at the Russian court in St. Petersburg.[57]

Naryshkin's Hunting Ensemble: Organological Perspectives

As the story goes, Count Naryshkin came up with the idea of using his hunting horns to accompany other instruments, and demanded of Maresch that he help him carry out this idea. Maresch approached

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52 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 15.
53 Ricks, "Russian horn bands," 364.
54 Vertkov, *Russkaya Rogovaya Muzika*, 16.
55 Jacob von Stählin, *Muzika i balet v Rossii XVIII veka*, trans. Boris Zagurskii (St. Petersburg: Triton, 1935), 98.
56 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 15.
57 Hinrichs in his book provides the most detailed biography of J. A. Maresh out of any other sources (Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 7–12.)

this task from a highly unusual angle, taking organ pipe building principles and applying them to tune the hunting horns effectively. He demanded 24 hunting horns to be made, following his instructions, to create two complete octaves with all their semitones. The description that follows in Hinrichs's book, does not make it clear whether or not that demand was fulfilled, a point also raised by Robert Ricks in his aforementioned article.[58] To harmonically complete this musical ensemble, according to Hinrichs, Maresch added 12 natural horns, 2 trumpets, and 2 post horns. The first 6 of the 12 natural horns were in D, 2 in A, 2 in G, 1 in C-sharp, and the last one in E, as the "first four things were of a D major."[59] The trumpets and post horns were, presumably, in D as well. The amount of different pitched natural horns was necessary to fill out all of the "middle and low pitches, missing in the hunting horns in D."[60] As I understand, these citations must mean that the hunting horns remained in their original form, or at least altered to sound a D major chord (D, F-sharp, A, D instead of the original D, F, A, D). As we will see hereafter, the 24 horns might have been produced as demanded, but not used until later due to the count's misgivings about teaching serfs to play a single note, which he may have deemed to be a much harder task than having them learn a conventional musical instrument.

As for the new type of hunting music described earlier, it was used for different occasions, though only for a year; After a few performances, the count must have realized the high cost of maintaining such an ensemble, because it required numerous guest professional musicians playing western instruments, not all of whom were readily available. In the end, Naryshkin finally relented and ordered Maresch to take 12 of his serfs and teach them how to play the natural horn.

Maresch's mandate was that, within a year, these serfs, musically untrained in any way, would be required to take the place of musicians who had studied music and their instruments for more than four years. Maresch could not accomplish such a task conventionally, and he knew that from the outset.

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58 Ricks, "Russian horn bands," 364.

59 By this quote Hinrichs meant that initially Naryshkin's hunting horns were set up as a complete D-major chord, and it made sense to incorporate other natural brass instruments, in their majority, pitched in D, so that all instruments would better support each other harmonically.

60 All quotes in this paragraph are in Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 18.

Faced with this dilemma, he decided to train his new students and Naryshkin's hunting horn players to play only hunting horns, and of course, these were the same 24 horns described earlier. Within a few months, Maresch had them playing simple three-voiced music pieces that he composed himself.[61] Naryshkin was less than happy with the fact that Maresch had kept his ensemble and his methods a secret from him. Despite these misgivings, when he felt the ensemble was ready and when the Count had guests, Maresch would have the ensemble perform. The result was a triumph:, as the horns no longer had any of the roughness of sound present in the initial hunting ensembles. Naryshkin realized how wrong he was in his assumptions and rushed to congratulate Maresch on his achievements. Since that moment, Naryshkin's hunting horns were played without the support of other instruments.[62]

Right after this significant event, Maresch ordered 12 more horns to be made, to increase the ensemble's range to three full octaves. The legitimizing of this new ensemble occurred around 1751; all the sources seem to agree on that.[63] We do not, however, know anything much about what happened in the next few years of the ensemble's development. According to Hinrichs, many pieces were prepared for Naryshkin's horn ensemble through the efforts of different composers, one of whom was Johann Baptist Gumpenhuber—a virtuoso pantaleonist at the court in St. Petersburg between 1755 and 1756.[64]

Hunt for Elizabeth in Izmaylovo

Unfortunately, some additional inconsistencies arise when comparing different sources, especially when one attemps to determine the exact date Naryshkin's hunting horn ensemble was first presented to Elizabeth the Great. Kupetov mentions that Elizabeth's last hunt near the Moscow grounds occurred in

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61 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 20.

62 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 23.

63 All of the sources describing Russian horn orchestras encountered while preparing and drafting this study give 1751 as the year of the official creation of the first Russian horn orchestra, known at that point under the name of "Naryshkin's hunting music."

64 Johann Baptist Gumpenhuber was a student of Pantaleon Hebenstreit, the creator of the musical instrument pantaleon, Gumpenhuber's stay in Russia is described by Jacob von Stählin (Stählin, *Muzika i balet v Rossii XVIII veka*, 114-18.).

May of 1754.[65] However, Hinrichs writes that Naryshkin organized a hunt for Empress Elizabeth next to the village of Izmaylovo, located near the old capital (Moscow) in the year 1757. Hinrichs also emphasizes that this event was the exact reason why the count received his new title of First Jägermeister.[66] Jacob von Stählin, describing "Maresch's hunting music," relays that count Semyon Kirillovich Naryshkin, by 1751, was already appointed as First Jägermeister of the court.[67] These variants in historical accounts has led to much confusion, and recent research has failed to elucidate them. For example, in 1948, Konstantin Vertkov wrote that the new hunting ensemble was presented to Elizabeth in 1755,[68] clearly a mistake. Vladimir Vasilievich Yakovlev then said that the ensemble was presented to her in 1752.[69] Stählin's account gives the date as 1753, which is why Lomonosov's poem is also dated the same year. Finally, the editor of Lomonosov's "Notes on Russian History," for reasons unknown, gives 1758 as the year of the hunt in Izmaylovo.[70]

In an attempt to achieve a reasonable resolution of these discrepancies, I stumbled upon another more recent source—*Izmaylovsky Ostrov* by Alexander Kuznetsov from 2007—which, somehow, gives a more detailed account of the various delicacies prepared for the thousands of people present on the Imperial hunt in 1757 organized by Naryshkin.[71] Again, there is no primary source to support this information. I delved into multiple issues of the court diaries called *Zhurnali Kamer-Furiorskiye*.[72] From all of the ceremonies, involving the empress, only one is mentioned as being organized by S. K. Naryshkin—a *par force* hunt on May 9, 1754 (28 April 1754 in the Gregorian calendar) that also included many nobles, foreign ministers, and one ambassador of the Holy Roman Empire. This hunt

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65 Kupetov, *Tzarskaya i Imperatorskaya Okhota na Rusi*, 86.
66 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 22.
67 Stählin, *Muzika i balet v Rossii XVIII veka*, 98.
68 Vertkov, *Russkaya Rogovaya Muzika*, 15.
69 Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 32.
70 Lomonosov, *Zapiski po Russkoy Istorii*, 522.
71 Alexander Kuznetsov, *Izmaylovsky Ostrov* (Moscow: Russkiy Mir, 2007), 106.
72 Kammerfurier was a rank at the Highest Russian Court of the 18th century. Kammerfuriers managed the court servants and kept special *Zhurnali Kamer-Furiorskiye* (diaries), in which they had to mark all events happening at the court, noted day after day.

was set in the forests of Perovo village, not far from Moscow, which vaguely resembles what Hinrichs recounts o the hunt in question, but without any mention of music.[73]

Lastly, the *Zhurnali Kamer-Furiorskiye* from the year 1757 provides us with an entry from May 7th (GC April 26th) to the effect that, during the Easter celebrations in Tsarskoye Selo (located near St. Petersburg), before dinner, "HER IMPERIAL MAJESTY most mercifully graced the Chief Marshal, Lieutenant General and Chevalier, Mr. Naryshkin the rank of Ober-Jägermeister," though again, no music, only cannon fire, is mentioned.[74] In any case, whenever this music was presented to the empress, it quickly turned from being a conspicuous novelty in private hands into a national treasure, because Elizabeth of Russia requested this ensemble to be assembled at the imperial court. According to Hinrichs, she immediately demanded to engage as many youths as necessary in the service of the newly established Imperial horn music and appointed Maresch as their Kapellmeister. Maresch was thus obliged to begin his teachings anew, he was comforted by the fact that his creation now had a definite and solid future in the hands of the court.[75]

Developments in the Size and Range of the Russian Horn Orchestra

We have already learned that the new hunting horn ensembles had grown to a compass of three complete octaves; their range would continue to increase with time. Set up chromatically, the horns now made up a self-sufficient ensemble able to play its own melodies and harmonies with the ability to sound many horns at the same time, whatever the music demanded of them. Some music, written for this more evolved type of ensemble has survived; as we will see, unfortunately, not enough exemplars are extant to build a solid picture of repertoire development in subsequent years.

Stählin, in 1769–1770, affirms that the "Russian hunting music" was not only able to play slow and easy music, but had become so proficient it played fast and "newly composed hunting music, marches, arias, [and] complete symphonies […] with the most difficult harmonization and passages,"

[73] *Zhurnali Kamer-Furiorskiye, of 1754* (St. Petersburg, 1754), 40–41.
[74] *Zhurnali Kamer-Furiorskiye, of 1757* (St. Petersburg, 1757), 38.
[75] Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 25.

sounding as if it was just one instrument.[76] We thus see that, within approximately 20 years, the repertoire has grown massively, from simple horn calls to the most diverse and demanding repertoire.

Repertoire

Konstantin Vertkov gives us what is likely the most detailed primary account of the Russian hunting horn ensemble's growing repertoire; he was the last person to document the three collections that had survived up to his time, but which are unfortunately completely lost today.

The first two of these collections were discovered in the personal collection of Count Kirill Grigoryevich Razumovsky (1729–1803). They consisted of an overture to *Una cosa rara* (1786) by Vicente Martín y Soler (1754–1806), the aria "Nel cor piu non mi sento" by Giovanni Paisiello (1740–1816), a minuet, a rondo, 3 marches, 9 brief instrumental pieces, 15 folk Ukrainian and Russian songs and dances. It is assumed that these works were composed in a simple, two-voiced manner with occasional pieces of three or four voices. Vertkov dates these collections to the 1790s.[77] The third collection belonged to one of the Russian horn orchestras and was housed by Grand Duke Konstantin Pavlovich (Romanov) of Russia (brother of Alexander I). This collection appeared to be much larger and made fuller use of the orchestra's capacity. It consisted of "13 symphonies, 13 overtures, 14 separate pieces (mostly from *Lesta*[*, dneprovskaja rusalka* (1805) an opera by Stepan Ivanovich Davydov (1777–1825)]), 6 program pieces. 9 small instrumental pieces, 29 different dances, 2 potpourri on dance themes, 10 marches, 1 sonata, 1 concerto, 2 quartets, 2 choirs, 3 variations, 42 arrangements of folk songs, mostly Russian and Ukrainian."[78] The collection can be safely dated to the first third of the 19th century.

The majority of the pieces in all three collections seem to be arrangements of already existing music. Only one original piece, in either of the collections, is described by Vertkov: a program concerto titled *Okhota,* or simply "The Hunt" consisting of 18 movements. Each movement had its own name:

[76] Stählin, *Muzika i balet v Rossii XVIII veka*, 101.
[77] Vertkov, *Russkaya Rogovaya Muzika*, 61.
[78] Ibid., 67.

1) *Izobrazheniye utra* (Image of the morning); 2) *Okhotnichya pesnya* (Hunting song); 3) *Marsh, ili Viyezd na okhotu* (March, or Departure for the hunt); 4) *Okhotniki toropyatsa k pozivshiku, no, ne siskav ego mesta, podayut golos v rog* (Hunters hurry to the caller, but, unable to find his location, sound the horn; 5) Allegro, or *Rosporyazheniye* (Order); 6) *Perelay* (barking of dogs); 7) *Okhotniki travyat* (Hunters are hounding); 8) *Gon'ba gonchikh* (Driving the hounds); 9) *Protivnaya partiya* (Advirsary party); 10) *Izobrazhayut draku, v kotoroy pobezhdenniye spasayutsa begstvom, a pobediteli khokhochut* (Portraying a fight in which the defeated flee and the winners laugh); 11) *Okhotnichya piesa v znak torzhestva, kotoroye, poluchili nad drugoyu okhotoyu* (Hunting piece as a sign of triumph over the other hunters); 12) *Perekhod iz ostrova v ostrov* (Crossing from island to island); 13) *Galopad, ili Skachka okhotnikov za serim volkom, kotorogo nakonets zatravyat, izyavlyaya v tom udovol'stviye svoyo* (Galloping, or Riding of the hunters after a gray wolf that will finally be hunted down, expressing their pleasure in it); 14) *Okhotnyachya pesnya* (Hunting song); 15) *Marsh—vozvrasheniye s poley domoy* (March—returning home from the fields); 16) *Izobrazheniye, kak s loshadey slezayut* (Image of how the horses are dismounted); 17) *Okhotnyachya pesnya, kotoruyu poyut psari, vedya sobak na psarniy dvor* (Hunting song that hunters sing, taking the dogs to the kennel yard); 18) *Koda, ili Zaklyucheniye sego okhotnichyego kontserta* (Coda, or Conclusion of this hunting concerto). As for additional formal features, it should be noted that between several of the movements, other little connecting movements were inserted, and all were named *Poziv* (Call).[79]

It should be mentioned here that a separate bass G Russian horn part book containing 107 works had survived, containing 7 symphonies, an overture symphony, different instrumental pieces, dances, and variations on folk songs.[80] It bears the notational features of the Romanov collection, but unfortunately, it is impossible to evaluate either the music or the arrangements of musical pieces this part book contains, due to the very nature of the Russian horn orchestra.

[79] Ibid., 76. Vertkov provides a simple musical analysis of the concerto, but we are left with no musical scores of this piece.

[80] Ibid., 78.

As for the arrangements of pre-existing works, Vertkov endeavored to analyze and compare the original and Russian horn orchestra versions, and determined that many simplifications had to be implemented to render the latter more playable. Vertkov affirms that orchestra's technique did suffer from a certain homogeneity, and from rhythmical monotony. Fast passages had to be slowed down, trimming sixteenths, or triplets into eighths, grace notes removed or sounded together with the main note.[81] But there were exceptions: if we look at other original music that made use of Russian horn orchestras, such as the *Te Deum Laudamus* (1814–1815) by Osip Kozlovsky (1757–1831), Russian horns were expected to play sixteenth notes, thirty second notes, and ornaments.[82]

Despite the simplification characteristic of certain arrangements, I would venture to say that their orchestration – if one might call it that – in the Romanov collection, seems very dense because of an incredible amount of "skyscraper chords," or dense chords that often spread throughout the whole orchestral register, that most likely conferred a highly majestic and powerful sound to the orchestra which so often was compared in various accounts to a mighty pipe organ. Yet, the melody, as described by Vertkov, would still suffer from the aforementioned monotony, being spread thin in the higher horns and leading to only one voice.[83]

Kozlovsky's *Te Deum* shows us another side of the Russian horn orchestra's repertoire, in connection with occasions when the ensemble was used with a symphony orchestra and choral ensemble. Kozlovsky made use of Russian horn orchestras ubiquitously; one other piece that especially stands out is his *Requiem* for the death of the Polish king Stanisław August Poniatowski (1732–1798). There are two versions of this piece and only the first includes a Russian horn orchestra, written for a very common combination of musicians at the time in Russia: four soloists, full mixed choir, a pipe organ, symphonic orchestra of first and second violins, altos, cellos, basses, two flutes, two oboes, two clarinets, two bassoons, two trumpets, two horns, one trombone, timpani, and a Russian horn orchestra. The second edition of the *Requiem* excluded Russian horns, but the instrumentation for the brass

[81] Ibid., 70.
[82] Ibid., 71.
[83] Ibid., 69.

section of the symphony orchestra has been changed as well to fill in the gaps of the missing Russian horns. Interestingly, the creation of the second edition is dated 1825 when Russian horn orchestras, all over Russia, started to disappear, with only 2–3 of them left.[84] We will presently discuss this phenomenon.

Vertkov also makes mention of concerts organized by Daniil Nikititsch Kashin (1769–1841), presumably at the very beginning of the 19th century that employed 200 musicians (on April 11, 1812), and sometimes even more, in works comprising instrumental, vocal, and Russian horn formations. Russian horn orchestras sometimes performed their own concerts, though mentions of such occurrences are very scarce.[85] At the court of Prince Grigory Aleksandrovich Potemkin (1739–1791), the Italian composer Giuseppe Sarti (1729–1802) made use, relatively early (during the last quarter of the 18th century) and frequently, of the Russian horn orchestra.

Sarti was one of the more daring composers in Russia and did not hesitate to delve into different genres, such as the above-described sprawling Russian choral concertos and chants in which he often doubled choirs, added percussion instruments, cannons, fireworks, and, of course, the Russian horn orchestra. *Gospodi, vozzvakh k Tebe* (1785) is one of the many examples in which Sarti employed the Russian horn orchestra.[86] During Sarti's trip to Crimea with Potemkin in 1787-1791, various types of music were performed which, of course, often included a Russian horn orchestra. It seems that the Prince was traveling with his own and court musicians as well as his personal Russian horn orchestra under the direction of "Mr. Lowe" (Carl Lau, a musician of German or Czech origin).[87] This orchestra was considered as one of the best Russian horn orchestras at the time.[88] We know almost nothing about Carl Lau, besides the fact that he served as a Russian horn orchestra kapellmeister for a few years for Count Alexei Grigorievich Razumovsky (1709–1771) before the count's Russian horn orchestra and

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84 Galina Malinina, "Muzikal'naya rossika XVIII veka. Sostoyaniye istochnikov. Puti izucheniya" (PhD diss., The Moscow State Tchaikovsky Conservatory, 2008), 52.

85 Vertkov, *Russkaya Rogovaya Muzika*, 38.

86 Carol Bailey Hughes, "Germs of Russian musical nationalism," in *Giuseppe Sarti: Musicista faentino. Atti del Convegno internazionale*, ed. Mario Baroni and Maria Gioia Tavoni (Modena: Mucchi, 1986), 151.

87 Bella Brover-Lubovsky "Music for Cannons," 77-82.

88 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 30.

Lau were transferred to Prince Potemkin's service, for which the latter paid 40,000 rubles.[89] During the above-mentioned trip, the Russian horn orchestra under Lau's direction played *Kyrie eleison, Fugue a otto voci reali* in G minor, an original piece by Sarti, especially prepared to be played by the Russian horns for an official meeting of Catherine the Great and the Austrian Emperor Joseph II in Kherson in May of 1787.[90] According to Hinrichs, the Emperor "has never been so captivated by any music, and that its action on an open field is extraordinary. Kapellmeister Lau and all the choir ("choir" is what Russian horn orchestras would often be called in the 18th and 19th centuries) were honored with a noble gift from the Emperor."[91] After the death of Potemkin in 1791, Lau was appointed kapellmeister of Russian horn music at the Jager, Izmaylovsky, and Horse regiments where they clearly did not have the same capable musicians to play the instruments. Nothing is known about Lau's fate after that moment.[92]

Another interesting note on the repertoire of Russian horn orchestras: there are mentions of Russian horn orchestras being used as substitutes for other instruments. Again, Sarti, judging by his scores, would use Russian horns in the same way a pipe organ would be used in the accompaniment of oratorios. Judging by the earlier-described collections, the Russian horns' lower notes seemed to be their greatest asset in these context, and Sarti certainly used them that way.[93] One of the most oft-mentioned occurrences of Russian horns as substitutes is during one of the performances of Joseph Haydn's (1732–1809) oratorio *The Creation* (1798) in December of 1801.[94] For that remarkable performance consisting of 230 musicians and singers, the Russian horns replaced the missing trombones. According to eyewitnesses, the Russian horns brought this work to its most perfect state.[95] We also know that the serf musicians of Count Nikolai Petrovich Sheremetev (1751–1809) performed

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89 Brover-Lubovsky "Music for Cannons," 77.
90 Ibid., 78.
91 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 31.
92 Ibid.
93 Brover-Lubovsky "Music for Cannons," 77.
94 *Allgemeine musikalische Zeitung*, February 17, 1802, 344–346, accessed March 22, 2022, https://digipress.digitale-sammlungen.de/view/bsb10528005_00179_u001/2.
95 Boris Shtienpress, "Haydns Oratorien in Russland zu Lebzeiten des Komponisten," *Haydn-Studien* 2, no. 2 (May 1969): 95.

Haydn's various compositions in the 1780s.[96] Though we have no precise evidence, it seems likely that Sheremetev's Russian horn orchestra also performed arrangements of Haydn's music [97]

At the turn of the 18th century, Sila Dimentievich Karelin, also, apparently, offered arrangements of Haydn's, in addition to other works by Giovanni Paisiello (1740–1816) and Ignace Joseph Pleyel(1757–1831), performed by the Vodkovsky Russian horn orchestra.[98] Karelin was the kapellmeister of the Russian horn orchestra of the Chamberlain Fyodor Fyodorovich Vadkovsky (1756–1806) and the same person behind the implementation of the regular five-stave notation in the Russian horn orchestra scores and parts that was soon after copied by other Russian horn orchestras around Russia.[99] Prince Ivan Mikhaylovich Dolgoruky (1764–1823) mentions performances of Haydn's symphonies by a Russian horn orchestra of 40 teenagers in the service of the landowner Ivan Fedorovich Kashkarov (1757–1833) at his estate in the Penza region.[100] Stepan Anikiyevich Degtyarev (1766–1813), a serf composer in the service at the Sheremetev estate who studied music theory with Sarti, included the Russian horn orchestra in the score of his heroic oratorio *Minin i Pozharsky, ili Osvobozhdeniye Moskvi* (Minin and Pozharsky, or the Liberation of Moscow, 1811).[101]

On some occasions, Russian horn orchestras were also employed in opera scores. The first such attempt occurred in a performance in 1774 of the opera *Alceste*. It was the second Russian-language opera, premiered in Peterhof in 1758,[102] without Russian horns. Its libretto was by Alexander Petrovich Sumarokov (1717–1777) and its music by Hermann Friedrich Raupach (1728–1778). The performance took place at Naryshkin's private, newly rebuilt, theater on December 8, 1774. Unfortunately, no other evidence exists except an account of the horns' sound, described as "grand," by which it can be deduced that Russian horn orchestras would only be played in the overture and choruses of operas, to

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96 Ibid., 80.
97 Marina Ritzarev and Anna Porfirieva, "The Italian Diaspora in Eighteenth-Century Russia," in *The Eighteenth Century Diaspora of Italian Music and Musicians,* ed. Reinhard Strohm (Turnhout: Brepols, 2001), 247.
98 Shtienpress, "Haydns Oratorien in Russland," 81.
99 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 32.
100 Ibid., 81.
101 Vertkov, *Russkaya Rogovaya Muzika*, 39.
102 Ritzarev, *Eighteenth-Century Russian Music*, 62.

avoid overpowering the voices of the soloists.[103] Operas would often be performed at the court first and, only then, in private theaters, which began appearing in the second half of the 18th century, and increasingly after the 1770s. Around that same time, French operas were primary attractions in private Russian theaters. Prince Pyotr Mikhailovich Volkonsky (1776–1852) would often stage them in his private serf theater.[104] Newspapers tell us that in 1787, the comic opera *Tom Jones* by Francois-Andre Philidor (1725–1795) was staged in Volkonsky's theater, augmented by the sounds of Russian horns.[105] Sarti employed Russian horns in his operas, such as *Castore e Polluce.*[106]

Other composers who made use of the Russian horn orchestra were Yevstigney Ipat'yevich Fomin (1761–1800) in *Orfey i Evridika* (1792) and Alexey Nikolayevich Titov (1769–1827) in *Sud Tsarya Solomona* (1803). In Titov's opera, the Russian horn orchestra only played in the choruses of Jews, most likely to emulate the sound of the mythical trumpets of Jericho.[107] Daniil Nikititsch Kaschin (1769–1841), again, used a Russian horn orchestra in his opera *Natalya, boyarskaya doch* (1801), but Vertkov makes a point that their use here, as well as in most operas, was episodic or limited to simple bass support of the brass group in the orchestra,[108] as was the case with the music of Giuseppe Sarti described earlier. Hinrichs affirms that this way of using Russian horns was a very successful device, and was used ubiquitously in many operas. Often, a Russian horn orchestra would be placed in a mezzanine[109] or behind the orchestra away from the public's gaze, to achieve a special effect wherein the public would search for the hidden source of these "vibrating [and] boiling" sounds.[110]

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103 Ibid., 37.

104 Alexandra Safonova, "Moskovskiye versii oper Andre Gretri i ego sovremennikov" (PhD diss., The Moscow State Tchaikovsky Conservaroty, 2017), 98-99.

105 Ibid., 38. However, there is information that the Prince's orchestra only consisted of 18 musicians around that time, we can assume that the players of Russian horns were simply omitted, as they were not used in every staging and, probably, were not attached as full-time members of the orchestra.

106 Brover-Lubovsky, "Music for Cannons," 77.

107 Vertkov, *Russkaya Rogovaya Muzika*, 81.

108 Ibid., 38.

109 In this case round holes, "the size of a tea cup," would be drilled in the wall between the mezzanine and the theater's dining room, though which the sound would leak into the concert hall. Yet, this way the "grand" sound of the Russian horns would become too muted (Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 33.).

110 Ibid., 34.

Irina Vetlitsina, in her book on orchestration of Russian 18th-century composers, writes that the Russian horn orchestra played a prominent role in the choice of brass instruments of many composers working on Russian soil. As mentioned earlier, Russian horn orchestras replaced trombones, but at the same time, trombones were becoming increasingly common in Western practices. Because of the Russian court's orientation towards comic opera, where the trombone would not be called on for aesthetic reasons, that instrument had very limited use in Russian orchestras. Composers working in Russia, thus, had no need for trombones as Russian horn orchestras were, already, incredibly widespread by 1790 and could easily carry out the job in their place.

Vetlitsina also points out that the Russian horn orchestra fulfilled the artistic task of supporting the characters on stage. Fomin in *Orfey i Evridika* uses Russian horns in the culmination scenes of a bass chorus and the final dance of furies; in this case, the Russian horns take on a dark, fatal color. We can assume that Kozlovsky in his Requiem intended Russian horns to portray a similar affect.[111] At the very end of the 18th century, Russian horn orchestras began to appear in private and public masquerades. The first orchestra of the kind to be a constant feature at masquerades at the Petrovsky Theater during the 1798 season, performing concert and dance programs, was, presumably, the Russian horn orchestra of Stolypin, according to Vertkov.[112]

From 1800, virtually no masquerade could do without a Russian horn orchestra. Masquerades, as well as other entertainments, could be incredibly numerous, even if they all required governmental approval, and were always advertised in Russian newspapers.[113] Many tavern handbills from the first quarter of the 19th century that survive to this day mention Russian horn music, in line with choirs of Russian singers, gypsy choruses, and wind music, in their entertainment programs.[114] Interestingly enough, masquerades were not a privilege solely for the higher classes. These taverns would host

[111] Vetlitsina, *Nekotoriye cherti Russkoy orkestrovoy kul'turi*, 33-35.

[112] There is no reference to this information. Vertkov could be talking about Alexey Emelyanovich Stolypin—a very wealthy Penza landowner who acquired a lot of land all over Russia, even in the Moscow Province. He could have had a Russian horn orchestra, as many landowners already had one by that time. However, Vertkov a few pages later, mentions Dmitriy Emel'yanovich Stolipin (1736–1793)—Alexey Emelyanovich's brother, though, we know very little of his achievements (Vertkov, *Russkaya Rogovaya Muzika*, 39.).

[113] Savelieva, "Muzika v prazdnichno-razvlekatel'noy kulture Peterburga," 22–23.

[114] Ibid., 61.

masquerades on a regular basis for the general public as well. Thus, everyone could enjoy all of this music.[115]

Another form of public entertainment at the beginning of the 19th century was civic carnivals mostly scheduled on church-related holidays like Christmastide (December 25—January 4), Shrovetide (the eighth week before Easter), Palm Sunday (one week before Easter), Easter (between March 22 and April 25), May 1st, Green Week (Thursday in the seventh week after Easter), Trinity (Sunday seven weeks after Easter), Whit Monday (Monday after Trinity), Kupala Night (June 24), as well as on other days not always religiously relevant.[116] But the most fashionable carnivals would occur on Krestovsky Island where, strolling through shady and secluded alleys, one could hear performances by military and horn orchestras, and where different "artists play the flute, harp and violin, and nomadic divas sing arias from the latest German operas … the poor came here to forget their poverty, the rich—their worries."[117] We can, thus, surmise that the music which Russian horn orchestras played during these carnivals was widely varied, but mostly limited to arrangements of folk and popular music. Music entertained carnival attendees in the summer as well as winter, and its main attribute in most of the carnivals was showmanship,[118] of which the Russian horn orchestras reportedly had no shortage, if one judges its repertoire and especially its appearance.

I wish to end this part of my study by briefly relating the performance practice of playing on barges leisurely navigating the Neva River and its canals. This was, once, an incredibly popular entertainment in St. Petersburg, constantly mimicked in other Russian provinces. The practice had many names: music on water, Neva music, Neva serenades, night serenades, etc. (*muzika na vode*, *nevskaya muzika*, *nevskiye serenadi*, *nochniy*e *serenadi* respectively),[119] and was possibly inspired by the Thames barge music of King George.[120] These Neva serenades were a kind of theatrical

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115 Ibid., 63.
116 All dates presented following the Gregorian calendar (Ibid., 133.).
117 Ibid., 143.
118 Ibid., 196.
119 Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 63.
120 Paul Niemisto, "The recent rebirth of the Russian horn capella," in *Kongressbericht Echternach, Luxemburg 2008*, ed. Bernhard Habla and Damien Sagrillo, (Tutzing: Hans Schneider, 2010), 284.

performance, first mentioned in newspapers in the 1750s. They quickly became common amid the Russian elite and in the 1760s we already see Russian horn orchestras performing on these barges. It persisted well into the 1850s, but no mention of Russian horn orchestras in this setting survives after the 1840s.

It is hard to say what their repertoire in the second half of the 18th century was, though, often "music on water" would be employed for big celebrations of either anniversary of monarchs or military victories. A choir with a Russian horn orchestra performed on water for the anniversary of signing a peace treaty with the Ottoman Empire in 1775.[121] This means that, besides the music that could have sounded during calm evening promenades upon the water, especially popular during the White Nights in July,[122] one could also hear the Russian horn orchestras perform music intended for celebrations, in the pompous style of Sarti. In the 19th century, water serenades seem to have been tied to traditions of everyday music making, such as table music or peasant songs. At that time, these serenades were lyrical, romance-type songs that would often be published in collections to be used specifically while promenading on water. They were collections intended for singers first, sometimes with an accompaniment, but Russian horn orchestras were noticed playing on barges during this time as well.[123] They could easily have assisted the singers by accompanying them, or, even, playing romances arranged for Russian horn orchestra alone. Interestingly Alexandre Dumas in his novel *Le maîtred'armes* (1840) describes a scene where the main character rides a gondola on the canal, mesmerized, listening to an orchestra of 60 musicians playing Russian horns on a large barge.[124]

Experimentation and Transmission

We have seen that Russian horn music comprised an extremely wide repertoire: original music, table music, ceremonial music, marches, arrangements of folk songs and popular music from operas and

[121] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 66.
[122] Vertkov, *Russkaya Rogovaya Muzika*, 34.
[123] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost',* 71-73.
[124] Alexandre Dumas, *Le maîtred'armes*, (Paris: M. Lévy frères, 1881), 35. (Link:https://hdl.handle.net/2027/hvd.32044020041539?urlappend=%3Bseq=50%3Bownerid=27021597765544433-54)

symphonies, as well as taking part in operas, symphonies, and oratorios as an orchestral or dramatic support group. The function of these orchestras grew from performing simple hunting music outdoors to performing complete concerts by itself for public or private happenings, either in open air or in concert halls. In this section, I will discuss technical advancements in Russian horn orchestras and how these advancements are relevant to their transmission and popularity in Russia.

It seems that technical capabilities varied greatly from one Russian horn orchestra to another, something that, ironically, is incredibly indicative of their popularity in Russia. During the reign of Catherine II (1762–1796) the court employed two Russian horn orchestras which, most likely, played different roles in entertaining and ceremonial duties at the court, and which could have been combined to meet the requirements of certain composers.

There were Russian horn orchestras assigned to different military units: the Jäger, Horse-guards, and Preobrazhensky regiments[125]. Russian horn orchestras were also employed by Counts Grigory Grigoryevich Orlov (1734–1783), Fyodor Fyodorovich Vadkovsky (1757–1806), Alexander Sergeyevich Stroganov (1733–1822), Kirill Grigoryevich Razumovsky (1728–1803), Semyon Kirillovich, Alexander Lvovich (1760–1826), and Dmitriy Lvovich Naryshkins (1764–1838), Prince Alexander Andreyevich Bezborodko (1747–1799), Prince Grigory Aleksandrovich Potemkin, and the Grand Duke Konstantin Pavlovich Romanov (1779–1831) all in St. Petersburg. In Moscow, counts Nikolai Petrovich Sheremetev, Boris Mikhailovich Saltikov (1723–1808), Pyotr Ivanovich Yushkov (1771–1847), Proskov'ya Ivanovna Kolicheva (1758-18??), Nikolai Nikitich Demidov (1773–1828), Dmitriy Emel'yanovich Stolypin, Platon Petrovich Beketov (1761–1836) owned Russian horn orchestras. Though, Vertkov mentions that these lists are not close to being complete and the Moscow list of Russian horn orchestras is even less complete than the St. Petersburg one. Only very limited information has survived about different Russian horn orchestras outside of the two capitals. Count Ivan Mikhailovich Dolgorukov housed a Russian horn orchestra in the city of Vladimir. Admiral

[125] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 36.

Vasiliy Ivanovich Yazikov (?-1832) employed a large Russian horn orchestra serving i the navy in the city of Nikolayev (today, Mykolayiv in southern Ukraine). There are more references to Russian horn orchestras appearing in the cities of Voronezh, Saratov, Astrakhan, Kostroma, Arzamas, and even in Belarus. Kirill Grigoryevich Razumovsky apparently had another orchestra in his estate of Baturino in Ukraine. In the 19th century, the orchestra of Prince Alexander Andreyevich Bezborodko was passed on to count Lobanov (probably Yakov Lobanov-Rostovsky (1760–1831)), in Ukraine as well. Grigory Aleksandrovich Potemkin also brought a Russian horn orchestra to Ukraine that was, later, passed on to General Vasili Stepanovich Popov (1743–1822), and from him to Mikhail Ivanovich Komburley (1761–1821). Józef August Iliński (1766–1844) employed one as well in his estate near the city of Romanov.[126] Yet again, the list is incomplete, leading us to believe that there were vast numbers of Russian horn orchestras spread across imperial territories.As mentioned earlier, many Russian horn orchestras were employed in a great variety of festivities throughout the 18th and 19th centuries. They would become a source of revenue[127] for their owners: lending, renting, buying, and selling Russian horn orchestras, with or without their players. It was in these ways that the ensembles stopped being a privilege solely for the rich and noble.

This instant popularity, the freshness of their appearance and sound also made them an interesting ground for experimentation. Russian horns tuning was, probably, the greatest problem, and it urgently needed solving. Hinrichs relates that tuning the instruments was the most difficult part in the ensemble's task. Early on, they reached a certain level of accuracy in their performances, but there was no mechanism in place to facilitate tuning. Russian brass instrument makers would keep cutting off and adding on to the length of a horn until it would sound the correct pitch; it is unlikely that anyone thought of how these instruments behaved in different climactic conditions. Moreover, chances of horns of different registers going "out of tune" in equal proportions were very slim, as their tuning greatly derived from the ambient temperature.

[126] Vertkov, *Russkaya Rogovaya Muzika*, 44–45.
[127] Ibid., 43.

Sometime in the late 1770s, Maresch created a type of sleeve with screws that would be wrapped around the bell of each horn that could be moved up or down the bell, fastened at any point, increasing or decreasing the overall length of the horn, thus changing the pitch as necessary.[128] This was the last improvement Maresch implemented in his own ensemble. Difficult working conditions, insomnia, and nervous breakdowns had plagued his health, until, in 1789 in Tsarskoye Selo, he suffered a stroke. Two weeks later, having been relocated in St. Petersburg he sustained another stroke, loosing his speech and suffering hemiplegia.[129] The inventor of the concept of the Russian horn orchestra died in St. Petersburg on May 30,1794, after proud service as the kapellmeister of the Imperial hunting music, for more than 30 years.

Maresch is also known for other inventions. Horace Fitzpatrick writes that Maresch invented a new instrument, combining two horns, pitched a minor third away from each other, that would be played into one mouthpiece and by means of a valve, a player could switch between the two horns.[130] I will not fully deny the invention of such an instrument by Maresch in the 1760s, but, in this case, I would rather believe Stählin's account that Maresch, with the help from his stand partner Hensel,[131] playing two natural horns, one of which is tuned a minor third higher than the other, were able to play in tonalities not available to the natural horn before. No additional instruments were invented, but we can see a similar concept being applied here as with Russian horn orchestras. Instead of using horns that could only play one note each, he used instruments that were able to play overtones and,

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128 Robert Ricks gives us the year 1777 as the exact year for the invention of this tuning sleeve (Ricks, "Russian horn bands," 368.). He takes this date from Hinrichs, in the section where he talks about this invention, though, Hinrichs does not give this year to the invention, but to mark when Maresch's Russian horn orchestra at the court reached a new level in its proficiency (Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 28.). So, the exact date for the invention of the sleeve remains unknown.

129 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 11.

130 Horace Fitzpatrick, *The horn and horn-playing and the Austro-Bohemian tradition from 1680 to 1830* (London: Oxford University Press, 1970), 101.

131 Hensel was the son-in-law of another horn player, working at the court in St. Petersburg, Ferdinand Kölbel (1700-18??), who is considered to be the first to add keys to the horn to make it chromatic. The instrument was called *Amorschall* and was first presented to Empress Elizabeth in 1758 (Fitzpatrick, *The horn and horn-playing*, 107.), but Ralph T. Dudgeon, referencing Edward H. Tarr, writes that it was first presented in 1756 to "Tsarina Katharina II" (Ralph T. Dudgeon, "Keyed brass," in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997), 131.). Though, I have to point out that this is a mistake, as Catherine the Great was not yet tsarina or empress at that time. Because the schematic of *Amorschall* were a family secret, beyond complicated, and learning it was incredibly hard, *Amorschall* was not accepted by anyone and, later, forgotten (Stählin, *Muzika i balet v Rossii XVIII veka*, 140.).

combining the harmonics of the natural horns that simply used differently pitched crooks, he was able to increase the number of notes that the horn could play in a melodic line. As Stählin says, they were aiming to mimic each other's sound to achieve the effect as if each horn were playing its own part, but suddenly could play notes outside of their own limitations and without any hand-stopping.[132] This is not exactly a new invention, as Stählin calls it. It was already gaining ground in orchestral use, later becoming standardized. Early examples of composers writing horn parts in different pitches are found in Leopold Mozart's (1719–1787) *Sinfonia da caccia* (1756), and Joseph Haydn's (1732–1809) Symphony No. 31 (1765).[133] Vetlitsina writes that late 18th-century Russian composers made use of this technique as well: Yevstigney Fomin uses natural horns in different pitches in his opera *Zolotoye yabloko* (1803) in the G minor Allegretto; Vasily Alexeyevich Pashkevich (1742–1797) uses horns in B and in G in his opera *Sankt Peterburgskiy Gostinyi Dvor* (1782) in the chorus *Vo sadu zemlyushka klikala*.[134]

As for other experiments, Maresch, as Hinrichs states, created a contraption in the form of a large rectangular hollow cube with a hole n which one could fit the bell of a Russian horn. This was, apparently, created to achieve a *piano* dynamic on these instruments.[135] It is hard to imagine how these boxes would have been used; no specimens survive today. Judging by what we know of Russian horns from Maresch's time, most of them had a parabolic bend near the mouthpiece, exactly how the illustrations at the end of Hinrichs's book depict it.[136] This meant that the players would point the bells of big low horns down, to the side, and slightly behind them, but the smaller horns could, potentially, be held any direction: up, down, or even sideways. There are two peculiar illustrations of Russian horn orchestras by John Augustus Atkinson (1775–1830) that were published in London (1803 and 1810)

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132 Stählin writes that Maresch and Hensel played six pieces for him personally, showcasing exactly the tonalities previously impossible on natural horn. He, even, provides us with examples of these pieces and what combination of differently crooked horns work in which tonalities (Stählin, *Muzika i balet v Rossii XVIII veka*, 141–143).

133 Thomas Hiebert, "The horn in the Baroque and Classical periods," in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997), 110.

134 Vetlitsina, *Nekotoriye cherti Russkoy orkestrovoy kul'turi*, 35.

135 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 28.

136 Ibid., 41.

after his return from St. Petersburg where he may have studied and worked as a painter.[137] These two watercolor drawings show Russian horns being completely straight (drawing from 1803) or slightly curved (drawing from 1810) in the manner of old hunting horns. This leads us to believe that all three shapes of horns could have existed concurrently throughout the 18th and 19th centuries. In the case of the horns having a parabolic bend, the holes for the bells should have appeared at the top of the "mute" box, when used for bigger horns at least. The question of how they were used for smaller bent horns, if that was even needed, remains unanswered. Because we do not know any specific details about this contraption or how they were propped up to be used by the Russian horn players, besides the cube shape, and that the players had to, somehow, emerge from behind the cube box, each player in front of his hole, every time to play in a *piano* dynamic, the question remains the same if one considers that the mute box was created for horns that were more or less straight.

Hinrichs questions the reason why these boxes had disappeared at the time he wrote his book.[138] This must relate to the fact that even common or "mediocre," (Hinrichs' term) Russian horn orchestras, had quite a strong sound and probably struggled to achieve necessary soft dynamics.[139] A mute box was more convenient than hiding the Russian horn orchestra, as described earlier, somewhere away from the public's eye. Yet, that, likely, did not concern out-of-door performances.

Other experiments were made with respect to the materials of which the horns were made. The earliest such experiments are dated to 1774. For one of the performances of the above-mentioned opera *Alceste* by Raupach, a set of special Russian horns was made out of wood, which was lacquered inside and on the outside, covered with stretched leather, much like a serpent. Their shape was, apparently, different from most illustrated examples. Hinrichs says that they did not have a defined bend like the ones made out of brass and had a pear-like shape, which probably relates to the shape of their bells. This would, probably, be something similar to a bell of an oboe d'amore and that would, actually, make

[137] Alan Bird, "Atkinson, John Augustus (1774x6–1830), painter and engraver," Oxford Dictionary of National Biography, accessed March 22, 2022, https://www-oxforddnb-com.proxy3.library.mcgill.ca/view/10.1093/ref:odnb/9780198614128.001.0001/odnb-9780198614128-e-848.

[138] Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 28.

[139] Ibid., 33.

sense as an orchestra made up of such instruments seemingly had a much softer sound, could easily play with other woodwind instruments, and was supposed to play in more than just loud choruses in an opera, but also in arias supporting the voices.[140]

Nevertheless, Vertkov, referencing period newspapers relating the specific performance of *Alceste* on December 8, 1774, says that even these wooden horns were too loud and their use in any other numbers besides the choruses, was avoided.[141] This, unfortunately, does conform to the words of Hinrichs, and therefore, the end, how these unusual wooden Russian horns actually sounded is a matter of conjecture. There is another discrepancy in the year on which the aforementioned performance happened. Hinrichs writes that it wasin 1775 and so does Nikolai Findeizen,[142] but Vertkov is certain in his claim that the two authors are mistaken, as there are no mentions of other performances of *Alceste* around that time in the press.

Another component material in the making of Russian horns was cardboard. Although we have no specific indices, the material was most likely *papier-mâché*, a much more malleable material. In the 1820s Astrakhan, Ivan Vikentievich Dobrovol'skiy, a violinist, teacher, and conductor at the Astrakhan gymnasium, apparently made a set of Russian horns out of cardboard and taught 45 people from the naval crew to play them. Unfortunately, no comments on their sound, how long this Russian horn orchestra existed, or the quality of their performances are extant.

In our estimation, the most important and controversial experiment occurred in the 1780s: the addition of keys to Russian horns. Due to growing demand for Russian horn orchestras at the countless ceremonies, carnivals, and masquerades, which were now being set up even by provincial landlords, or anyone who had serfs, many were looking to acquire a set of Russian horns to avoid extra costs of renting and inviting musicians from other estates. At the beginning of the 19th century, Moscow and St. Petersburg newspapers were teeming with advertisements for different festivities that included Russian

[140] Ibid., 27.
[141] Vertkov, *Russkaya Rogovaya Muzika*, 37.
[142] Findeizen, *History of music in Russia*, 60.

horn music, for sales of Russian horn sets,[143] and for Russian horn orchestra kapellmeister position openings.[144]

The first mention of Russian horns boasting keys surfaces in 1785 in a Moscow newspaper advertisement by the merchant Ivan Shchokh, who marketed a case of 21 newly invented Russian horns with keys.[145] Five years later, the same merchant posted another advertisement for Russian horns with keys, but this time of three different Russian configurations: 21 horns (as with the first advertisement), 11, and 42.[146] "Complete" Russian horn sets in Hinrichs's time consisted of about 91 horns which would include 54 pitches from contra octave A (A1) to D in the third octave (D6) and all horns from the small octave D (D3) to the D in the third octave (D6) would be doubled.[147] We do not know who increased the range of Russian horn orchestras to such a size, but it seems that it became a standard while Maresch was still alive, yet, most likely, was implemented by either Carl Lau or Sila Karelin in the late 1780s.

Interestingly, these 91 Russian horns did not require more than 40 musicians to play them and sometimes required as few as 20, reports Hinrichs. This means that, by that time, players had already learned how to alternate horns and play up to 3 pitches per part.[148] In the 19th century, the average number of horns in a Russian horn orchestra would increase to 120.[149] As we can see, the sheer quantity of Russian horns, and players involved, must have required a very large financial investment, hence the reasoning behind creating Russian horns that could play more than one note.

Technically, any Russian horn is able to produce overtones and we do not know, precisely, if these (the overtones) were ever used in 18th-and 19th-century performances. But it is clear that the

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143 Vertkov, *Russkaya Rogovaya Muzika*, 42.
144 Ibid., 45.
145 Ibid., 22.
146 Findeizen, *History of music in Russia*, 63.
147 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 35. The doubling of horns of small, first, second, and third octaves was, potentially, needed to eliminate balance issues in certain scenarios. Bass Russian horns projected a great deal more sound than the higher ones, hence the constant remarks on how the Russian horn orchestra sounded like a big church organ. In loud sections of music, with big wide chords, it was, probably, necessary to double higher-pitched horns for them to be heard in the general mass of the orchestra's sound.
148 Ibid., 35.
149 Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 40.

addition of one or two keys would require less effort from the player than to master overblowing. Again, we do not know the exact construction of keyed Russian horns, as there is no literature or sources that describe the instruments in detail, besides two articles in the *Harmonicon*,[150] and the *Revue Musicale.*[151] These articles only briefly mention the keys that appear on every instrument, excluding the bass ones. They also point out that the horns with keys had two of them and the keys raised the main pitch a semitone or a full tone higher.

One other difference between the Russian horn set described in foreign journals and the ones sold by Shchokh is the number of instruments. The touring orchestra was composed of some 55 horns,[152] which is at least 10 horns more than the biggest keyed set offered by Shchokh. Though, their construction, possibly, did not differ and the additional 13 horns could have been used for doubling or widening the overall range. All of this must mean that, even though the advertisements tell us of a certain demand, that they were not as popular as they should have been, or were simply not as common in large cultural centers, appearing mainly in contexts of private use and entertainment in provincial estates to raise one's image of wealth and cultural status.

The first two collections of Russian horn music, discussed earlier are adduced by Vertkov to keyed Russian horns. From his description, the pieces he found in these collections were arranged for only eight horns. They span from the great octave G (G2) to the small octave G (G3): G2, A2, B2, C3, D3, E3, F-sharp3, G3. All of these horns, besides C3 and G3, have pitches in their parts that are half a tone lower than the main one: G2 — F-sharp2, A2 — A-flat2, B2 — B-flat2, D3 — D-flat3, E3 — E-flat3, F-sharp3 — F3. This might indicate that they had keys,[153] but, because these scores have not survived and additional analysis is impossible, we can also assume that the horn players could have easily switched single note horns. Vertkov does not mention how these half-a-tone lowered notes

[150] "Russian Horn Music," 12.
[151] Fétis, "Concert de cors russes," 284–285.
[152] "Russian Horn Music," 12.
[153] Vertkov, *Russkaya Rogovaya Muzika*, 60.

appear in the scores, if the players, potentially, had time to switch their instruments, taking into account that these were lower-pitched horns.

We can remain assured with Vertkov's assumption that these horns had either an octave key or the players were expected to use overblowing to hit the first partial an octave above the main pitch of the horn. This is confirmed by the fast tempi of some pieces that required the musicians to play octave leaps in subsequent sixteenth notes (following each other without any pauses in between) and, sometimes even, octave grace notes which, definitely, would not give sufficient time for players to switch horns, even if they had the second horn ready in their other hand.

Lastly, it seems that only horns A2, B2, C3, D3, E3 had notes an octave above, which means that the orchestra's range spanned from F-sharp2 to E4.[154] As already discussed, the pieces are, almost exclusively, in 2 voices and lack the opulence of traditional Russian horn orchestra arrangements. It seems that these "ultraportable" orchestras could have been designated for persons of a certain (lower) income and portray the far end of this development, of efficiency and convenience. Even though, these two collections were found in the personal library of Count Kirill Grigoryevich Razumovsky, it would be hard to believe that he possessed such a compact orchestra and it is possible that these collections could have appeared in the count's library by accident.

Hinrichs, as many others before and after him, compares the ideal Russian horn orchestra to a large pipe organ,[155] at least in terms of technique and sound. One difference, which he provides, setting them apart is the ability of a Russian horn orchestra to create dynamics from *pianissimo* to *fortissimo* and between, as on every other brass instrument. A pipe organ, on the other hand, has a constant dynamic (within a single register).[156] Though, some organs started to implement swell boxes in the early 18th century to eliminate that constraint.

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154 Ibid., 61.

155 Some sources that point out the similarities between Russian horn orchestras and pipe organs are: Louis Spohr, *Louis Spohr's Autobiography: Translated from the German*, 46–48; Francisco de Miranda, *Puteshestvie po Rossiiskoi Imperii*, (Moscow: Nauka/Interperiodica, 2001), 75–76; Stählin, *Muzika i balet v Rossii XVIII veka*, 100; among many others.

156 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 33.

I would also like to add several other differences of concept. Pipe organs have an incredibly long history of development which, early on, brought them various registers and stops to diversify their sound. A Russian horn orchestra, in Maresch's design, was born from an organ concept, but lacks that timbral diversity of the organ. From the very outset, Russian horn orchestras were not meant to mimic pipe organs, but only to provide an alternative to a sophisticated western-style hunting ensemble to be populated by uneducated serfs in the 18th century. This, in turn, gave the ability to Russian horn orchestras of being transportable and to be heard out of doors due to the orchestra's ability to direct sound.

Because of the Russian horn orchestra's nature, to implement different sounding horns (compared to registers in a pipe organ) would mean hiring additional musicians and acquiring more horns, all of which would defeat the purpose of the orchestra's convenience. This compromise was accepted without any question. And it meant that its repertoire would be built around this convenience, and all its limitations and faults would be taken for granted. This is why all the experimentation with devices and materials, besides the addition of keys, did not prevail.

The prestige of owning a Russian horn orchestra at one's estate made a massive impact on the orchestra's development. Efficiency was becoming an issue that hampered their spread within different layers of society and that is why keyed Russian horns would become more popular as demand grew. Yet, at the same time, this development would cause their obsolesce, as new chromatic music instruments would soon be introduced into the brass family. Thus, the Russian horn orchestra's main attributes were its sound (unique in timbre and dynamic), versatility (in its ability to play various genres of music, for any occasion, and in any location), and esteem (the privilege of possessing one).

Other similarities of Russian horn orchestras and pipe organs surface when we discover that both have been designated as mechanical music tools: organs called emotionless[157] due to their actual mechanical nature and inability to create dynamics, and Russian horn orchestras lacking color and

[157] Yulia Draginda, "Temporal elasticity as the most important tool for expressive performance of German late Romantic organ music," (D.Mus diss., McGill University, 2021), 7.

expression due to its association with an organ and harsh circumstances that the players had to endure in order to properly perform music.[158] Though the organ had other solutions to its problems implementing what today is called temporal elasticity or expressive timing,[159] the Russian horn orchestra had no way of eliminating its "faults," and had to exist with this burden, resulting in its decline, its disappearance, and eventually, the right time of it to reappear, as will be discussed hereafter.

Decline

Nothing, at a first glance, could have foretold the sudden loss of interest in Russian horn orchestras. In the first quarter of the 19th century, Russian horn orchestras were as popular as ever, but beginning in the 1830s they rapidly fell out of favour everywhere in Russia. Their mentions in diaries, journals, and newspapers is only sporadic. Their appearances in public, private, and court festivities become scarce and disappear completely, seemingly without any notice. There may be many reasons for this rapid decline and disappearance of Russian horn orchestras, but none are concrete evidence-based. Before pursuing the discussion of possible explanations, it seems opportune to first describe the popularity acquired by these ensembles before they vanished, which will have the effect of highlighting the abruptness of the shift.

Teaching Russian Horn Performance

A curious fact, pointed out by Vertkov, is the alleged publication of a method for Russian horns. There are no traces of this method ever being published, but Ivan Komendantov, in his tutor on music harmony—the very first original harmony tutor by a Russian author—,[160] which was issued in 1801, alludes to creating a separate method for learning Russian horns that would easily teach musicians to

158 "Russian Horn Music," 12.
159 Draginda, "Temporal elasticity," 7.
160 Raisa Slonimskaya, "Muzikal'noye obrazovaniye Rossii: Istoriya i sovremennost'," *Vestnik Moskovskogo gosudarstvennogo universiteta kul'turi i iskusstv*, no. 1 (2008): 168.

play in all kinds of tempos, meter, and assisting in the development of a player's abilities for subdivision.[161]

In 1783, two foreign musicians, Austrian violinist and pianist Mikhail Franzevich Kerzelli (1740 or 1750 or 1754–1814 or 1818) and a Czech clarinetist and bassoonist Anton Diehl, founded a multi-instrumental music school in Moscow. It was not the only, nor the first music school of its kind to appear at the end of the 18th century in Moscow. Another one had been established in the 1770s by bandmasters Johan Morzeus, Constantine, and August Rosovskii on Solianka Street; another in the late 1780s by Mathias Stabinger (1750–1815), clarinetist, flutist, and director of the Petrovsky theater. All three schools hired foreign and local musicians (sometimes even serfs) to provide lessons for anyone interested.[162]However, what renders Kerzelli and Diehl's school interesting to this study is that it advertised and provided lessons on Russian horns. In 1794, Kerzelli posted another newspaper advertisement about offering his services as a teacher for Russian horn orchestras, mentioning that the job would take three years and he only accepts musicians who have at least minimal musical education, and that he would not participate in conducting the orchestra for their performances. Another advertisement in 1809 offers the services of musician Ivan Gerdlichka as a Russian horn orchestra kapellmeister who was ready to teach the orchestra at a per-hour fee.[163]

One other music and arts school was to be established in Ekaterinoslav (today's Dnipro in Ukraine) in the late 1780s, funded by Prince Potemkin. The project never came to fruition. Sarti was to direct this academy; besides composing music, his duties included "to coordinate all the music—instrumental, Russian horn, and singing."[164] But even though Sarti was granted land in the Ekaterinoslav District, because of bureaucratic red tape, the grant was never legitimized. Carl Lau, Potemkin's Russian horn orchestra kapellmeister, experienced a similar situation: in trying to legitimize his land, gifted to him by the Prince in the same district, in 1794[165] with an official request to the

[161] Vertkov, *Russkaya Rogovaya Muzika*, 46.
[162] Findeizen, *History of music in Russia*, 49–50.
[163] Vertkov, *Russkaya Rogovaya Muzika*, 48.
[164] Brover-Lubovsky, "Music for Cannons," 76.
[165] By then, Lau was already the head of Hunting music at the court position that was, previously, held by Maresch.

empress (Catherine II), he ran into difficulties, the nature of which remains unknown.[166]At this point, there can be no doubt about the extreme popularity of Russian horn orchestras within Russia. As for Russian horn orchestra conductors, in most cases, they were required to be clever arrangers and patient teachers of music, and that is why their position was often called that of a kapellmeister.

The above mentioned Carl Lau and Sila Karelin evidently met such requirements, as did Matvei Sukhorukov, a Russian horn orchestra kapellmeister and a serf of A.V. Sheremetev.[167] Judging by his advertisements, he seems to have been a qualified musician, proficient in arranging music for Russian horn orchestras, ready to lead "big" and "small" ensembles, but only of Russian horns. He was granted freedom only after his master's death, unlike his un-named assistant, who was released much earlier in 1808.[168] Many kapellmeisters were in fact serfs, and most were simple Russian horn orchestra players before taking on the job. In some unique cases, Russian horn players would reach relatively high positions at the court. For example, Alexander Stepanovich Pavlov, who in 1793 was a Russian horn orchestra player, probably, in one of the court orchestras, in 1836 was given the rank of Unter-Jägermeister, which he held for 50 years.[169]

But in fact, most of the kapellmeisters were treated as all other serfs would be and could have easily been sold into service to anyone willing to pay. If their master saw it fitting, they could have been given time for personal career development on certain conditions, or in some cases completely released for their outstanding merits.[170] It is widely known that serfs were treated as property in Imperial Russia, so, it was expected that their masters would punish them for any kind of insubordination and, in the case of serf musicians, a wrong note could have led to severe beatings or even exile in the fields. This was, of course, not always the case, but extreme strictness was

166 Ritzareva and Porfirieva, "The Italian Diaspora," 244.
167 Possibly, A.V. stands for Alexey Vasilievich Sheremetev (1800–1857). Most of the time, Russian sources give only the first letters for the first names of certain people. This is common practice, but usually complicates determining the exact person in question, especially without any references.
168 Vertkov, *Russkaya Rogovaya Muzika*, 47.
169 Nikolai Kupetov, *Imperatorskaya Okhota na Rusi: Konets XVIII i XIX vek* (St. Petersburg: Ekspeditsiya Zagotovleniya Gosudarstvennikh Bumag, 1911), 195.
170 Vertkov, *Russkaya Rogovaya Muzika*, 48.

commonplace under serfdom.[171] Another celebrated Russian horn orchestra kapellmeister was Piotr Matveevich Kozlov who was worked for the Saltikov family. Kozlov led a famous in Europe in the 1830s, which will be described later in this study. The last kapellmeister I want to mention here is Philipp Sartori, who styled himself as the creator of a Russian horn orchestra of only eight horns. This could have been a similar orchestra to the ones for which the scores discovered in the Razumovsky music collection were intended. Judging by the fact that Sartori worked mostly in the Russian province – first, in Saratov for the vice-governor Nikulidzev, then moving for a few years to Moscow until 1810 in the service of an unknown Russian horn orchestra owner, and finally, back to the provinces,[172] likely because his "creation" was in greater demand there than in big urban centers like Moscow or St. Petersburg.

Yet another achievement can be attributed to Maresch. While working as the Russian court's Russian horn orchestra kapellmeister, he required that the most talented players master other instruments. With the empress's permission, candidates learned such instruments as clarinet, natural horn, bassoon, violin, viola, cello, and double bass with the best court musicians in St. Petersburg. Some became so proficient that they could easily perform solo parts with the court's Russian horn orchestra in certain arrangements of arias and symphonies, reports Hinrichs.[173] We know that this practice was not limited to the musicians of the court; again, numerous newspaper advertisements from the first quarter of the 19th century show that a very great number of serf musicians, being sold or leased out from many different estates, were able to multitask: singing, playing all kinds of instruments, including Russian horns, and even doubling as shoemakers, carpenters, or footmen. From these advertisements, it seems that serf musicians were mostly youth and often sold along with musical scores, instruments, and in groups that could form orchestras or ensembles.[174] But I believe these very qualities and this very popularity was one of the main reasons why Russian horn orchestras began their

[171] For more information on how serf musicians were treated in the 18th and 19th centuries refer to: Richard Stites, *Serfdom, society, and the arts in imperial Russia: the pleasure and the power* (New Haven: Yale University Press, 2005).
[172] Vertkov, *Russkaya Rogovaya Muzika*, 50.
[173] Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 25.
[174] Vertkov, *Russkaya Rogovaya Muzika*, 43.

decline around this time. Of course, it makes complete sense that the invention of new instruments would hamper the rising popularity of Russian horn orchestras in the 1820s, with the introduction of keys; after all, the keyed bugle patented in 1810,[175] and rotary and piston valves on horns, trumpets, and cornets would cause their respective instruments to wane and go out of common use.[176] Keyed horn ensembles were naturally more efficient than Russian horn orchestras in terms of human and financial resources.

This is further supported by the fact of Russian military bands were starting to switch to valved instruments as early as 1825. A the initiative of Tsar Nicholas I (1796–1855), Russia became one of the first nations in the world to adopt the new chromatic brass instruments with tubular valves. The trumpet march in *A Life for the Tsar* (1836) was first composed in 1828 by Mikhail Ivanovich Glinka (1804–1857) for Russian-made valved trumpets, to be performed by the Mounted Guard regiment on a barge during a serenade on the Neva River.[177] We, also know that regular and military wind bands frequently performed in the parks, inns, and public houses of St. Petersburg, as did Russian horn orchestras. And if proof were needed of their waning presence, we see Russian horn orchestras starting to be replaced, in their regular weekly performances, by other wind-instrument ensembles during outdoor festivities as early as 1816.[178] Judging by newspaper advertisements, however, they remained present in public concerts until the late 1820s.[179] The colonization by valved instruments of the territory occupied by Russian horn orchestras, combined with the evolution of musical taste and the thirst for new experiences, as well as Russia's thirst for leadership and being at the forefront of progress, necessarily accelerated the ensemble's demise. This could not be stopped. Nevertheless, it is also obvious that this decline also depended on the incentive of Russian horn orchestra players themselves; for they were employed in the Russian army as well, to learn other instruments. What started as a tool for serfs to

[175] Robert E. Eliason, *Keyed Bugles in the United States* (Washington, D.C.: Smithsonian Institution Press, 1972), 5.
[176] John Wallace, "Brass Solo and Chamber Music from 1800," in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997), 238.
[177] Edward Tarr, *East meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution with a Lexicon of Trumpeters Active in Russia from the Seventeenth to the Twentieth Century* (Hillsdale: Pendragon Press, 2002), 41–43.
[178] Savelieva, "Muzika v prazdnichno-razvlekatel'noy kulture Peterburga," 143.
[179] Ibid., 217.

escape learning complex instruments, became a platform for them to grow into "real," – so to speak – musicians. The instant popularity of new instruments on Russian soil, their effectiveness in being much cheaper, in not requiring large numbers of people to play a chromatic scale, in being ever more portable, and in taking up much less space, combined with qualified performers taking the leap into the new territory they charted, simply pushed Russian horn orchestras off the pedestal and into obscurity.

I must mention that there are other theories on what could have influenced the decline of Russian horn orchestras. During the reign of Paul I (1796–1801), by the emperor's decree much of the court's finances allotted to music were slashed, among other severe reforms, leaving only what was necessary for the country.[180] This, of course, reflected on the frequency of Russian horn orchestras' performances at court and their presence in military regiments.[181] Yet, right after Paul I's death in 1801 Alexander I (1777–1825) decreed that their activities could resume, and that same year, at Alexander I's coronation, the Russian horn orchestra of Count Nikolai Sheremetev played a choral piece by Daniil Kaschin setting a text by Sergei Nikolayevich Glinka (1774–1847) and, apparently, the personal orchestra of the Emperor at that time consisted of no fewer than 300 Russian horns. This very considerable number is surely impressive, but it could have been a one-time event, contrasting so starkly with the sobriety of Paul I's reign. Potentially, the Napoleonic wars also called for the reallocation of serfs from music making to military duties.[182] The year 1812 marked Napoleon's massive invasion of Russia. In any case, the reforms of Paul I and the invasion may well have given rise to other music performance types to be considered and developed.

By 1818 the emperor had, evidently, given away all the instruments of his Russian horn orchestra to Dmitriy Lvovich Naryshkin. The emperor's brother, Konstantin Pavlovich, gifted his own

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180 Nadezhda Krivtsova, "Russkaya Voyennaya Muzika v Kontse XVIII veka," *Istoriya voennogo dela: issledovaniya i istochniki* 3 (September 2019): 404–405, accessed March 21, 2022, http://www.milhist.info/2019/09/15/krivcova.

181 Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 39.

182 Gerhardt, *Die sogenannten russischen Hörner* , 19.

Russian horn orchestra, with scores and, possibly, with musicians as well, to his brother-in-law Ernest I, Duke of Saxe-Coburg and Gotha (1784–1844) around that same time.[183]

It seems that not all court Russian horns were given away during those years, as a Russian horn orchestra at the court existed until 1825. In the 1820s only the Lifeguards' Horse and Cavalry Guard regiments possessed Russian horn orchestras and in the 30s, all regimental Russian horns were transferred to storage in the Preobrazhensky Lifeguards' arsenal, after which Russian horn orchestras never sounded again in a military context.[184] Vertkov affirms that this might have instigated a wave of nobles ridding themselves of their Russian horn orchestras.[185] However, Samuel Aller's (1789–1860) "Address book" of 1822 proves that many wealthy landowners and noblemen still owned Russian horn orchestras[186] and also confirms that they continued to appear in civic festivities.[187] Russian horn music in the 1830s, was performed solely at the estate of Dmitriy Lvovich Naryshkin on Krestovsky Island and judging by several accounts, it was performed every day,[188] then only on Sundays, until one day, the music went completely silent.[189]

The European Tour, 1830-1835

A historic tour by a Russian horn orchestra through England, Scotland, France, Prussia, Saxony, Belgium, and Denmark will now be discussed. Ironically, this tour occurred at a time of heavy decline in the Russian horn orchestras' popularity in Russia. Its unfolding from 1830 to1835 is a highly

183 It is not clear when Konstantin Pavlovich gave away his Russian horn orchestra. Some sources indicate it was in 1818 (Tarr, *East meets West*, 36; Vertkov, *Russkaya Rogovaya Muzika*, 56.), others say it happened in 1815 (Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 44.). The exact date of this event is yet to be determined.

184 Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost*', 44.

185 Vertkov, *Russkaya Rogovaya Muzika*, 56.

186 Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 46.

187 Samuel Aller, *Ukazatel' zhilisch i zdaniy v Sankt Peterburge, ili Adresnaya kniga, s planom i tablitseyu pozharnikh signalov, na 1823 god* (St. Petersburg: Departament Narodnago Prosvesheniya, 1822), 631.

188 Anna Kern, *Vospominaniya*, ed. Yuri Verkhovskii (St. Petersburg: Academia, 1929), 316.

189 Vertkov, *Russkaya Rogovaya Muzika*, 58. Findeizen is mistaken in attributing this Russian horn orchestra to A. A. Naryshkin, or, perhaps, he meant A. L. Naryshkin because the author writes that the owner died in 1826 which is wrong as well (Findeizen, *History of music in Russia from antiquity to 1800*, 66.). He, also, mistakenly dates the orchestra's activity to the 1820s (Findeizen, *History of music in Russia from antiquity to 1800,* 507.).

complex and unusual affair, but I will endeavor to relay its main components in a brief summary focusing on performances in different countries.

It is reported in some sources that this was not the first ever tour of a Russian horn orchestra in the West. There are mentions of a Russian horn orchestra performance in Mannheim in 1817 and Yakovlev assumes it was an orchestra of St. Petersburg musicians,[190] but Dietrich Gerhardt is more precise, attributing this concert to a Russian horn orchestra, led by a horn player Christian Dickhut that performed a *Te Deum* (author unknown). Gerhardt concludes that this was a Russian horn orchestra which Dickhut, somehow, organized himself. We must also take into account that around that time the Russian horn orchestra of Konstantin Pavlovich would have performed in Coburg, though, Gerhardt writes that this occurred only in 1820.[191] Nonetheless, first-hand knowledge of Russian horn orchestras had begun to spread to the general public in Germany no later than 1817.

Then, a curious article appeared in the English music journal *Harmonicon* in 1824, purportedly authored by a runaway Russian serf (the article is signed with the last name Kauloff) who complains about all the difficulties and mistreatment he had to tolerate, playing his F-sharp horn in a court Russian horn orchestra.[192] Modern research has not determined the exact orchestra this musician played in. Was this serf one of the musicians from the Coburg orchestra, or did he self-exile in England directly from Russia? Chances are, as Ricks[193] and Gerhardt[194] explain, that the article could have been a falsification to stir up emotions against serfdom in Imperial Russia, which does not take away from the fact that almost everything that was said in the article was founded.

We must also assume that not all Russian horn orchestras were made up of serfs; there is good reason to believe that the Russian horn orchestras performing in public houses and festivities in Moscow and St. Petersburg in the 19th century could have been assembled by entrepreneurs looking for

190 Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 51.
191 Gerhardt, *Die sogenannten russischen Hörner*, 25.
192 "From the *F-sharp* of the Russian Imperial Horn Music," 104.
193 Ricks, "Russian Horn Bands," 370.
194 Gerhardt, *Die sogenannten russischen Hörner*, 21.

business opportunities and gathering all sorts of musicians together, most of whom were probably ex-serfs with no ties to their masters anymore.

As already mentioned, the Russian horn orchestra tour happened between the years 1830 and 1835, and while Russian horn orchestras were almost extinct at that time, we can easily presume that musicians who could still play the instruments would still understand the concept and know the repertoire; it would be impossible for the concept to completely erase itself in such a short period of time. The main person, the entrepreneur who conceived the Russian horn orchestra tour, was Alexander Mikhailovich Gedeonov (1792–1867). Before becoming the director of all Imperial theaters in 1833, he was directing Moscow's Italian troupe a position he was forced to leave in 1826.[195] It was during the period between 1826 and 1830 that Gedeonov searched for creative openings. It might have been an opportunistic time for Gedeonov, but Moscow was in the middle of a cholera epidemic in 1830 and organizing a tour of a Russian horn orchestra was a very brave, if not brash project to embrace at that point in time, as the whole Empire was completely locked down by this outbreak.[196]

Another curious question arises when we try to determine which orchestra was employed for the tour. We know that the contract was signed with Piotr Matveevich Kozlov who, at a certain point was a Russian horn orchestra kapellmeister to the Saltikov family. It is still a mystery which Saltikov he served, but things get even more complicated as we uncover that, in the beginning of the 19th century, the Saltikov family was mourning several deaths, their main estate in Marfino was occupied by French soldiers until 1813, and after the war, very few mentions of any kind of celebration emerge under their name in this estate. The only remaining relative—Anna Ivanovna Saltikova (Orlova in marriage)—had passed away in 1824, and consequently the family Russian horn orchestra was disbanded, as Vladimir Grigorievich Orlov was busy with other endeavors and nothing was left of the

[195] Svetlana Lashenko, "Direktor imperatorskikh teatrov A.M. Gedeonov: Moskovskiye istoki Sankt-Peterburgskoy Teatral'no-administrativnoy krieri (continuation) Neizvestniy 'rogovoy proekt' i ego sud'ba," *Iskusstvo muziki: teoriya i istoriya* 15 (2016): 68, accessed March 21, 2022, https://cyberleninka.ru/article/n/direktor-imperatorskih-teatrov-a-m-gedeonov-moskovskie-istoki-sankt-peterburgskoy-teatralno-administrativnoy-kariery-prodolzhenie.

[196] Roderick E. McGrew, "The first Russian Cholera Edipemic: Themes and Opportunities," *Bulletin of the History of Medicine* 36, no. 3 (1962): 222, accessed March 21, 2022, http://www.jstor.org/stable/44450604.

Saltikov Russian horn orchestra's former fame.[197] Gedeonov, who nurtured his acquaintance with the Apraksins, the closest relatives to the Saltikov family, could perhaps have undertaken to assist the abandoned musicians of Saltikov by presenting them with this incredible, at first sight, opportunity. Althrough Gedeonov was not a wealthy man, he most definitely had connections inherited from previous affairs. From the contracts he signed with the Russian horn players[198] and their director, Kozlov, Gedeonov required an assistant who could finance and accompany the musicians on this tour. This role was given to Ivan Nikolayevich Utermark (Johann Heinrich Uttermark in some sources)—a provincial secretary at the time. His claim to fame, actually, was that during the reign of Alexander I he was an architect who, in the 1820s, designed a furnace that would, for a long time after its invention, heat almost all city buildings around Moscow and St. Petersburg. This design was a simple improvement of a type used, at some point, in the Netherlands,[199] but because of its prevalence it, must have, provided Utermark with a very stable income. His daughter would later mention his keenness for music, which could have inspired Utermark to support Gedeonov's touring project.[200]

What we also surmise from the preliminary contract with Kozlov, which covered 23 months with a potential extension of another 2 years, is that the latter owned his own set of Russian horns, some of which he technically sold to Gedeonov and Utermark, explaining partly why his pay for the whole project was so high.[201] In turn, he would stay by the musicians' side at all times, improve their musicianship, lead all rehearsals, strictly supervise the musicians' behavior, and report about everything to Gedeonov and Utermark. The two entrepreneurs, in this agreement, would take responsibility for all the planning: repertoire and concerts (the contract disclosed that the Russian horn orchestra would have

197 Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 31

198 Some of the Russian horn players Gedeonov, apparently, had to hire in addition to the original members of the orchestra, as the orchestra no longer existed in its rich past form; something which, most likely, had been the case for some time, judging by the struggles of the Saltikov family.

199 Andrei Bovikin, "Russkaya pech s ochagom i pechi I.G. Utermarka na Dvortsovoy Telegrafnoy stantsii v Petergofe (Iz istorii pechnogo otopleniya v Rossii)," Gil'diya Pechnikov i Trubochistov Sankt-Peterburga i Leningradskoy oblasti, accessed February 25, 2022, http://www.pechsovet.ru/articles/russkaya-pech-s-ochagom-i-pechi-i.g.-utermarka—na-dvorcovoy-telegrafnoy-stancii-v-petergofe-iz-istorii-pechnogo-otopleniya--v-rossii.25.html.

200 Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 35.

201 He was supposed to get paid 350 rubles (in assignations) a month, given his own apartment in Moscow, and provided with food. His contract also states that he would keep all the gifts presented to him during the course of the tour (Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 36.).

to perform concerts not only in Russian cities, but also in foreign countries as well), basically supervising all project logistics. This meant that Kozlov would have to obey all orders from any of the two. Lashenko concludes that all sides seemed to be confident in the success of this enterprise and viewed it as profitable. As described earlier, many serf and ex-serf musicians were a source of revenue for their masters, depending on the agreement between the master and the serf, most of these musicians would be sent on toor under the provisions of an *obrok.*[202] It is important to note that the key point of Kozlov's contract was the fact that the orchestra had to perform outside of Russia. As Russian horn orchestras were not profitable in Russian anymore, taking into account the success of traveling foreign musicians in early 19th-century Russia, they were, most likely, banking on the same success of Russian musicians in foreign countries. This meant that a great deal of documentation must have necessarily been prepared for the trip, but evidence indicates it was done within a very short period of time. No tour could have lasted for more than 5 years, all musicians had to be older than 25 years, travel passports were only given for a short period and, in most cases, only with the direct and express permission of the Emperor himself.[203]

Already in the fall of 1830 the musicians with Kozlov and Utermark had crossed the Russian border. The problems trying to define the exact route of the Russian horn orchestra lie in the fact that Kozlov did not fully abide by his contract in not sending any reports back to Gedeonov,[204] so the tour itinerary can only be traced circumstantially through certain assumptions and following foreign newspaper advertisements and articles.

Their path must have started, as Lashenko calls it, in a "traditional" way through Poland.[205] However, there is no trace of any concerts of theirs in Polish advertisements, and even if they did stop there it was, most likely, very brief: in November 1830, they already had concerts in Germany and the Polish revolution, driving all Russians away from the country would not have allowed them to perform

[202] Richard Stites defines *obrok* as "temporary labor, with part of the wages due to the master" (Stites, *Serfdom, society, and the arts in imperial Russia,* 29.).
[203] Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 39.
[204] Ibid., 64.
[205] Ibid., 40.

there, in any event. [206] In 1831, *Harmonicon* mentioned that, before arriving in London to perform, the Russian horn orchestra played in Hamburg and other German cities.[207] In November 1830, the musicians performed in Apollo-Zaal in Hamburg at least 4 times. It is, also possible that the orchestra performed other public concerts in the city that were not advertised.[208] It seems that their stay in Germany was not as welcoming as they expected because no reviews of their performances in 1830 are to be found in German newspapers, besides an advertisement in the *Hamburger Nachrichten* considering their future concerts at the time of publication.[209] Nevertheless, their stay in Germany was very brief and the next destination on the list was England, where the orchestra had already begun performing in early December of the same year.

It is, again, unknown how the orchestra managed to get into the country, as the sea travel from Germany to England required great financial investment and most of the money the orchestra earned in Germany must gone into this leg of the tour. Their English debut occurred in the New Argyll Rooms in London and it is believed to have had extraordinary success. The Russian horn orchestra were asked o give daily concerts in the halls of the Argyll Rooms. On top of performing an already prepared program the orchestra also played pieces by Thomas Welsh (1780-1848)[210] – composer and bass singer – who arranged Russian songs with English words specifically for the touring Russian horn orchestra and their concerts in the Argyll Rooms.[211] This fact alone tells a great deal about the success of Russian horn music in London. And it did not stop there.

Soon thereafter, on December 14th, the Russian horn orchestra performed at St. James Palace, "before the Majesties,"[212] likely King William IV (1865-1837) and his consort Queen Adelaide of Saxe-Meiningen (1792-1849). This was an extraordinary event: for an independent group of musicians

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206 Adam Lewak, "The Polish Rising of 1830," *The Slavonic and East European Review* 9, no. 26 (December 1930): 353.
207 "Russian Horn Music," 11.
208 Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 43.
209 "Russische horn: Music," *Hamburger Nachrichten* no. 262, November 4, 1830, accessed March 22, 2022, https://www.europeana.eu/en/item/9200338/BibliographicResource_3000117647425.
210 Lashenko has a mistake in his name calling the composer Thomas Walsh, not Welsh (Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 46.).
211 Ibid., 46.
212 "Russian Horn Music," 11.

(people from the lowest classes of Russian society) to perform in front of the whole English court was almost unheard of. Though the success of their performances had been resounding, it is doubtful that they were able to achieve such a feat on their own.

Lashenko believes that this performance was made possible by the numerous connections of Gedeonov. One of these, which Lashenko singles out, is Prince Pyotr Borisovich Kozlovsky (1783–1840) who was well acquainted with the Russian ambassador to London, Christoph Heinrich Fürst von Lieven (1774–1839) and his wife Katharina Alexandra Dorothea Fürstin von Lieven (1785–1857).[213] Gedeonov must have known Kozlovsky very well back in the early 1800s, when he[214] and Kozlovsky[215] were working at the Moscow Archive of the Collegium of Foreign Affairs. It is possible that Gedeonov contacted Kozlovsky while the Russian horn orchestra was in London, seeking additional performance opportunities and future recommendations which would lead to this significant event.

Another connection of Gedeonov was the already mentioned Ernest I, Duke of Saxe-Coburg and Gotha under whom Gedeonov served during the military campaigns against Napoleon's army. Though, Ernest I died in 1826 his son—Prince Albert of Saxe-Coburg and Gotha (1819–1861)—was married to the future Queen Victoria of England (1819–1901) who could, potentially, provided them with an opportunity to perform for the King.[216] Yet, I believe this to be a less favorable version as we do not know what relationship Gedeonov could have held with the very young Prince Albert and the future queen. Neither do we know how much Prince Albert cared for the Russian horn orchestra that his father

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213 Kozlovsky and the ambassador's wife, Dorothea von Lieven, were depicted dancing together in a famous caricature of George Cruikshank (1792–1878) called "Longitude & Latitude of St. Petersburgh" (1813). Besides that, Kozlovsky was quite a famous individual in the contemporary London world and, apparently, knew King George IV (1762–1830) and Lord Byron (1788–1824) personally, as well as entertaining friendly relationships with many important Russian figures such as Alexander Pushkin (1799–1837), Pyotr Andreyevich Vyazemsky (1792–1878), Prince Alexander Borisovich Kurakin (1752–1818), and many more. For more about the biography of Prince Pyotr Borisovich Kozlovsky, see Gleb Struve, *Russkij Evropeec: Materialy dlja biografii i kharakteristiki knjazja P. B. Kozlovskogo* (San Francisco: Delo, 1950), *passim*.

214 Svetlana Lashenko, "Direktor imperatorskikh teatrov A.M. Gedeonov: Moskovskiye istoki Sankt-Peterburgskoy Teatral'no-administrativnoy krieri," *Iskusstvo muziki: teoriya i istoriya* 5 (2012): 44, accessed March 22, 2022, http://imti.sias.ru/upload/iblock/86e/lashenko.pdf.

215 Struve, *Russkij Evropeec*, 3.

216 Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 51.

received as a gift, in the 1810s. Nonetheless, whatever connections led to this notable performance, we can be sure that they emanated from Gedeonov, who was to support the Russian horn orchestra tour with many more to come.

On December 23, 1830, the Russian horn orchestra performed, probably, their biggest public concert. The location was the London Opera Rooms.[217] *Harmonicon* once again provides us with the program that the Russian horn orchestra performed on that day:

PART I:

Overture (Horns), (*Calife de Bagdat*) – Boieldieu

Russian Melody, with Variations, (Horns)

Russian Song, (Vocal), with Accompaniments

PART II:

Overture (Horns), (*Die Entführung aus dem Serail*) – Mozart

Russian Melody, with Variations, (played on the Reeds)

Russian Song, (Vocal), with Accompaniments

Polonaise (Horns) – Julius Miller

PART III:

Russian Melody, with Variations (played on the Reeds)

Russian Song (Vocal), with Accompaniments

Andante and Rondo (Horns) – Muller[218]

This program resembles the usual repertoire of late Russian horn orchestras, but we also learn that the concert did not consist solely of a Russian horn orchestra, but also singers and reed instruments which could be clarinets, oboes, or, more likely, the zhalieka, a national instrument; this is inferred by the pieces marked "played on the Reeds" being all Russian melodies with variations, which would suit

[217] "Russian Horn Music," 12.
[218] Ibid., 12.

this instrument better. From this article we also learn of the general tone of a common London concertgoer towards the art of Russian horn music: it was based on ethical reasons, and was negative.[219] The above-mentioned article published in the same music journal back in 1824 is cited in the 1831 article.[220] This means that the former article already left an impression on the public which must have attended the December 23, 1830 concert with a preconceived view of the Russian horn concept. The indecision of the London public[221] to renounce its generalizing social views, no longer made the orchestra's stay in London profitable and they moved on north to Scotland.[222] It is hard to say when the Russian horn orchestra left England, but the earliest of the few mentions of Russian horn orchestra concerts in Scotland appears in November of 1831.[223] The Scottish public seemed to be more welcoming of their Russian guests, something that is well portrayed in John Graham Dalyell's (1775–1851) "Musical Memoirs of Scotland" (1849), in which he leaves a very positive note about the Russian horn performance he heard in 1833:

> It appears that this notable device, one indicating a very low and obtuse sense of the musical art, emanated from Russia, where the medium of performance was nevertheless described as "a superb instrument, on the principle of Pan's pipe, invented some years ago by M. Narischkin, and called the Hunting Horn. It consists of many copper tubes of unequal length and diameter, lying horizontally at a convenient height, so as to resemble a battery of cannon. A musician executes only a single note on each pipe of this immense Syrinx, so that there are as many musicians as tubes, amounting usually to thirty or forty. Field Marshall Rasoumousky kept an excellent corps of these musicians, all his vassals, with as many tubes, sold by him to Prince Potemkin, for 4000 roubles;" that is, the performers were sold along with their instruments!
> Others have undervalued a band of this kind, comparing its effect to that of a bad organ.
> Prejudice has swayed both sides.
> The instrument committed to the performer is strictly a horn. A full band is said to comprise sixty performers; but towards forty years since, so many of the musicians familiar with this very particular mode had been drafted into the army on the French invasion of Russia, that a sufficient number could not be easily collected afterwards.

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219 A brief remark about the *Harmoncon* article of 1831. There is an almost identical article printed in *The Tatler* on January 5th of the same year , under the same name — "Russian Horn Music." The only difference between these articles is that in *The Tatler* there is an additional paragraph at the very end of the article that, again, decries the ethical issues inherent in the Russian horn orchestra concept ("Russian Horn Music," *The Tatler: A Daily Paper of Literature, Fine Arts, Music and Stage*, January 5, 1831): 422.

220 "Russian Horn Music," 11.

221 Apparently, the public was not very numerous, 150 people at most (on their London premiere), because of the high ticket prices (Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 56.)

222 Ibid., 56.

223 Lillian Nayder, *The Other Dickens: A Life of Catherine Hogarth* (Ithaca: Cornell University Press, 2012), 41, https://doi.org/10.7591/9780801465147.

> When I heard the Russian horn band in this country, in the year 1833, it consisted of twenty-two performers, each producing but a single note from his instrument—a conical brazen tube: the whole led by a clarionet. The larger horns extended eight feet; they were nine inches in diameter at the extremity, diminishing slightly backwards to the mouthpiece, which terminates a prolongation at right angles to the axis of the tube. This prolongation extends several inches from the larger horns, but there is no dilated cavity resembling the ordinary separate mouthpiece of the French horn or trumpet. The shortest horns extend only two inches by one in diameter. The larger rest on trestles for convenience. Though the device in itself merits little commendation, some of the best works of the modern composers are executed admirably, which can be the result of nothing but inveterate practice. The first part of one concert heard by me was the hundredth psalm, of which the harmony was peculiarly adapted for the collective horns. A blind gentleman among the audience exclaimed, "What a fine organ!" plainly proving the incorrectness of that performance which had elicited an opposite opinion.[224]

Above is the extent of our knowledge about the Russian horn orchestra's stay in Scotland. We do not know where Dalyell heard the Russian horn orchestra play in 1833, maybe the date is a mistake, or, possibly, he was traveling through Paris which, judging by the press of that year, was the touring Russian horn orchestra's next stop. Their first performance in Paris happened in November of 1833,[225] most likely in the Salle Montesquieu, **as Zielinski reports.**[226] **Blaze confirms this information in his short article about the Russian horn orchestra's performance in November.**[227] **He adds another curious note about the orchestra: it seems that the number of musicians had decreased from 25 in London concerts to 22 in Scotland or Paris – Dalyell gives us the same number,** which makes things even more confusing.[228]

There are, apparently, assumptions that of other Russian horn orchestras touring around the same time, but this seems unlikely, simply because there were no more Russian horn orchestras in Russia anymore and, probably, no one would decide to copy such an extravagant business model as Gedeonov's tour. I would therefore maintain my assumptions based on Dalyell's entry on Russian horn music. Resuming the discussion of their Paris stay, through Blaze's article we deduce that the Paris

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224 Dalyell, *Musical Memoirs of Scotland*, 171–172.
225 Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 58.
226 Zielinski, "Russian Hunting Music," 59.
227 Castil-Blaze, *"L*es cors Russes," *Musée des familles: Lectures du soir* 1, (November 1833): 65.
228 Dalyell, *Musical Memoirs of Scotland*, 172.

audience was quite appreciative of Russian horn music.[229] Yet, Lashenko thinks that the orchestra was living through its hardest times in Paris, barely making both ends meet, and it was around this time that Utermark decided to "run away" to New York, USA, abandoning the orchestra and leaving the direction of all the musicians to Kozlov. The Russian horn orchestra, in the meantime, continued to give concerts in Europe until the they finally returned to Russia in 1835.[230] From Vertkov we learn that Utermark's departure must have actually happened back in London, in late 1830 or early 1831.[231] Vertkov provides us with a petition of the Russian horn orchestra musicians to Gedeonov that explains most of what happened with the orchestra during the years 1831 to 1835, which is now useful to present in its integrity:

> Released from the service to the Guards headquarters of rittmeister V. F. Saltykova, Mihail Kolpetsky, Ivan Pazukhin, Ivan Zamychkin, Yakov Pyshkov, Fedot Khokhlovsky, Zakhar Sokolov, Ilya Zavernyaev, Pavel Smirnov, Alexander Novikov, Pyotr Pyshkov, Prokofiy Slesarev, Ignat Dolinin, Sergey Barkov, Ivan Klokov, Efim Pleshkovsky, Danila Kudryavtsev, Petr Dyatlov.
>
> **Most Humble Petition**
>
> With the permission of the government in 1830, in accordance with the contract signed with the provincial secretary Ivan Nikolayevich Utermark, we went abroad with him on the [terms of] instrumental art of the [Russian] horn music choir, giving concerts in Germany and England, from which we collected five thousand pounds sterling, in Russian coin [that is] one hundred twenty-five thousand rubles. Since this money and our passports were kept by the [aforementioned] director, Mr. Utermark, he, wanting to take advantage of such a significant amount, fled to America with all our money and passports, which was published about by us in the newspaper in the Irish capital city.
>
> Having been brought, by the laid out above act, into squalor and dire need [of help] we were forced, due to lack of money to rent concert halls, for the reasons of sustaining ourselves, to give public concerts for an insignificant price; wishing to improve our plight, we asked in London from the Russian vice-consul for a passport on a common name, [with which we] went to France; but poverty followed us everywhere; finally, it brought us to such a point that, having no means of traveling further, we found ourselves in Belgium forced to pawn our last wardrobe in a hotel and set off for Russia on foot; upon arrival at the Prussian border, we were returned, according to the passport written in a foreign dialect, to France. With the last insignificant amount [of money we were left with], we, again, came to Belgium, where the director of the concert halls in the city of Gebu hired us for a month for 13,000 francs[232] and, having redeemed the wardrobe for the agreed amount, sent us to Paris; after the expiration of the term, instead of that

[229] Castil-Blaze, *"*Les cors Russes," 65.
[230] Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 61.
[231] Vertkov, *Russkaya Rogovaya Muzika*, 53.

amount, he gave us 5,000 francs for food at different times, and declared himself insolvent in paying the rest.

Having no means, without special patronage, to return to the fatherland, in Paris we decided to appear before the Russian envoy, who, out of condolences to our position, rewarded us, without [expecting anything in] return, with a gratuity of 2,000 rubles, giving them to the stagecoach superintendent with [the condition] that he will take us to Frankfurt Main on his responsibility for all travel expenses; and on top of that, out of his unlimited generosity, he gave us another 100 francs, so that with them, in Frankfurt, we could correct our unfavorable circumstances; yet, due to the large number of the group, the small fees [of our] concerts, and the high cost [of living] abroad, we, soon again, underwent our former disastrous fate.

According to the described extreme, in Frankfurt we appeared to the Russian Consul General and borrowed 500 guilders from him, with which we had set off for Saxony, from Saxony to Austria, and from the latter to Prussia; upon arrival in Berlin in 1834, in the month of August, where the Russian envoy announced to us a decree on a new national census of the 8th revision, which had taken place throughout our empire, according to which we are obliged by subscription to choose a type of life within the legal deadline; but as we could not go to our homeland directly, [finding ourselves] in the same poverty, and our vacation pay, it seems, was at the Moscow civil society; then, without doing anything until our personal return and for not finding a lawyer who was knowledgeable in Russian civil order, we have set off for a cheap price on a merchant ship, with the Prussian captain Yugan Hartwig through Denmark to Russia; on the condition that he will take us to Kronstadt when he sells his goods in Denmark.

Arriving in St. Petersburg this May, all the above-mentioned 17 people [express] a unanimous desire, without disbandment, to enter the imperial St. Petersburg theater directorate, orchestra, choirs, or anywhere; from the above, eight people can play well in an orchestra of musicians; after them are three [who are good] for [score-writing], and the last 6 people wherever it will be prudent to [find] use [of them].

For this, we turn to Your Excellency and [others],
petition [has been signed by] (signatures follow).[233]

It is interesting that Kozlov and the other 7–8 musicians[234] are absent from this letter. We find nothing about the fate of the missing musicians. Possibly, 3 musicians fled with Utermark to the United States, which the London reviews published in early 1831 possibly instigated, as only 22 musicians continued the European tour. The decrease of musicians must have entailed the rearrangement of the to adapt to the smaller ranks. Blaze does mention that there was a gap of two octaves between the very low horns and the middle parts which could, possibly, point to missing musicians. As the result of this arrangement music performed by the orchestra sounded disagreeable to Blaze.[235] It also seems that their repertoire did not remain the same from one performance to another and was limited to arrangements of contemporary opera excerpts in the later years of the tour.[236]

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232 I was not able to find a city under the name of Gebu anywhere in the Europe. Judging by the currency (franc) it could have been France or Belgium. The franc was reinstated as the main currency in France in 1795 and in Belgium in 1832.

233 Vertkov, *Russkaya Rogovaya Muzika*, 51-52. My translation.

234 Seven or eight missing musicians depends on if Kozlov—the orchestra's director—was included in the number of musicians that the author of the 1831 "Harmonicon" article gives us.

235 Castil-Blaze, *"*Les cors Russes," 65.

236 Vertkov, *Russkaya Rogovaya Muzika*, 53.

What we do know is that the remaining 17 musicians, having extended musical abilities beyond simply playing Russian horns, had been accepted into a 10-year Imperial Theater service: eight as string players, six as singers, and three to work with props and decorations. Vertkov presumes that four musicians (besides the three runaways) preferred to stay abroad and never returned to Russia.[237] Lashenko does not provide us with any information about Kozlov's return to Russia, but she does give an interesting account of his attempts to sue Gedeonov over the money he owed him for this trip. However, Kozlov lost the case because, as was mentioned earlier, he did not follow the guidelines of his contract and failed to send any news or money to Gedeonov from the very beginning,[238] which led to the contract's termination.[239]We see how eventful the project been but at the same time it was expected to be so. The West had been familiar with the art of Russian horn music for a long time before the tour was even conceived. The views that the West had of the Russian Empire were well known and were a frequent topic of discussion between the educated Russian population. Both the West and Russia mocked each other through various media and, as Lashenko mentioned, the western public expected a spectacle of the Russian horn orchestra rather than a true display of art. Gedeonov and the rest must have foreseen and expected that, but the lack of experience in organizing tours of this kind probably left the entrepreneurs unprepared for what was about to come. Such a sudden act of betrayal from Utermark worsened the tour's already unsteady state.

We cannot say how much these issues impacted western views of Russia, especially during the last three years of the tour as the Russian horn orchestra must have presented a rather bedraggled and worn-out appearance from such long-held struggles, but the press of the time shows that it generally aroused feelings of pity and sympathy towards the traveling orchestra. Nevertheless, we can be sure that it had not impacted the Russian views, neither towards the West nor itself, as the Empire was already on the route to a reformation and abolition of serfdom. The touring Russian horn orchestra's adventures did not make news on its native soil, for only a few individuals directly related to this

[237] Ibid., 54.
[238] Lashenko, "Neizvestniy 'rogovoy proekt' I ego sud'ba," 56.
[239] Ibid., 64.

venture, knew about it at all. In fact it would seem that no one cared about the fact that Russian horn orchestras were already considered a remnant of the past and by no means portrayed the country's advancements in art and technology contrary to Russia's early adoption of valved brass instruments. By the time the touring Russian horn orchestra regained Russia, all traces of the concept's art had been completely erased.

Chapter Two

Transmission and Transplantation of the Russian Horn Orchestras in Saxony

History fails to provide us with precise facts on how and why Russian horns came to be transmitted and transplanted in the Saxon region. Nevertheless, all German sources agree that the instruments did indeed come from Russia and I would certainly agree that the chances of a similar concept appearing in a different country without transmission are very slim, as certain conditions for it to appear in Russia were certainly not replicated in a region possessing its own rich traditions and music. Also, the name *Rusische Hörner* (Russian horns) was given to these instruments from the very inception of Russian horn orchestras in the mining region of Saxony, making it clear to us that this concept was transplanted into a foreign culture. We can safely assume that the concept was known to the German people since the late 1810s, be it through the orchestra gifted to Ernest I or the independent attempts of Dickhut, discussed in the previous chapter.

In this chapter, I explore numerous possible reasons for recreating Russian horn orchestras in Saxony. I provide several possibilities, but a single and straightforward answer remains elusive and would require extensive research beyond the scope of this study. There is, simply, too much that we do not know about the initial introduction of Russian horn orchestras to this region. I present multiple hints, providing detailed information of the structure of the concept and how it evolved in comparison to its Russian counterpart, but to fully grasp the concept's introduction and development in Saxony must remain somewhat obscured.

Beyond that, I attempt to analyze the demise of the Russian horn orchestra in the Saxon region for the purpose of comparing it with the demise of the concept on Russian soil. This analysis is beneficial for understanding the causes of its revivals in the subsequent century and, most importantly

for comprehending how deeply ingrained this concept became within Saxon mining traditions. This analysis has, I believe, the potential to bring us closer to learning the actual reason for Russian horn orchestra transmission, when it actually happened, and how widespread the concept was throughout the Saxony.

The Setting for Transplantation in Erzgebirge (Saxon Ore Mountains)

Unanimously, all modern German researchers agree that the initiator for importing the Russian horn concept was Sigismund August Wolfgang von Herder (1776–1838)—the son of the famous philosopher, poet, and theologian Johann Gottfried Herder (1744–1803)—who was appointed Deputy to the government Mines Director in 1819,[240] and in 1826 promoted to Mines Director.[241] From 1802, after graduating from the Freiberg Mining Academy, von Herder became a very prominent figure in the mining industry, constantly developing new strategic plans for improving it. In 1813, following the defeat of the remaining forces of Napoleon (who had control over the Erzgebirge—Saxon mining region—for about 7 years until this point) by the Prussian and Russian armies, von Herder was able to return to Freiberg where he actively began to implement his new plans that he had developed during the preceding years of traveling and observing numerous mines around Europe. His renovation programs came into full effect in 1817, revitalizing the region's economy by improving the efficiency of its inner workings with modern science and proper management.[242]Besides von Herder's inspired enthusiasm towards his profession, he was also known for his active love of the fine arts. He demanded the reinstatement of miners' festivals for the heightening of pride and class awareness of the workers.[243] Because salt, mineral, coal, precious, and semi-precious metal mines were, and still are, one of the biggest economic pillars of the Saxon region, the people living and working there developed their own

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240 August Friedrich Wappler, "Oberberghauptmann Siegmund August Wolfgang Freiherr Von Herder: Eine Gabe Zum 100jähr," *Freiberger Altertumsverein* 39, (1903): 98, accessed March 21, 2022, https://web.archive.org/web/20110719051706/http://www.johann-gottfried-herder.de/biografie/A_Herder.pdf.

241 Walter Schellhas, "Herder, August Freiherr von," Neue Deutsche Biographie, accessed March 21, 2022, https://www.deutsche-biographie.de/pnd116732288.html#ndbcontent.

242 Ibid.

243 Ibid.

culture and traditions, which flowed from mining folklore, religion, and government laws, as early as the 12th century.[244]

Celebrations occurred on religious holidays, Shrovetide being one example, or any notable occasion such as discoveries of new seams or successful shaft sinkages, or also religiously inspired customs proper to the numerous mining fraternities (the *Knappschaften*) and associations (both very influential during the mining industry's evolution). The latter could be, for example, the *Streittag* (Day of Dissent) festival celebrated on July 22 during the feast of Mary Magdalene.[245] More festivals were organized for the acknowledgment of the ruler's authority, guided by the current tastes and usually comprised of popular entertainments of the day: dancing, music, hunting, theater, fireworks, and so on.

At first sight, it seems that the description of the occasions do not take root in mining exclusively and follow similar customs in other regions around Europe specialized in a certain industry. But centuries of pride associated with the unique mining status (as an occupation) gave Saxons a different approach to developing their own customs and, in Klaus Terfelde's words, "engendering [their] festivals," infusing them with an "aura" specific to their unique trade.[246] It is clear that August von Herder was not the first to instill the importance of such festivals in the lives of mine workers, but, similarly to what Klaus Telfelde observes about the festivals organized following the Franco-Prussian war of 1870, after the expulsion of the Napoleonic forces from Erzgebirge in 1813: the majority of the festivals served as a means to uplift the spirit and crystallize the sensation of unification among Saxon miners, elevating their "national consciousness."[247]

It makes sense that music would have played a prominent role in these festivities, something that was true for all mining festivals from the very beginning in-12th century Freiberg, where miners would go in a procession accompanied by a band of musicians.[248] This tradition continued into the

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244 Klaus Tenfelde, "Mining Festivals in the Nineteenth Century," *Journal of Contemporary History* 13, no. 2 (April 1978): 379, accessed March 21, 2022, http://www.jstor.org/stable/260122.
245 Ibid., 379–381.
246 Ibid., 382.
247 Ibid., 393.
248 Ibid., 379.

following centuries, not being limited to specific holidays, and quickly spread to all towns of the Erzgebirge.[249] The specific instrumentation of the miner bands is unknown, but music was accompanied by "the thundering of small cannons" and singing,[250] the latter implying that the repertoire consisted mostly of folk songs and the former, of militant elements associated with the nature of these processions. Funerals were also an important occasion for music-making. As a result of the mining population's spiritual solidarity, the sorrow for the death of comrades was collective and a music band would always attend the ceremony.[251] It seems that von Herder had big plans for improving the miner music bands, putting a lot of effort into reorganizing the *Freiberger Berghautboistenchor* in his attempt to raise their capabilities to a true artistic level.[252] This reorganization of the *Berghautboistenchor* is dated to 1825, when von Herder ordered new instruments to be added to the band of 16 musicians consisting of 2 post-horns, 2 trumpets, and, interestingly, a set of Russian horns.[253] In 1829, miners' music was further improved by the installment of the *Bergmusikverein* (Mountain Music Association), following Herder's suggestion. This organization used all finances of its members to support talented musicians, releasing them from working in the mines to teach them instrumental music.[254]

In 1826, the official Freiberg city music band came under the direction of August Ferdinand Anacker (1790–1854)—a German composer born and raised in Freiberg—who brought the musicianship of the band to a zenith and made it possible to implement Russian horns into processions and parades, the first of which happened in as early as 1827, by composing original 18 part marches for the Russian horns.[255] In the 1903 article of August Friedrich Wappler about the Mines Director August von Herder, first, we find that in 1825 Ernst Adolf Becker was appointed director of "Berghautboisten-

[249] Ibid., 380.
[250] Ibid., 386.
[251] Ibid., 386.
[252] Schellhas, "Herder, August Freiherr von."
[253] Gerhardt, *Die sogenannten russischen Hörner*, 26. It seems that the set of instruments was, more likely, ordered in 1825 rather than in 1824, as Gerhardt says it in his book. Also, it remains unclear how many horns were ordered at first. The original number is 12, just like Gerhardt says, but there is no confirmation of that. The letter presented in the article by A. F. Wappler provides a bit more detail on both of these questions (Wappler, "Oberberghauptmann Siegmund August Wolfgang Freiherr Von Herder."). This will be discussed later in the study.
[254] "Geschichte des Bergmusikkorps Saxonia Freiberg," Bergmusikkorps Saxonia Freiberg, accessed February 11, 2022, https://www.bergmusikkorps-freiberg.de/geschichte.htm.
[255] Gerhardt, *Die sogenannten russischen Hörner*, 27.

Korps," we also find a letter, dated April 14, 1825, addressed, most likely, to von Herder himself, and written by one of his subordinates (with the last name of Zeller), which describes the attempts of ordering a set of Russian horns through a "well-known" musician, Mr. Thierfelder (most likely Carl Gotthardt Friedrich Thierfelder 1781–1831).[256]

In this letter, Zeller informs the Mines Director that there already were 8 Russian horns in Annaberg-Buchholz that would cost 48 thalers, but it was also possible to order a full set of 12 Russian horns for 72 thalers. Thierfelder suggested to Zeller that 12 horns would be enough for the 16 musicians of the *Berghautboistenchor* where the 4 remaining musicians would be required to play the 2 post-horns and 2 trumpets, that were recently added to their inventory, only then the ensemble will be complete. However, in the letter Thierfelder also mentions that, ideally, they should assemble 30 to 40 miner musicians from different surrounding mining towns to achieve the most complete Russian horn orchestra with the most beautiful sound.[257] Yet, if a famous musician orders the horns, the set would cost them one-third cheaper and thus, Thierfelder offered them to be ordered in his name in Leipzig. Afterwards, they would be delivered to Annaberg-Buchholz where Thierfelder would validate their build and quality, and only then sent to Freiberg to their rightful musicians. Thierfelder was also ready to travel to Freiberg for a few days, teach the musicians how to play the instruments, and perform the music he would have arranged himself.[258] It is unclear, however, if all the elements of the process described above received the approval of von Herder. It is most likely that they did, but we don't know if any changes occurred or if Thierfelder actually came to Freiberg as a teacher and arranger of music for the new Freiberg Russian horns orchestra.

As it was already mentioned, the first performance occurred in 1827 during a parade organized in honor of King Anthony of Saxony (1755–1836). By this time, such an event would already have

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256 The letter does not give a precise name, but the way it is addressed — "Hoch- und Wohlgeborner Baron, Gnädiger Herr Geheime Finanz Rath und Berghauptmann! (High and Wellborn Baron, Your Graciousness Secret Financial Adviser and Mines Director!)—and the year by which this letter is dated means that it had to be August von Herder (Wappler, "Oberberghauptmann Siegmund August Wolfgang Freiherr Von Herder," 117.).

257 This remark hints that Thierfelder, at some point in his life, had a chance to hear a true complete Russian horn orchestra that arrived from Russia. This point will be discussed later in this study (Ibid, 117.).

258 Ibid., 117.

come under the direction of August Ferdinand Anacker. Nevertheless, we have the names of the musicians enlisted in the Freiberg *Berghautboistenchor*, the first of whom was hired at Anacker's request: Karl Benjamin Kästner, who was officially employed, somewhere between 1826 and 1828, as the lead *Berghautboist* (miner musician) or *Musikmeister*. All of the 16 musicians hired in 1828 are also listed in the *Oberbergamtsakten* (Files of the High Mining Office): Valentin Schröter (virtuoso on the horn), Karl Christian Lohse (a good horn player, but of old age), Karl Friedrich Schneider (plays several instruments), Karl Gottfried Bckert (horn player), Georg Gottfried Gelfert, Johann Gotthelf Schmieder (the best oboist), Johann Gotthelf Büttner (violin, very young), Karl Gotthelf Kolditz (violinist and clarinist), Johann Gottlieb Walther (viola and flute), Karl Gottlieb Kreyßler (violin), Johann Gottlieb Horn (violin), Johann Benjamin Kreyßler (the best bassoonist), Karl Gottlob Šchneider (oboe), Johann Samuel Leberecht Kirchner (clarinet), Karl Gottlieb Biner (trumpet) and Johann Traugott Helbig (clarinet). Before they could be admitted, they had to go through an examination adjudicated by the members of the High Mining Office, mining academy teachers, Anacker, and, of course, von Herder.[259] As can easily be presumed, they all were hired not only to play Russian horns, but to make up a regular orchestra as well. In 1829, as mentioned earlier, this orchestra would become the official orchestra of the city attached to the newly created *Bergmusikverein.*

Reasons Behind Importing Russian Horns

We cannot say for certain if any of the two earlier events—the acquisition of a large Russian horn orchestra by Ernest I from Duke Konstantin Pavlovich and a grand performance of a complete Russian horn orchestra and 16 trombones directed by Dickhut—had any influence on Herder's idea of importing this unusual concept. What, then, would have prompted him to think it necessary to add a Russian horn orchestra to the complement of instruments to be played by Saxon miner musicians? Manfred Blechschmidt hypothesized that it must have been for von Herder's "love of Slavic people."[260]

[259] Ibid., 118.
[260] Blechschmidt, *Russische Hörner Im Bergbau*, 10.

His father—Johann Gottfried—had written several works on the Enlightenment in Russia and seemed to have a deep interest in the ways of Russian rulers and the influence that French philosophers exercised on the politics of the Russian Empire. Also, apparently, a Russian surgeon in his hometown was one of the main inspirations for Johann Gottfried to move to Königsberg and study surgery, an idea he abandoned soon thereafter. Blechshmidt concludes, therefore, that the father's interest in things Russian may have been transferred to the son.[261]

Another link is made with the Russo-Saxon mining connections that began to flourish back in 1711, after the visit of Peter the Great to Freiberg. After that event, many talented people from Russia were sent to the region to study mineralogy, metallurgy, and chemistry.[262] One of them was Mikhail Lomonosov, a man of many professions, who was mentioned at the very beginning of this research report as an author of a poem about Russian horn orchestras. Unfortunately, the timeframe of Lomonosov's trip to Saxony (1736–1739) does not line up with the year of Russian horn orchestras' creation, which makes it clear that he could not have been the person to bring knowledge of such a concept to Germany.

Vladimir Afanas'ev claims that the research exchange connections grew only stronger after 1765, the year when the first Mining Academy in the world was built in Freiberg.[263] It became even stronger after Catherine II inaugurated a Mountain College in St. Petersburg in 1773.[264] This fertile exchange was maintained up until the revolution in 1917 and then reinstigated in the 1960s. It might have been possible that Russian students of the late 18th and early 19th centuries transmitted information abot Russian horn orchestras with them to Freiberg, in turn arousing the curiosity of the Saxon mining officers towards this art. It should be mentioned, however, that there was another break in the economic

[261] Personally, I consider this theory to be largely unfounded and unverifiable, though it has some value as a reasonable conjecture.

[262] Vladimir G. Afanas'ev, "Freiberg mining academy and Russia: 250 years of business cooperation," *Journal of Mining Institute* 216, (July 2015): 132–133, accessed March 21, 2022, https://pmi.spmi.ru/index.php/pmi/article/view/5175.

[263] Ibid., 133.

[264] Ibid., 134.

and scientific relationship between the two countries from 1805 until 1826,[265] presumably as a result of the Napoleonic Wars (1803–1815).

It seems obvious to me that, precisely during this period, several Russian regiments could have brought Russian horns with them during their military campaigns. All of the previously mentioned regiments that had a Russian horn orchestra in their midst—the Jager, Horse, Izmaylovsky, and Preobrazhensky regiments—participated in the War of the Sixth Coalition (1813–1814), freeing Saxony, in alliance with the Prussian army, from the French invasion. Again, there is no concrete evidence, but it is likely that the participating Russian regiments left traces of Russian horn music, and most obviously in the wad of numerous battles around Leipzig and Dresden.

The Dresden music newspaper *Abend-Zeitung* of 1824 relays information about a music festival held in Luckau, Lower Lusatia, where a Russian horn orchestra of 14 musicians/instruments performed. The Dresden bassoonist Kummer (presumably Johann Heinrich [1777–1860], son of Johann Gottfried Kummer [1730–1812]) directed a Russian horn orchestra of 14 instruments/musicians around that time as well.[266] The instruments were acquired by Kummer "by accident" from a "Russian governor," and assembling the musicians for this endeavor, they were able to quickly familiarize themselves with the instruments' peculiarities and were ready to perform concerts in September of the same year. Gerhardt assumes that the two events are related and as such, stand as the first encounters of the Saxon people with these instruments.[267] Nevertheless, I believe there were earlier instances in Saxony.

Russian horn orchestras must have occupied a much wider public space and made an earlier first appearance than modern research has initially shown. Throughout the liberation wars on German territory, between 1813 and 1815, the Russian army played a crucial role on the battlefields, as

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265 Ibid., 135.

266 Gerhardt, *Die sogenannten russischen Hörner*, 27. There is an interesting fact about the Kummer family. The third son of Johann Gottfried Kummer Gotthelf—Gotthelf Heinrich August Kummer (1774–1857)—was a virtuoso bassoonist who traveled around Europe with his son Heinrich Gotthelf Kummer (1809–1880). The son Heinrich Gotthelf, not being able to find a permanent job in Germany, joined the Imperial Russian theater and opera orchestra as first bassoonist in 1837 until 1847 when he left for Switzerland ("Heinrich Kummer—Biography, History and Inventions," History computer, accessed March 21, 2022, https://history-computer.com/heinrich-kummer-biography-history-and-inventions/.).

267 Gerhardt, *Die sogenannten russischen Hörner*, 27.

demonstrated in an article in the *Allgemeine Musikalische Zeitung* of September 1817, describing the concert organized by Dickhut. The article contains a remark, in parentheses, to the effect that the "opportunity [to hear Russian horn music] was not exactly rare in Germany during the last French wars."[268]

Mikhail Chertok writes that Russian military music was highly regarded in the world and especially distinguished itself from other such music during camthe paigns against Napoleon in the Sixth Coalition.[269] Georges Kastner also adds that the Russian Guards regiments had all possible instruments in use around the world during this time and this, apparently, elicited great interest and praise from German musicians.[270] This curiosity and enthusiasm could, in turn, have led to musicians with a special entrepreneurial mindset, like Dickhut, Kummer, and Thierfelder, to mimic Russian horn orchestras on German soil as early as the late 1810s. As a result of this first-hand experience, copying the instruments and the orchestra's concept in Germany would have been relatively easy.[271]

All the above theories form a legitimate part of Russian horn music's success story in Saxony. Although this topic requires a much deeper analysis than the present study can provide, namely pinpointing what exactly influenced von Herder to implement Russian horns in miner traditions, we were able to question the decade-old assumption on the part of Soviet and modern scholars that Russian horn orchestras could only have existed and been maintained in Imperial Russia. The author of the 1817 German article opens with a statement that tells us of an innate tendency of German people to appropriate what they find interesting and useful. This is a very broad statement, in the same

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268 Gottfried Weber, "Russische Hornermusik in Deutschland," *Allgemeine Musikalische Zeitung* (September 1817): 309–310, accessed March 21, 2022, https://archive.org/details/wienerAllgemeineMusikalischeZeitung1817/page/n183/mode/2up.

269 Mikhail Chertok, "Russkaya voennaya muzika pervoy polovini XIX veka" (PhD diss., Russian Institute of Art History, 2017), 163.

270 Georges Kastner, *Manuel Général De Musique Militaire À L'usage Des Armées Françaises* (Paris: F. Didot frères, 1848), 174.

271 A curious fragment from Carl Maria von Weber's (1786–1826) unfinished novel *Tonkünstlers Leben* talks about a Russian horn orchestra rehearsal in the second chapter (Max Maria von Weber, *Carl Maria Von Weber: Ein Lebensbild, Volume 3* (Leipzig: E. Keil, 1864), 249–250.), but it is believed that the composer worked on his novel between 1809 and 1820 (Steven Paul Scher, "Carl Maria von Weber's 'Tonkünstlers Leben': The Composer as Novelist?" *Comparative Literature Studies* 15, no. 1 (March 1978): 31.). He either, simply, knew of their existence, or he witnessed a Russian horn orchestra perform during his travels.

intellectual vein that incited 19th and 20th-century scholars to claim that Bach, for example, had a unique and characteristically German gift for synthesis. Though there is something to be said for this, in the end synthesis can be attributed to many nations, and especially to Imperial Russia with its heavy westernization policies, but here it comes from a very unusual angle.

As mentioned earlier, the Russian horn orchestras seem hardly a useful addition to the well-developed German musical world, tantamount as it would have been to appropriate a tool created for the musically uneducated. Yet, even Hinrichs, back in 1796, showed interest towards transplanting this art into the musical world of his fatherland, even if what he dreamed of was to be able to hear a doubled choir, with a Russian horn orchestra in the bass, perform Johann Sebastian Bach's *Heilig* in a big cathedral.[272] In a similar manner, Gottfried Weber, also, expressed his wish for the Mannheim *Erntedankfest* (harvest festival) Russian horn orchestra concert directed by Dickhut not to be the last.[273]

That concert, as we already know, indeed was not the last. Nonetheless, for reasons that remain unclear, almost no performances have been documented, even though celebrations and festivals were always numerous. It is believed that the miners played Russian horns regularly, and the most mentioned occasion is the premiere of Anacker's cantata *Der Bergmannsgruß* (1831), setting the words of a German writer and Anacker's friend Moritz Wilhelm Döring (1798–1856).[274] Its score included 13 Russian horns, that as far as we know were of an identical construction to the ones used in Russia: "… [they were] not easy to blow … 30 centimeters to 2 meters long, conical horns, bent at the upper end, mostly made of brass…"[275] The cantata garnered triumphant success in Freiberg, being performed there several times. Intrigued by this sensation, von Herder took upon himself to organize a tour for the *Bergmusikverein* through all the towns of the Erzgebirge. The cantata, apparently, was not the sole

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272 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 5.

273 Weber, "Russische Hornermusik in Deutschland," 309-310.

274 Gerhardt, *Die sogenannten russischen Hörner*, 28. Sources do not agree on the exact date when Anacker's cantata *Der Bergmannsgruß* was actually premiered. Though, Gerhardt believes it was 1831 Blechschmidt, on the other hand, says it was 1832 (Blechschmidt, *Russische Hörner Im Bergbau,* 15.). There is an advertisement from the *Freiberger gemeinnützigen Nachrichten* No. 6 of 1832, February 9th, that promotes the performance of Anacker's cantata on February 25th, but says that it has been performed numerous times already which might indicate that the cantata's premiere happened during the late 1831 (Wappler, "Oberberghauptmann Siegmund August Wolfgang Freiherr Von Herder," 119.).

275 Blechschmidt, *Russische Hörner Im Bergbau,* 15.

piece on the program: modern researchers claim that some music of Ludwig van Beethoven (1770–1827) was performed by the music association as well,[276] but we don't know if Beethoven's pieces were arranged to be performed with Russian horns or, simply, played by the regular orchestra.

Some Saxon festival advertisements appeared in the following years, mentioning the use of Russian horns, but witnesses still remain scarce. It is hard to judge their popularity in the region, as no negative feedback is to be found anywhere and their repertoire,[277] preserved in different regional museums, shows great variety, similarly to their Russian counterparts. Nonetheless, it is widely believed, even after the great success of *Der Bergmannsgruß*, that the Saxon Russian horn orchestras were employed only for big and very important communal gatherings like mining parades, festivals, and national holidays as a distinct accompaniment for dancing.[278] This evokes a thought that the use of Russian horns carried on being associated with the heightening of moral and national spirit for Saxon people throughout all these years.

Russian horns continued to be mentioned, if only very scarcely throughout the century. There are a few unusual prints depicting Saxon musicians in mining attire marching with Russian horns in their hands that were, supposedly, printed around 1850 and thus coinciding with their possible use around that time. Paul de Wit, a Dutch publisher and a musical instrument collector, around 1890, acquired 12 Russian horns from a church in Weißenfels. Apparently, they were not in the best condition and in 1893 it was required of him to reproduce three horns whose originals were in bad shape. Between 1896 and 1902, another four Russian horns were built, which completes the collection of 16 Russian horns of Paul de Wit's collection, 9 of which can be seen today on display at the Museum of Musical Instruments at the University of Leipzig.[279] Interestingly enough, Gerhardt says that Paul de Wit's catalog from 1892 mentions that the 12 horns he purchased in Weißenfels were in use until very

[276] Ibid., 15. Anacker was, supposedly, a great admirer of Beethoven and strongly promoted his music around Saxony.
[277] See: Appendix A.
[278] Blechschmidt, *Russische Hörner Im Bergbau*, 16.
[279] "Russisches Horn," Musical Instrument Museums Online, accessed March 21, 2022, https://mimo-international.com/MIMO/doc/IFD/OAI_ULEI_M0001633.

recently.[280] The horns' condition makes that hard to believe, though not impossible, and, at the very least, it is telling of how widely spread Russian horn orchestras were throughout the Saxon region.

The Russian horn orchestra concept blended very well within the Saxon mining musical traditions, especially taking into consideration that Russian horn orchestras went completely extinct in Russia around the same time their popularity was only starting to grow in Saxony. However, it must of course be reminded that Russian horn orchestras did not reach the same grand size as those in Russia; ultimately, they played a very similar role: they performed original, folk, traditional songs, with arrangements of contemporary, music; the occasions for their performances were diverse as well; though, it remains unclear if overblowing was ever used with Russian horns in Germany, their performance technique on Russian horns was exactly the same. Even if the concept did not live a very long life in Russia or in Germany, the memory of, and curiosity for the concept were strong enough to generate several waves of revival in the ensuing decades, something that will be discussed in the next chapter.

[280] Gerhardt, *Die sogenannten russischen Hörner*, 26.

Chapter Three

Revival

We now come to an examination of the various waves of revival of Russian horn music. This revival seemed to have been brewing for some years before its first sudden appearance in a private concert organized for the "representatives of the St. Petersburg musical world" early in 1883.[281] It did not take long for the concept to be revived, after falling into oblivion some 50 years before this event. The knowledge of Russian horn orchestras was not completely lost, and it did not take more than a year, before this 1883 performance, to be fully realized all over again.

At first, the task seemed impossible, due to the fact that in these 50 years almost all that was material about the concept—scores, instruments, devices—has disappeared without a trace, in a most mysterious way. Nevertheless, a few examples remained, aiding in the reconstruction of a complete Russian horn orchestra. It was expected for a large project like that to tarry and develop, since, so may people were involved in its recreation and production, but that did not happen. It waned again, after the Russian horn orchestra sounded for the last time in Imperial Russia in 1915, even before the revolution of 1917. The revolution, for obvious reasons, made it almost impossible for this concept to be revived. However, subverting all expectations, nothing was able to stop other revival attempts from springing into life not only in Russia, but in Germany as well. This led to the creation of several Russian horn orchestras in the 20th and 21st centuries, operating and flourishing to this day.

This chapter's objective is to present existing information on Russian horn orchestra revivals in Russia and in Germany from the late 19th century up until today, supplementing this information with all that I was able to garner through interviewing directors of Russian horn orchestras active today. This

[281] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 61.

information, as well as everything discussed in previous chapters, is imperative to draw out conclusions for determining the motives behind the concept's revivals and what its potential future may be.

By presenting the ways Russian horn orchestras evolved and adapted to modern times as well as my experience in playing with one of the St. Petersburg Russian horn orchestras, I conclude that the concept is still in an early revival development stage. It has yet to break the veil of obscurity that has been covering its existence for centuries. Many factors have hampered the concept's progress, but today it has the greatest potential for success on the scene of alternative music performances. By fully explaining the history of the Russian horn orchestra development, I hope to have laid the groundwork for new iterations of the concept, and to possibly avoid the mistakes of the past. In the present chapter, I aim to offer gleanings from the experiences of modern revivals to foster this success.

First Revival in Russia (1882-1915)

The first impulse towards reviving a Russian horn orchestra in Russia has been made in the early 1880s. It was made possible with the establishment of the *Pridvorniy muzikantsky khor* (the Court band of musicians)[282] on 30 August 1882 by the Emperor Alexander III (1845–1894). Alexander was a great and passionate patron of the arts from the late 1860s, more than 15 years before he ascended the Russian throne. Most of all, he admired military genres in art;[283] in painting as well as in music. Because of this admiration he, similarly to his father Alexander II (1818–1881), developed a passion for brass instruments, resuming, in December 1881, the brass soirées initially established by Alexander II.

Alexander III especially loved the sounds of wide-bore instruments used in the Prussian military and promoted the composition of brass instrument music throughout his reign (1881–1894). Apparently, the instalment of the Court band of musicians was a result of Alexander III not being able

[282] The name *khor* (choir) was used interchangeably with "orchestra" and any other word that would define a large ensemble of musicians, not just singers.

[283] John O. Norman, "Alexander III as a Patron of Russian Art," in *New Perspectives on Russian and Soviet Artistic Culture*, ed. John O. Norman (London: Palgrave Macmillan, 1994), 25.

to perform with his amateur brass band anymore,[284] giving his last concert as part of this band on 16 January 1881.[285] The Court band of musicians' main task was to perform in the palaces strictly for the royal family. It consisted of 57 musicians with their students, who previously served in earlier but no longer active musical bands of the Cavalry Guards and the Life Guards Horse Regiments. It was completely independent from any other court orchestra and all musicians were considered military personnel.

Konstantin von Stackelberg (1848–1925)—the Colonel of the Life Guards Horse Regiment and a composer—was appointed as the director of the new Court band of musicians. Most musicians were required to double on other instruments because, technically, the same musicians had to play in two orchestras[286]—a wind band and a symphony orchestra.[287] The Court band of musicians' first kapellmeister was Martin Grigorievich Frank (1845–1889), an Austrian musician who, before 1882, served as kapellmeister in the Preobrazhensky regiment. The same year Hermann Fliege (1829–1907)—a German composer and conductor who gave concerts with his orchestra in St. Petersburg during summer seasons of 1870–1875 and 1878–1879—was accepted as second kapellmeister and in 1888 he replaced Frank, who left due to health reasons, as first kapellmeister. In 1888, Hugo Warlich became second kapellmeister(1856–1922)—a German conductor and viola player, who arranged massive amounts of music for the two orchestras of the court—and replacing Fliege, after the latter's death in 1907, as first kapellmeister of the Court band of musicians.[288]

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284 Alexander III organized (long before he became emperor) and directed a military brass band of amateur musicians, mostly from the Guards officers, where he played trumpet. (Kuchinova, A. R. "Istoriya doma No.9 po naberezhnoy kanala Griboedova" in *Desyatiye otkritiye slushaniya 'Instituta Peterburga'*, ed. Aksel'rod V.I. and Man'kova A.A. (St. Petersburg, 2003), 3, accessed March 21, 2022, https://institutspb.ru/pdf/hearings/10-06_Kuchinova.pdf.)

285 Tarr, *East meets West*, 97–100.

286 Only professional musicians of Russian nationality were allowed to audition. Serfdom was abolished back in 1861 and, technically, there was no more free labor to make up regular orchestras or Russian horn orchestras. So, some exceptions had to be made, inviting several foreign doubling musicians, but all of them have lived in Russia for, at least, 5 years.

287 Most sources say that the Court band of musicians consisted of only two orchestras, but in reality there were three, if we include the court Russian horn orchestra. In 1883 the number of musicians has reached 80, all of whom were splitting tasks between the tree orchestras (Yuri Kruzhnov, "Pridvorniy Orkestr," The D. D. Shostakovich St. Petersburg Philharmonia, accessed March 21, 2022, https://www.philharmonia.spb.ru/about/library/documents/1882-1897/.).

288 Kuchinova, "Istoriya doma No.9, 3.

Because the musicians' lives here resembled too closely life in the barracks, most of them did not feel comfortable to stay in this service for long, looking for opportunities to be transferred into the orchestras of the Imperial theaters where they were not obliged to play all year long under such severe conditions. Because of this growing tension, Stackelberg demanded that military discipline cease, the band moved from under the purview of the Military to Civil authority, and musicians of the orchestra received the title of artists, equalizing them (in rights) to the artists of the Imperial theaters. Stackelberg's demand was granted in April 1897 and the Court band of musicians was renamed into *Pridvorniy orkestr* (Court Orchestra). The Court Orchestra now played only on Sundays and musicians were allowed to participate in public concerts at leisure. Prior, except for the summer seasons in the Peterhof Lower Park, they were forbidden to perform publicly.[289] Around the same time, when the Court band of musicians was established (1882), Stackelberg began to collect music instruments and rare music scores. His collection grew rapidly and in 1900, when Stackelberg's "Music Museum in memory of Emperor Alexander III" opened its doors to the public, it already counted more than 300 music instruments. That same year, possibly before the opening of the museum, Nicholas II (1868–1918) bought back, for Stackelberg's collection, the same set of Russian horns that was once gifted to Ernest I by Konstantin Pavlovich back in the 1810s.[290]

Stackelberg recollects in his memoirs the way this set was discovered.[291] In brief, everyone, close to Stackelberg and the Tsar, knew that Court orchestra director was looking for the gifted set. Nicolai Feopemptovich Soloviev (1846–1916), a composer and professor of the St. Petersburg Conservatory, went to Coburg, around late 1870s, to receive the inheritance from his brother who recently passed away. His brother was a personal secretary to the Grand Duchess Maria Alexandrovna of Russia (1853–1920), later Duchess of Edinburgh and Duchess of Saxe-Coburg and Gotha who was

[289] Ibid., 4.
[290] Ibid., 4–5.
[291] The complete text on the account of retrieving the Coburg set of Russian horns from Stackelberg's memoir can be found in Yakovlev's book. See: Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 65–72.

married to the grandson of Ernest I—Prince Alfred Ernest Albert (1844–1900).[292] After several days of his stay in Coburg, Soloviev was presented to the Veste Coburg (Coburg Fortress) museum collection where he was shown to the set of 75 Russian horns with their accompanying scores.[293] The museum's keeper told Soloviev that the instruments are not needed in the museum and they were ready to sell or exchange them for something more useful to the museum. With this news Soloviev returned to St. Petersburg, explaining the situation to Stackelberg. In mid-January of next year (probably 1900), Prince Alfred came to St. Petersburg and settled the sale of the Russian horn set with Nicholas II for 30,000 rubles. Stackelberg personally organized the transfer of funds and all the documentation. In two weeks' time, the set was already delivered. This set today is partially presented at the St. Petersburg Museum of Musical Instruments.

At the very beginning of this chapter, I mentioned that the Court band of musicians' Russian horn orchestra was already performing in 1883. Due to Stackelberg's inability to find any original Russian horns or scores for them, besides the two small instruments he found in the museum of the Preobrazhensky regiment, he decided to order the Moscow brass instrument maker Fedorov to replicate a complete Russian horn orchestra. In September of 1882, Stackelberg received a set of 65 instruments, 11 of which were doubling Russian horns of the higher registers. Stackelberg immediately began the process of arranging music and the musicians started their rehearsals.[294] The Court band of musicians' repertoire was varied. It reflected popular trends and changed regularly, based on the current tastes of the royal family members and only two composers remained constant in their repertoire: Richard Wagner (1813–1883) and Pyotr Ilyich Tchaikovsky (1840–1893).

Because the majority of operas that were staged in imperial theaters were, still, by foreign authors and composers, the royal family preferred to hear the Court band play foreign music as well.

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[292] I was not able to determine which of Nicolai's brothers was the secretary to Maria Alexandrovna, but Nicolai was the youngest in the family and his brothers died over a decade before him: Vladimir (1839–1897), Alexander (1840–1897), and Pavel (1842–1898).

[293] I manually counted the horns from an 1890s picture of the Coburg Russian horn set, found in Yakovlev's book (Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 45.). As was mentioned earlier, the scores were lost to time.

[294] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 56.

Though, in the early 1910s Russian composers began to take over the stage. The Court band would often accompany famous soloists, invited into Tsarskoye Selo to perform concerts for the Emperor, his family, and confidants.[295] After receiving the newly made set, the court Russian horn orchestra had 8–9 months to prepare their performance for Alexander III's coronation (27 May 1883, following the Gregorian calendar). The Russian horn orchestra performed "God Save the Tsar!" by Alexei Lvov (1798–1870), the Empire's national anthem at the time. It sounded during the coronation itself as well as during the processions to and from the cathedral. At the galas in the Moscow Bolshoi Imperial Theater, for the last number of Mikhail Glinka's *A Life for the Tsar*, the fully attired Russian horn orchestra performed S*lavsya!* with the opera troupe and orchestra. The procedure for the coronation of Nicholas II (26 May 1896, following the Gregorian calendar) was exactly the same, but, apparently, 37 supplementary horns were ordered from Fedorov and, in addition to the anthem, the Russian horn orchestra performed fanfares from the overture to *Hamlet* by Tchaikovsky.[296]

The idea for reviving a Russian horn orchestra is, usually, attributed to Duke Alexander of Oldenburg (1844–1932) who was the first chairman of the committee responsible for the Court band of musicians.[297] Stackelberg says that the Duke possessed the rare, at the time, book on Russian horn orchestras by Hinrichs (the same one mentioned numerous times throughout this study) in his library, which allowed them to recreate what the Duke has been dreaming about for the longest time, though, there is a belief that Alexander III came up with that idea first, even before he assumed the throne.[298] We do not know the exact repertoire of the court Russian horn orchestra (besides the coronation pieces) or how regularly they performed for the emperors. It is easy to presume that they continued to perform celebratory music, different arrangements, and excerpts from contemporary operas and symphonies.[299] Yet, it seems that, even after receiving the Russian horn set from Coburg with its scores, they did not

[295] Angelina Shutilova, "Pridvorniy Muzikal'niy Orkestr," Gosudarstvenniy Muzey-Zapovednik "Tsarskoye Selo," accessed March 21, 2022, https://tzar.ru/science/curatorsarchive/orchestra.
[296] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 62.
[297] Shutilova, "Pridvorniy Muzikal'niy Orkestr."
[298] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 54.
[299] Yakovlev mentions that the Russian horn orchestra performed the music of Beethoven, Mendelssohn, and Tchaikovsky, among other composers which is quite vague, but confirms my theory that their repertoire consisted of arrangements, without any original music. (Ibid., 61.)

attempt to reconstruct pieces for Russian horn orchestras written before 1830. Only once is the court Russian horn orchestra mentioned as playing *Tebe, Boga, khvalim* (1789) by Giuseppe Sarti with a choir on a charity concert at the People's Houses in 1915, which was the last concert the orchestra ever gave, but even that must have been an arrangement. Another public concert was given in 1904, in the People's Houses again, where the court Russian horn orchestra performed *Slavsya!*, specifically arranged for them. Between 1897 and 1915 the court Russian horn orchestra, scarcely, performed public concerts in the parks of Peterhof and Oranienbaum, but, otherwise, they remained as personal entertainment for the emperors.[300] They played during the ensuing days after the coronation and followed Alexander III as well as Nicholas II on their trips to their numerous estates: Gatchina, Peterhof, Duderhof, Pavlovsk, and others.

The Russian horn set that arrived from Coburg is considered to have arrived in bad shape, as the set has not been used or taken care of for several decades, and there are no mentions of the Court orchestra musicians playing or experimenting with it after the set was received in 1900. It had the same old construction, with the tuning sleeves on the bell, as the one described in Hinrichs's book. Yet, surprisingly, the new Russian horn set by Fedorov had several, at first glance, "improvements" on the old design. The first noticeable one is the lack of a tuning sleeve. It has been replaced with a movable lead pipe at the bend of the horns which can be fastened at any position for easy and fast tuning.[301] The second one is not considered to be an improvement by modern researchers, but more of an adaptation to the modern brass-instrument making. The mouthpieces, that can be seen on Fedorov's horns, are made out of an animal's horn, have a rounded cup, and curved rims; they are identical to the mouthpieces of trumpets, cornets, and other lower-pitched brass instruments of the time. Vertkov and Paul Niemisto agree that these mouthpieces do not produce the same rich, soft sound of the older models that had wide flat rims and conical cups.[302] The reasoning is that modern mouthpieces give the player extra flexibility for playing all the partial tones that the Russian horn orchestra players did not

[300] Ibid., 62.
[301] Vertkov, *Russkaya Rogovaya Muzika*, 26.
[302] Vertkov, *Russkaya Rogovaya Muzika*, 26; Niemisto, "The recent rebirth of the Russian horn Capella," 294

require, since they were responsible for sounding only one note, and this improvement, possibly, could have contributed to lessened accuracy of the players.[303]

Judging by the photos taken of the court Russian horn orchestra performing during Nicholas II's coronation, we can, also, add that the court Russian orchestra has adopted the one-note-per-player performance technique where each musician has his own Russian horn, amounting to an incredible 102 players. It is impossible to say at this time, though, if any of the 37 additional Russian horns, ordered for Nicholas II's coronation, were made to double others. However, Vertkov mentions that the diapason of Fedorov's set is shifted an octave lower in comparison to the orchestras described in chapter III. The lowest horn produced a sub-contra octave A (A0) and the highest one a second octave E (E5).[304] The revival of the Russian horn orchestra, though enjoyed by many, did not become a sensation. It again became the privilege of the ruling class which did not allow the concept to flourish. It is probably the sole reason why it lost the public's interest so quickly and, of course, the revolution of the 1917 in Russia completely took preservation and the subsequent revivals of Russian horn orchestras out of the question, at least for the next 50 years. Though, the concept did not require forced labor anymore, as Stackelberg's reforms made sure it would not be repeated and, even before the initial disappearance, more and more Russian horn orchestras employed paid workers, its origins still epitomized the nature of serfdom for the assured communist mindset in Russia. Their existence was, once again, completely forgotten until 1948, when Konstantin Vertkov's book *Russkaya Rogovaya Muzika* (Russian Horn Music) was published which, unfortunately gave the same grave conclusion of the concept's inability to exist outside of serfdom with its knout regime.

Revival in Germany

The reason for the hiatus in playing Russian horns in Germany is not clear; there is a dirth of information on the Russian horn performances during the second half of the 19th century. An obvious

[303] Niemisto, "The recent rebirth of the Russian horn Capella," 294

[304] The lowest horn, says Vertkov, reached 5.76 meters long, while the highest was 24.5 centimeters long (Vertkov, *Russkaya Rogovaya Muzika*, 26.).

conjecture would be that modern wind and brass instruments slowly pushed Russian horns out of use, for similar reasons as in Russia. Saxony's own modern brass instrument manufacturing was developing in the 1830s,[305] and it seems that the Friedrich Blühmel (1777–1845) valve design was preferred for chromatic brass instruments.[306] Yet, Herder knowingly chose to implement Russian horns into the city's official *Berghautboistenchor* of Freiberg at the same time when even Russia itself had begun implementing newly developed brass instruments, displacing Russian horn orchestras from the military.

As discussed earlier, Russian horns seemed to have assimilated themselves into the Saxon mining traditions and had a strong presence and image on public events. Nonetheless, the possibilities are too high that in the light of numerous advantages of modern instruments against Russian horns, the latter gradually became more inconvenient for the mining musicians. Dietrich Gerhardt mentions that Russian horn orchestras, possibly, continued to perform in Weißenfels until the early 1900s, which, in his opinion, helped their speedy revival in 1938[307] for the 750-year anniversary of Freiberg.[308] There is an interesting photo of a parade organized by the mining authorities in 1905 in honor of King Frederick Augustus III (1865–1932) in the city of Freiberg that clearly showcases a Russia horn orchestra performing.[309] On one hand, we might think that this proves that Russian horns were still in use until the early 1900s, but on the other, it is possible that this was the first attempt at a Russia horn orchestra revival on Saxon soil. Judging by the concert brochure published that same year, there was a performance of Anacker's *Der Bergmannsgruß*[310] which, for some reason, employed 20 Russian horn players.[311]

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305 Joe R. Utley, and Sabine Katharina Klaus. "The 'Catholic' Fingering—first Valve Semitone: Reversed Valve Order in Brass Instruments and Related Valve Constructions," *Historic Brass Society Journal* 15, (2003): 103–104.

306 Ibid., 137.

307 Gerhardt, *Die sogenannten russischen Hörner*, 28.

308 Thum, *25 Jahre Bergmusikkorps Saxonia Freiberg*, 27.

309 "Heute: Die russischen Hörner," Stadt- und Bergbaumuseum Freiberg, accessed April 15, 2022 https://museum-freiberg.de/14-paedagogik/angebote/203-schl%C3%BCsselloch-4_russische-h%C3%B6rner.

310 Martin Sachsenweger, *750 Jahre Freiberg Der Bergmannsgruss. Dichtung von Moritz Wilhelm Döring, Musik von August Ferdinand Anacker* (Freiberg: Craz und Gerlach, 1938).

311 Gerhardt, *Die sogenannten russischen Hörner*, 28.

This, unfortunately, was the sole recreation of the cantata for many years to come. This performance, only, made use of Russian horns because of their "historical rarity" and for the next 27 years the instruments would, yet again, be silent, and were probably returned to the Freiberg City and Mining Museum. An "eager folklorist" Manfred Blechschmidt (1923–2015)[312] directed the *Erzgebirgsensemble Aue* from 1963 until his retirement in 1989. He and his colleague Hellmuth Merkel (1915–1982) were the main instigators of the actual Russian horn orchestra revival in the region and *Erzgebirgsensemble Aue* was the perfect ground for this endeavor. The ensemble, consisting of mostly amateurs, was created to "maintain and further develop the Erzgebirge customs in music, singing, native dialect, and folk dance" and does not limit itself to only performing on Russian horns. As a matter of fact, the addition of Russian horns to the ensemble happened only after 1965 when exact replicas,[313] copied from the instruments found in the Freiberg City and Mining Museum,[314] were received.

The museum collection appears to be consisting of 32 Russian horns, but there are no scores or any other accounts that can prove the simultaneous use of more than 18 horns.[315] My assumption is that the 32 Russian horns presented the overall diapason that could be used by the Freiberg orchestra, but the kapellmeisters used only certain horns for their compositions and arrangements, as the city orchestra did not have the man power to utilize them all at once.

The *Erzgebirgsensemble Aue* from its inception only used 8–12 Russian horns, performing arrangements of traditional mining music as well as original music newly composed for this ensemble.[316] Following the list of compositions found in Saxon museums, Russian horns, very often, played with other musical instruments which appears to be inherent to the initial design, when Russian horns were only being implemented in 1825. This becomes evident, since the size, even, of the higher-

312 Ibid., 28.
313 Thum, *25 Jahre Bergmusikkorps Saxonia Freiberg*, 27.
314 "Erzgebirgsensemble Aue," Wikipedia, accessed March 21, 2022, https://de.wikipedia.org/wiki/Erzgebirgsensemble_Aue.
315 See: Appendix A.
316 Gerhardt, *Die sogenannten russischen Hörner*, 28.

pitched Russian horns presented at the Freiberg City and Mining Museum seems rather large. This means that the natural tones of the orchestra's instruments did not go beyond the first octave and determined the role of Saxon Russian horn orchestras as more of an accompaniment rather than of an independent ensemble.

In the same vein, the *Erzgebirgsensemble Aue*, to my knowledge, mostly plays with other instruments who are able to lead the melody of the music composition. Manfred Blechschmidt in his 1973 book, in describing his ensemble, tells us that the melody is, often, lead by two trumpets or an organ, sometimes with added timpani and triangle. He singles out a lineup of three Russian horns that accompany an organ, possibly arranged in this particular way as an homage to the Russian horn's origins.[317] Yet, it is very important to note that the ensemble, occasionally, uses overblowing to achieve higher partials on their Russian horns.[318] In my understanding this allows the ensemble to limit the number of instruments they use for certain performances and giving them the ability to sound notes that are an octave above the natural tone of each Russian horn.

Today the composition of the Russian horn orchestra consists of 12 instruments: C, D, E-flat, E, F, F-sharp, G, G-sharp, A, B-flat, B, C, allowing them to play in C, F, G and B-flat major. As the *Erzgebirgsensemble Aue* Russian horns were copied from the original instruments of the Freiberg City and Mining Museum, they maintained the parabolic bend that comes after the mouthpiece. Because of this, one musician is only able to hold one instrument at a time, though the musician playing higher-pitched horns can, technically, hold up to two of them. The repertoire of their Russian horn orchestra, today, includes around 20 pieces that were specifically composed and arranged for their ensemble.[319] *Erzgebirgsensemble Aue* is quite successful in their home town. Early on they appeared several times on television, and, soon after, were giving concerts in other countries as well. In 1990, after the German reunification, *Erzgebirgsensemble Aue* has been reorganized with Steffen Kindt as head of the ensemble, succeeding Manfred Blechschmidt a year before that. In 1991 the ensemble was made

[317] Blechschmidt, *Russische Hörner Im Bergbau*, 17.
[318] Gerhardt, *Die sogenannten russischen Hörner*, 28.
[319] See: Appendix C.

famous throughout Germany, appearing on episode 18 of a television show called *Melodien für Millionen* that used to air on a German public-service channel *Zweites Deutsches Fernsehen*.[320] This gave them a natural boost in performance opportunities, allowing them to make recordings of their work and spread knowledge of Saxon traditions as well as Russian horns.

Freiberg: Bergmusikkorps Saxonia Freiberg e.V.

This was around the same time when another group, also specializing in Saxon mining music, came into existence. The association *Bergmusikkorps Saxonia Freiberg* was founded in February of 1991 and it also practices preservation and promotion of mining traditions, but focusing solely on music.[321] The association takes root from an orchestra that was founded in 1946 as part of the *VEB Bleierzgruben Freiberg* (lead ore mines), later the orchestra was transformed into a brass band of the *Bergbau- und Hüttenkombinates "Albert Funk" Freiberg* (mining and metallurgical combine). The mining company existed until 1990, after which it was privatized, resulting in the orchestra's disbandment.[322] In 1991, the *Bergmusikkorps Saxonia Freiberg* association has reinstated the orchestra as an amateur wind band of, initially, only 23 musicians, but today, reaching 66. They, like the *Erzgebirgsensemble Aue*, perform traditional music of the Saxon mining region and participate in various events of the city mining community: traditional parades, celebrations, and holidays.

Just like the former ensemble, they have a special attachment to pre-Christmas celebrations. Starting from 2006, they began giving independent concerts that range up to 25 of them per year and let the orchestra expand their repertoire beyond mining music. Horst Sellack was the first conductor of the orchestra (1960–1977), he was succeeded by Helmut Göhler (1977 to 2010). Until recently, the orchestra was directed by Jens Göhler (since 2010) and today the board of the association consists of: 1st chairman—Richard Thum and 2nd Chairman—Dr. Roland Achtziger.

320 "Erzgebirgsensemble Aue."

321 "Der Verein Bergmusikkorps Saxonia Freiberg e. V.," Bergmusikkorps Saxonia Freiberg, accessed March 22, 2022, https://www.bergmusikkorps-freiberg.de/verein.html.

322 Richard Thum, "Rückblick auf das Jubiläumsjahr beim Bergmusikkorps Saxonia Freiberg – Vereinschronik erschienen," *Bergglöckchen* 28, no. 1 (April 2017): 26.

The official addition of Russian horns to their collective happened in 1995.[323] Under the initiative of Jens Göhler 19 Russian horns were made after the same historical Russian horns of the Freiberg City and Mining Museum. They were copied and reproduced with slight improvements by a brass instrument maker Ricco Kühn in Oederan, keeping the parabolic bend at the mouthpiece. Kühn made additional extension tubes for lower-pitched horns so that they could produce notes a semitone lower if required. The higher horns are designed in a way that will allow players to lower their pitch, also, a semitone down by covering partially the bell opening with the other hand that is not holding the horn.

The range of these instruments themselves spans over 2 and a half octaves: from G (G4) of the first octave down to E-flat (E2), or D (D2) with the extension, of the great octave. Because the higher horns use a technique similar to hand stopping in French horn playing, they massively cut down on the number of horns, and, potentially, increase their range to the second octave by overblowing. Other improvements were made: first, to the mouthpieces, that were scanned from the originals and then adjusted, through trial and error, to sound the best, second, to the mouthpiece receiver, that now was attached to a movable lead pipe with a screw to fasten it allowing for an easy pitch adjustment, and, lastly, to the construction of the bigger low horns, that now consist of detachable parts, for easier transportation, that attach together with threads.[324]The horns were delivered to the musicians on 1 December 1994, by then they already had prepared new arrangements and edited existing Russian horn music from the Freiberg City and Mining Museum and the Museum Huthaus Einigkeit in Brand-Erbisdorf to suit their new ensemble.[325] The ensemble was split into two types: the first consisting of 12 horns and the second of 17.[326] Even though, the orchestra did not have enough brass players for this endeavor, especially at the beginning, they were able to recruit their woodwind players who quickly adjusted to the task.

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[323] Roland Achtziger, "25 Jahre Bergmusikkorps Saxonia Freiberg," *Bergglöckchen* 27, no. 2 (November 2016): 20.
[324]Thum, *25 Jahre Bergmusikkorps Saxonia Freiberg*, 28.
[325] Ibid., 29.
[326] See: Appendix B.

Their first performance happened in August of 1995 near the Alte Elisabeth mine, after which they participated in the staging of Anacker's cantata *Der Bergmannsgruß* in 1996. Their Russian horn music appeared on television, participated in compact disc recordings of their association, and began to regularly play on celebration days with the rest of the orchestra. In February of 1997, they were added to the Guinness Book of Records as "the largest Russian horn ensemble in the world." May 25th of 1997 was also an eventful day not just for the *Bergmusikkorps Saxonia Freiberg* but for the *Erzgebirgsensemble Aue* as well. This was the day the two ensembles held their first official meeting together and performed in a concert for each other that was initiated by the chairman of the *Blasmusikverbandes Sachsen* (Brass Music Association) Wolfgang Grünberg. Another reunion happened in August of 2008 for the *Bergbauhistorische Wandertage*, but only *Erzgebirgsensemble Aue* performed there.[327] Nonetheless, both ensembles of Russian horns continue to perform to this day, spreading and preserving their values for the future generations to cherish.

As the main goal of the two, above discussed, ensembles is to carry the traditions of their native region, they continue to utilize Russian horns only for celebratory occasions, rarely performing independent concerts[328] which, unfortunately, makes their appearances rare. They dress in traditional mining attire and perform their traditional music which consists of miners' tunes, songs, marches, and dances, but almost none of it is from historical scores. This determines the ensembles' role to carrying the tradition of the Saxon miners, but not exactly of the history of Russian horn orchestras in the region. I have to make it clear that this is in no way a negative. It is a completely valid approach to saving a portion of Saxon culture. The work that has been put into this revival shows a lot of determination from the musicians as well as the need for its preservation. Despite its Russian origins, it remains to be a part of Saxon national cultural treasury.

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327 Thum, *25 Jahre Bergmusikkorps Saxonia Freiberg*, 30–32.
328 Gerhardt, *Die sogenannten russischen Hörner*, 28.

Late Revival in Russia

With the thawing of the Soviet regime the idea of reviving a Russian horn orchestra did not seem that infeasible anymore. The more recent Russian horns of the Court Orchestra, luckily, were not destroyed and have been added to the collection with the Coburg set, located in the Museum of Music (in the Sheremetev Palace). Following Niemisto's description of the instruments, the museum no longer has the two sets in full.[329] Most likely, during the collection's constant relocation, many instruments were lost. However, a large enough quantity of Russian horns has been preserved. It was inevitable that someone ambitious would come to revive the sounds of these instruments, similarly to the way Russian horn orchestras have been revived in Germany in the second half of the century. Accounts did not follow well the history of who was the first to attempt to sound these instruments in the second half of the 20th century, probably, because the degree of skepticism was still high in the need of Russian horn orchestras to ever be revived again. In my interview with Sergei Polyanichko, he mentioned musicians recording music on the museum instruments for a historical film score. This does not sound that far-fetched, but I was not able to find any leads to this information in my search. According to Polyanichko, musicians were very intrigued by the concept, but, apparently, not enough to pursue a full revival.

Soon after, in 1991,[330] another revival attempt has been made by the stage orchestra of the Mariinsky Theater, led by a trombonist, conductor, and composer—Georgiy Ivanovich Strautman (1939–2007). The brass musicians of the stage orchestra, also, sought out the Russian horns of the Museum of Music for the specific reason of reviving this concept, but the details of their revival are missing from history as well and we cannot describe their approaches. Their endeavor had to be put on hold because they were not able to use museum showpieces on a regular basis.[331] They did make a few recordings on these instruments which, yet again, never came out into the world and did not reach a

[329] Niemisto, "The recent rebirth of the Russian horn Capella," 298.
[330] The exact date of this occurrence is unclear. Paul Niemisto writes that it happened in 1988 (Niemisto, "The recent rebirth of the Russian horn Capella," 304.).
[331] Churgel', "Chto Takoye Rogovoy Orkestr," 7.

wider public.[332] These recordings are, supposedly, archived in the museum's collections.[333] From my interview with Sergei Peschanskii, I deduce that the musicians considered replicating the instruments, by reaching out to different brass instrument makers in Russia, but none of them were ready to accept the job.[334] Another 10 years had to pass for this venture to be picked up again.

The Russian Horn Capella

At the end of the 1990s Sergei Peschanskii—a professional French horn player in the past—began his path of recreating a Russian horn orchestra.[335] What makes his revival so unique is that the basis for his revival was not the interest in the actual recreation of the concept, but in finding the purest musical instrument with the most natural sound. This instrument had to be free of any additional complicated technology that weighted down all modern instruments, so, his search had to begin with analyzing existing instruments that could help him in developing his new method. He came to the realization that the simpler the instrument the more "honest" its sound will be. This theory has led him to the rediscovery of hunting and Russian horns.[336]

Throughout the over-20-years experience with Russian horns Peschanskii focused his life on honing his method into a philosophy which dictates that the human being should never be the slave of his music instrument. He sees a Russian horn as a type of bullhorn that only allows the musicians to tell the truth. It takes away all the complications that come with modern instruments, being the simplest brass instrument there is, it has the ability to reveal all defects in sound creation, allowing the musician to focus solely on finding a way to produce the most beautiful sound in the most effortless way. Potentially, thinks Peschanskii, the findings from learning how to play Russian horns can be put as a stencil onto playing modern brass instruments and help avoid the use of great physical force, which

[332] See: Appendix E.
[333] Niemisto, "The recent rebirth of the Russian horn Capella," 304.
[334] See: Appendix D.
[335] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 86.
[336] Sergei Peschanskii was one of the participants in the revival of a Russian horn orchestra by Georgiy Ivanovich Strautman. Peschanskii, clearly, knew of the Russian horns' existence long before he attempted his personal revival (Niemisto, "The recent rebirth of the Russian horn Capella," 304.).

haunts many players today and leads to numerous health problems, requiring musicians to spend decades on figuring out the approach to their instrument.[337]As no instrument maker would agree to realize his demands, Peschanskii's experiments started with rolling something close to a Russian horn out of paper, unknowing of the similar 1820s experiment in Astrakhan. Upon figuring out the proportions, Peschanskii ordered a singular large mandrill with a taper angle similar to the instruments found at the Sheremetev museum.[338] This one mandrill has been used to make all the horns for Peschanskii's future Russian horn orchestra. A similar technique must have been used from the very beginning of the concept's creation, though, Paul Niemisto believes that there was no set angle for all the horns in the 18th and 19th centuries as the instruments kept evolving throughout their existence during that time.[339]

The shape of the horns, as described earlier, was different too. For making the process of producing horns as easy as possible, Peschanskii chose to keep the shape of his horns straight, eliminating the bend at the mouthpiece that is present in the instruments at the Museum of Music in St. Petersburg. Niemisto we, also, learn that Peschanskii, in his experiments, had to rework the mouthpieces completely. They resemble modern brass instrument mouthpieces from the outside, having a slightly rounded rim, but on the inside they remain deeply conical in the cup,[340] as in the mouthpieces found on the Russian horns from Croburg. The tuning mechanism has been reworked as well. Niemisto writes that his Russian horns use a conventional hose clamp to fasten the movable lead pipe that is responsible for adjusting the horns' pitch for tuning purposes.[341] Finally, Peschanskii made 6 instruments for a surprise fanfare, that he arranged, to be played by his French horn students at the S. S. Lyakhovitskaya Children's Music School in St. Petersburg.[342] Not only was this the first ever

337 Segei Peschanskii, "V rogovom orkestre glavnoye – eto zhivoy zvuk," *Orkestr* 61, no. 5 (December 2020): 32–35.
338 The angle on the taper is 4,367 and all Russian horns found in the Museum of Music in St. Petersburg follow the exact same angle internally (Niemisto, "The recent rebirth of the Russian horn Capella," 305.).
339 Ibid., 305.
340 Ibid., 293.
341 Ibid., 296.
342 See: Appendix D.

performance organized by Sergei Peschanskii on Russian horns, this was, also, the very beginning of his group—*Russkaya rogovaya kapella* (the Russian horn Capella).

Peschanskii saw great potential in this new ensemble. He retired from playing in the Mariinsky theater in 2000 and fully dedicated himself to this revival.[343] The first step was to make all the necessary Russian horns to make up an orchestra. I was not able to determine the exact number of horns the Russian horn Capella possesses today, but it is safe to assume that it is, at least, 35 which was the initial number of instruments.[344] The initial number of musicians is, also, unknown. We only know that two out of six students who played the first fanfare continue to play in the orchestra today. The current composition of the orchestra consists of 17 musicians, all of whom are university, professional, or military musicians, and one soloist—a mezzo-soprano singer Irina Andryakova.[345] Judging by the scores, Sergei Peschanskii has graciously provided me with, the most common number of musicians in them is 12 and the number of horns, required by the arrangements, rarely goes above 25.[346] This correlates with his approach that Peschanskii described to me in the interview, where he decidedly reduces the amount of horns to its minimum, as far as the music can allow it, to not overcrowd the overall sound of the orchestra with the already very rich timbre of the Russian horns.[347]

In 2002, after completing the repertoire list, arrangements, and assembling a team of enthusiastic players, the Russian horn Capella performed its first concert in the hall of the Russian Museum of Ethnography. In 2003, concurrently with the 300th anniversary of the city of St. Petersburg, they became a part of the Herzin Pedagogical University and made home of one of the university's campuses, that previously served as Kirill Grigoryevich Razumovsky's palace in the 18th century. Here they rehearsed, experimented, refined the designs, and constructed their instruments.[348] Their career immediately exploded. In the summer of 2003, they performed numerous concerts in historical estates

[343] Niemisto, "The recent rebirth of the Russian horn Capella," 304.
[344] Ibid., 305.
[345] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 105.
[346] See: Appendix G.
[347] See: Appendix D.
[348] Yakovlev, *Russkaya rogovaya muzika, istoriya i sovremennost'*, 88.

all over St. Petersburg. In the same year, the group traveled for the first time with concerts abroad to Greece. Starting from 2004 they were invited to perform on different festivals and Peschanskii organized thematic concerts all over Russia. In 2006 they appeared on television for the first time, and in 2007 a 40-minute-long documentary about the Russian horn Capella aired on the Russian national television channel *Kultura*. In 2010, the Russian horn Capella went on a 17-day-long tour through 11 different European cities of Germany, France, Italy, Czechia, Estonia, and Vatican. They, even, had a chance to perform an open-air concert at Maresch's hometown—Chotěboř. In 2015 the Capella traveled to Switzerland to participate in the 10th International Hornfestival Sarnen.[349] The repertoire of the Russian horn Capella is, as expected, very varied. Today their fixed repertoire consists of more than "60 compositions of different centuries and different nations,"[350] all of which are, of course, arrangements. The Capella, also, joined other orchestras in performances of symphonic music and performed historical Russian horn orchestra scores.

Abiding to his simplistic approach to music arrangement, Peschanskii seeks to adapt only music that he thinks reveals the Russian horns at their best, allowing to show the orchestra's strength and beauty of sound, while not forgetting about the orchestra's technical abilities to perform slow- and fast-moving music with ease.[351] Peschanskii is relentless in promoting the art of Russian horn orchestra to this day, even after 20 years. While, he continues to develop his brass performance method, Peschanskii hews to the Russian horn as the ultimate tool for achieving perfection and equilibrium between the player and the music instrument.

The Horn Orchestra of Russia

In 2006 a new Russian horn orchestra in St. Petersburg was created. This new orchestra came out of the Russian horn Capella, during the short period of time when Peschanskii's group got disbanded. Several

[349] Ibid., 91–101.
[350] Ibid., 95.
[351] Ibid., 95–96.

people from the original group were looking to start their own Russian horn orchestra and came with that idea to Sergei Polyanichko—A French horn player and conductor, son of Mariinsky Theater and Republic of Belarus State Chamber Orchestra conductor Alexander Markovich Polyanichko. Intrigued by the challenge, Sergei accepted to become the artistic director and conductor of the group which is known today under the name of *Rossiyskiy Rogovoy Orkestr* (Horn Orchestra of Russia).[352] Immediately, they began the process of producing their own instruments. Within 53 days, on 23 August 2006, they completed a set of 74 Russian horns.[353] Throughout the years this set went through three other iterations in order to achieve what they consider to be close to perfection and today it consists of 106 instruments.[354] Their approach was very scientific, as they tried to avoid doubling (in this case sounding two or more at the same time) higher-pitched voices which, in turn, requires more players, Polyanichko and the instrument maker Vladimir Goloveshko,[355] decided to alter metal alloys that their instruments were made out of. For a brighter and louder sound in the high register horns, their alloy used more bronze and for the horns of the lower register, where the horns' sound needs to be as soft as possible to not overpower the higher ones, they proportionally increased the percentage of brass in the alloy the lower the horns went.[356] The orchestra takes great pride in the quality of their horns and especially their timbre, and recently they worked with an organization called *Zyfra,* which specializes in 3D modeling and simulations, in order to develop, of course, subjectively, the perfect sounding Russian horns.[357] They, even, experimented with 3D printing several Russian horns in order to understand the way different materials affect sound which lead to some interesting observations where

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352 See: Appendix E.

353 Churgel', "Chto Takoye Rogovoy Orkestr," 7.

354 The instruments of the Horn Orchestra of Russia always maintained a straight conical shape. They never experimented with implementing the bend that comes after the mouthpiece in historical instruments. Polyanichko says that the bend does not affect the sound of the horns in any way. The straight shape is maintained for the sake of convenience, so that it is easier to hold several horns at the same time and be able to switch them during the performance of a musical piece (See: Appendix E.).

355 Vladimir Goloveshko used to play in the Russian horn Capella until 2006 after which he began working with Sergei Polyanichko in the Horn Orchestra of Russia. He helped develop and make the instruments for both groups, but a few years ago he decided to move on to work on his personal projects.

356 Churgel', "Chto Takoye Rogovoy Orkestr," 8.

357 "Kompiuternoye modelirovaniye akustiki instrumentov Rossiiskogo Rogovogo orkestra," Iscad, accessed April 23, 2022, https://isicad.ru/ru/articles.php?article_num=21402.

not everyone in the orchestra was able to discern if the horn was made out of plastic or metal.[358] The initial number of musicians was only 7, but today it reaches 14.[359] Just like their instruments are more convoluted than the ones made for the Russian horn Capella, their arrangements are also way more complex as the number of horns used in certain pieces gets close to 60.[360] It seems to me that they strive to always stay at the limit of human concentration and coordination abilities in order to transmit all the notes that appear in a musical composition through the rich sound and timbre of a Russian horn orchestra. That is exactly why the orchestra requires 106 instruments. Their diapason is only four octaves, but, because their arrangements are so dense, they have to spread one pitch over several parts as human motility does not allow the musicians to switch back and forth at the required speed. In this case, it only concerns the Russian horns of the middle to higher register where the voices are more mobile.

Such complexity was not implemented immediately, as we can see by the increase in the number of horns. Initially, there were only 2–3 instruments per part, which must have required sacrifices on the musical side and limiting the repertoire variety, but today one part can consist of up to eight different pitched horns that the musician has to switch between during the course of one piece.[361] Needless to say, this comes at the cost of time, in some cases years, that the Horn Orchestra of Russia's musicians spend on perfecting particular pieces of music in their repertoire[362] the list of which today is made up of 70 compositions that were specifically arranged for their group.[363] They also work on reviving original Russian horn orchestra scores and in 2007 already performed and recorded Kozlovsky's "Requiem," then Stepan Degtyarev's oratorio *Minin and Pozharsky*, and later *Orpheus and Eurydice* by Yevstigney Fomin. These are the only scores of music, remaining today, that were originally written for Russian horn orchestras and, even if the horns only play an accompanying role

[358] See: Appendix E.
[359] Churgel', "Chto Takoye Rogovoy Orkestr," 8.
[360] See: Appendix F.
[361] See: Appendix E.
[362] Churgel', "Chto Takoye Rogovoy Orkestr," 8–9.
[363] Ibid., 11.

within these pieces. This revival also required a lot of arranging because the Horn Orchestra of Russia had merely 13 musicians and not the required 30–40.[364] What puts their group apart from the other Russian horn orchestras is that, besides playing various arrangements of popular classical music, they continue to increase their repertoire, but not simply through means of arrangements. They commission new music from contemporary composers that will be able to show all the advantages and peculiarities of their orchestra to further develop the concept and avoid the need to only rely on playing popular music. First of such attempts was made around 2010 or 2011 when they commissioned from the composer Evgeni Petrov a piece called *Stikhiri*. Some time after, a film score composer Murat Kabardokov, in collaboration with the Horn Orchestra of Russia, wrote a cantata *Alexander Nevsky* into which he included Russian horns. In May of 2021 the Horn Orchestra of Russia premiered a large-scale media performance called "Cosmites" with music by Daria Novo, costumes by Tatiana Tandja, choreography by Alexey Savunov, and background media art by Andrey Svibovitch.[365] In December of 2021, the orchestra celebrated its 15th anniversary with the premiere of another new composition by Murat Kabardokov *Pogruzheniye* (Dive) for Russian horn orchestra, string quartet, piano, duduk, drums, and media art background.[366]

Just like the Russian Horn Capella, the Horn Orchestra of Russia has performed thousands of concerts around Russia and abroad as well. It appeared numerous times on television and today it is, probably, the Russian horn orchestra that performs the most out of all mentioned above. They are on a mission to continue expanding their repertoire finding interesting ways of reaching new audiences, while constantly, researching, improving, and developing their instruments and arrangements.

The two orchestras coexist in equilibrium with each other, being based in the same historical city of St. Petersburg—the birthplace of Russian horn orchestras. Like the German groups, they peacefully share the same concept, but preserve it in its initial form, without introducing big radical

364 See: Appendix E.
365 "KOSMICHESKAYA MUZIKA | SPACE MUSIC | COSMITES | 4K," YouTube, accessed March 22, 2022, https://www.youtube.com/watch?v=IObJlNOx-1A&t=0s.
366 "'Pogruzheniye'. Rogovaya muzika v tsifrovom veke," YouTube, accessed March 22, 2022, https://www.youtube.com/watch?v=lxPZJ6WYaLw&t=0s.

changes in the instruments' construction to keep the concept as authentic as possible while adapting it to the modern world requirements and limitations.

What separates them, and simultaneously allows them to concur, is their goals. Peschanskii, understanding the struggles of many brass musicians to find an efficient approach to their instrument and unlock their full potential, from the very beginning of his career aimed to find the purest tool that would help brass players understand and master the core principle of playing a brass instrument. A Russian horn became that ideal tool for him. Combining many of these tools into an orchestra allows musicians to put their inner findings into practice, making music, and working as one unified mind, avoiding any sense of competition. Polyanichko, on the other hand, works towards getting the most out of the concept, achieving the highest possible quality, developing and advancing Russian horn orchestra repertoire in new genres while staying loyal to the core of the concept—one horn, one pitch. Of course, both groups portray the concept as a Russian art from the mid-18th century and do not allow themselves to stray away from its core; yet, they were able to find in it two distinctly different goals which allow them to grow and develop in their own dissimilar way.

Playing With a Russian Horn Orchestra

This section will be dedicated to my experiences performing in a Russian horn orchestra. All of the thoughts described here are my own and concern strictly the preparation that has been done in my own time, score analysis, rehearsal time, and performance which has been recorded in partial fulfillment of my degree. Since the very beginning of my research, I began making connections with the existing today Russian horn orchestras in Russian and Germany. I made it my goal for this research to showcase all the capabilities of Russian horn orchestras as an alternative concept of performing music, but to fully understand them I had to experience playing in it myself. Through interviews with four directors of the above-described Russian horn orchestras, I was able to better understand the way they approached their choice of repertoire, instrument making, their goals, but the concept of "one horn, one

pitch" cannot be fully experienced through words. Nonetheless, I will attempt to coherently relay my experiences and some of the peculiarities that I was not able to pick up on during my interviews, even if fully grasping the concept requires a person to, actually, try it on oneself.

After I have completed my interviews, I reached out to Sergei Polyanichko with a request to allow me to record a 40-minute concert, playing one of the parts in the Horn Orchestra of Russia which he graciously granted with great enthusiasm. We agreed on a program[367] which consisted of various military marches, arrangements of popular classical music, and one contemporary piece:

1. *Funiculì, Funiculà* – Luigi Denza (1846-1922)

2. Orchestral Suite No. 3 in D major, BWV 1068:III. Aria– Johann Sebastian Bach (1685-1750)

3. *Preobrazhensky Regiment March* – Anonymous[368]4. *Bozhe khrani rodnuyu rus'* – Pyotr Ilyich Tchaikovsky (1840-1893)

5. William Tell Overture: Final – Gioachino Antonio Rossini (1792-1868)

6. Ave Maria – Vladimir Vavilov (1925-1973)

7. Crested Butte mountain – Arkady Shilkloper (1956-)

8. *Stariy yegerskiy marsh* – Anonymous[369]

After crystallizing the program, I was sent the part I was supposed to follow in all these pieces. With the absence of Russian horns at my disposal, I was only able to practice my part on a modern trumpet. The one logical solution that came immediately to my mind is to practice these pieces with a

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367 See: Appendix F.

368 This march first appeared in an 1815 collection of military marches published byAnton Dörfeldt in St. Petersburg. Authorship of this march is unknown, though some researches attribute its creation to the first quarter of the 18th century, as it was generally well known in Europe long before its first publication in 1815. The old name of the march – *Marsh Petra Velikogo* – seems to point in the same direction and, most likely, attests to its Prussian origins (Krivtsova, "Russkaya Voyennaya Muzika v Kontse XVIII veka," 411-412.).

369 Most sources point out that the *Stariy yegerskiy marsh* (The old jäger march)was originally a Prussian march composed by Heinrich Homann in 1813 and known in Germany under the name *Alter Jägermrasch,* or *Sechselautenmarsch* in Switzarland around the same time. Yet other sources believed that the same march has been known in Russia as *Marsh lekhkoy pekhoti grafa Suvorova* (The count Suvorov's light infantry march) at the end of the 18th century and could have been brought into the German lands by the Russian army during the Napoleonic wars.(Ibid, 414.).

recording. Luckily, the Horn Orchestra of Russia has many recordings posted on YouTube.com and are easily accessible to everyone. Though, the arrangements of several pieces in their videos differed from what I had in my part, I was successful in my practices and was able to memorize my pitches and entrances. The initial attempt at practicing my part alone, without the background of the actual music, did not yield a positive result. Practicing the entrances of specific pitches is made easier when a musician can hear what harmonies and melodies that one specific note connects and completes. Polyanichko described in our interview that at the beginning of learning new pieces the orchestra is required to rehearse them in tempos that are several times slower than the desired and with growing confidence they are able to gradually increase tempos from one rehearsal to another. I approached my practice in a similar manner, taking great advantage of YouTube's "playback speed" function to slowdown available recordings.

At this point, everything seemed straightforward. Yet, the purity of my experience was, in a sense, compromised by not rehearsing with the group from the very beginning. The practice that I did on a modern trumpet translated to the real act of playing in the Russian orchestra only partially. The short rehearsal I had before the recording was wholly different from what I picked up in my personal practice. Unfortunately, the orchestra's tight schedule and the great distance between Montréal and St. Petersburg did not allow me to have sufficient time to attune to the setting of the orchestra. Even though, I expected to be required to switch between multiple horns in all pieces, I didn't take into account that mouthpieces differ in size from one Russian horn to another. I assume, the mouthpieces gradually change in size, so that each mouthpiece can better complement the timber of the different registered instruments and help with a more efficient sound production.

For example, in "Ave Maria" the pitches I had in my part were A4, C-sharp4, and B-flat3. The mouthpiece size difference between B-flat3 and A4 is quite substantial, close to switching from trombone to an overly large trumpet mouthpiece respectively. My embouchure ended up unprepared for this task, though, I have noted that sounding the instrument was incredibly easy. It was one of the most

responsive brass instruments I have ever tried and it required little to no tension, as long as the player feels and hears the natural pitch of the instrument, in the body to produce a sound. Even the higher-pitched horns, despite the descriptions in modern research, were incredibly responsive as well. This can be attributed to the simplicity, or to the clever redesign of the instruments. I'm unable to say with certainty, but, most likely, this ease in responsiveness relates to both.

Two pieces from the program—"Aria" from the Orchestral Suite No. 3 and "Crested Butte Mountain" by Arkady Shilkloper—are arranged for a solo instrument and a Russian horn orchestra as the accompaniment. The "Aria" was to be played on B-flat trumpet and "Crested Butte Mountain" on flugelhorn, though; originally the piece was composed for alphorn and a symphonic orchestra, but the Horn Orchestra of Russian performed it with Arkady Shilkloper on alphorn on multiple occasions. This further made adapting to all the required instruments more complicated. Another complication arose when we actually began rehearing.

My part in the *Preobrazhensky Regiment March* and *Funiculì, Funiculà* only had two horns in them. Coordination was easy in managing two horns, even in slow pieces like *Bozhe khrani rodnuyu rus'* and "Ave Maria" with three and four differently pitched horns respectively did not pose troubles. However, in the overture finale of "William Tell," where my part has five horns and the overall tempo is quite fast, switching horns required a lot of mental preparation. Holding five horns in two hands is, also, not that simple. In the case of this piece the player has no choice, but to have all the instruments ready in his or her hands, or, rather between the fingers and supported by the palm. The placement of the horns in the hands not only has to be memorized, but also put in a specific order which is more convenient and efficient. Because the tempos are fast each switch has to be calculated and memorized.

In all parts each note has a specific length and very often defined articulation markings. The length has to be followed precisely, so that all the notes between the horns connect, especially in the upper voices that usually sound the melody. The articulations hardly make any sense on paper, but in a performing context they give the required character to the music when everyone follows the markings

on the page. In slow-moving pieces, it is usually not marked, all notes before a pause have to be held slightly longer than their actual written length. This means that a quarter will be held almost a sixteenth longer, but only before a pause in a part. In some pieces this is marked with a tie that does not connect to any note.

Dynamics are not that straightforward in different parts of a Russian horn orchestra. The basic dynamics of the piece are written out with conventional *F*, *P*, and other symbols, but because the orchestra is set up in a semicircle every player becomes "encapsulated" in a wall of sound which makes it really hard to judge your own dynamic. This is especially a big problem in louder sections of music, because the horn does not provide almost any resistance, as a result of its straight and simple construction. It does not give any feedback to the player of the instrument's loudness which in modern instruments is usually felt through increased resistance and pressure buildup from the instrument itself. In pieces like *Bozhe khrani rodnuyu rus'*, which is written in the style of Russian chant, all players, simply, follow the general dynamics, but in most pieces there is a discernible melody and in notes that become a part of that melodic line are marked with an *M* on top of them. These notes have to always be louder than the rest of the orchestra's dynamic to be more noticeable and connect better with the rest of the melodic notes.

A little side note, I played with the Horn Orchestra of Russia in a relatively small rehearsal space, at least for a Russian horn orchestra, which was previously used as a ballet studio. The sound, when the whole orchestra performed, was not exactly loud, but overwhelming in its mass. I believe this is a common problem and the musicians know it well. All directors in my interviews noted that the ideal performance place for a Russian horn orchestra is a proper big concert stage or even a church. This is where the musicians feel the most comfortable and the audience has the best chance to experience the timbre of a Russian horn orchestra at its best.

Interestingly, historical accounts praise Russian horn orchestra's sound in open air, but it does not correspond with the modern experiences. Playing in open-air is very uncomfortable.[370] If there are no reflectors surrounding the orchestra, the wind can easily snatch the sound away and the musicians have to feedback on how their instruments actually sound.[371] It is, probably, an amazing experience to hear the Russian horn orchestra play from afar, as Hinrichs describes,[372] but today it is almost impossible to recreate such performances because of all the sounds and noises of life (cars, construction, and so on) that were not present back when this invention was first created.

Playing in and with a Russian horn orchestra was a very interesting and enjoyable experience. Putting a lot of time in researching this concept, the actual performance was able to surprise me in many ways. Going into it, I was expecting it to be a much simpler task, but taking all the specifics of the Horn Orchestra of Russia's arrangements and instruments it came out to be more complex and eye opening. Realizing that the instruments are actually very easy to sound was a revelation, but the concept in its modern Russian form is not that easy to grasp and, definitely, requires a lot of practice with the complete orchestra. Practicing the part separately will not yield the needed result, besides, maybe, allowing the player to get used to different mouthpieces.

During our recording session, I was really able to hear and feel what Peschanskii and Polyanichko were talking about in describing the Russian horn orchestra's sound. It does have a quality to it that reminds of a pipe organ's sound, but, because of how the horns are positioned and their straight form, the sound is more directional which allows it to be strong, soft, and defined at the same time. On top of that, the listener can actually hear how the music "dances" around, with sounds coming out of different horns that are sounded by musicians spread out on the stage. It is truly an incredible and unique experience.

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370 See: Appendix B.
371 See: Appendix D.
372 Hinrichs, *Entstehung, Fortgang und Ietzige Beschaffenheit der Russischen Iagdmusik*, 33.

Understanding the Russian Horn Orchestra Revivals

Earlier in this chapter I explained the revival processes of Russian horn orchestras of all four groups that actively perform today. To avoid any confusion, as some of the examples might not seem to fit under the meaning of a tradition revival; today revival is considered to be a very broad term that inherently includes several processes like regeneration, reclamation, resurgence, and recreation.[373] Though, most research on music revival is concerned with analyzing performance contexts and music itself, some of the proposed ideas can be used to better understand the revival of Russian horn orchestras.

Russian horn orchestras, during their flourishing in the 18th and 19th centuries, did not have a rich original repertoire and there is nothing particularly identifiable that ties them to a specific region that would give them a certain cultural identity. Russian horn orchestra is a concept of performing music that, as the name suggests, has its ties to Russia, but only because the country's sociopolitical ideology was predisposed to its creation. Serfdom allowed for this concept to be created and developed and not out of necessity to create a new national gem, but out of practicality. The heavily westernized Russia, at that point in history, was not looking for new ways to identify itself musically, but for a more efficient way of performing music, in employing serfs to do the task of foreign musicians who required a great financial input from those who strove to have music at their disposal at any time. Teaching serfs a new profession, that would require years or decades to master, did not seem at all efficient to their masters. In turn, a new way of music making was developed that was adapted to the demands of the Russian elite.

As described in the earlier parts of this research report, this new creation can be attributed to a coincidence, that could have happened anywhere in the world. We know of similar concepts appearing independently in Central African Republic, Rwanda, Burundi, Uganda, Tonga, and Papua New

[373] Tamara Livingston, "An Expanded Theory for Revivals as Cosmopolitan Participatory Music Making," in *The Oxford Handbook of Music Revival*, ed. Caroline Bithell and Juniper Hill (Oxford: Oxford University Press, 2013), DOI: 10.1093/oxfordhb/9780199765034.013.018.

Guinea,[374] but in Russia it was able to reach the highest level of perfection because of the country's close proximity and strong cultural connections to the West as well as many other factors, besides the flourishing, at the time, serfdom. Russia had the perfect ecosystem for the creation and development of Russian horn orchestras. Yet, the overall repertoire, does not suggest that there is a strong national identity in the concept's core. Here, I have to separate the German revival from the Russian one. The German revival of Russian horn orchestras, actually, has very strong connections to national and regional identities. Manfred Blechschmidt's, Steffen Kindt's as well as Jens Göhler's goal was to complete the mining music traditions by bringing back the sounds of Russian horns during the yearly culturally rooted celebrations and parades, even if, in their revival, the two Saxon groups did not pursue full authenticity.

Nonetheless, the result these people achieved is a perfect example of a cultural revival that aims at preservation of regional traditions. In particular, because both *Erzgebirgsensemble Aue* and *Bergmusikkorps Saxonia Freiberg e.V.* consist entirely of amateur musicians, their revival is driven by the pure and honest passion of these musicians and promotes active engagement in the region's culture "to fill basic social and individual needs"[375] of the Saxon populace. As for the revivals of Russian horn orchestras by Sergei Peschanskii and Sergei Polyanichko, the definition is less clear-cut. Both, Russian horn Capella and Horn orchestra of Russia, came into existence for the sole reason of recreating the concept, away from its national grounds. Even though, both directors present their work, in concerts, as a revival of a peculiarly 18th-century Russian creation, besides some superficial attachments of the concept to certain musical pieces in their repertoire, nothing makes it appear as a deeply cultural revival of Russian traditions. Each group has done its dues towards recreating original scores, that include Russian horn orchestras in their instrumentation; yet, this work is not promoted nor can it be performed regularly, for obvious reasons.

[374] Niemisto, "The recent rebirth of the Russian horn Capella," 307–308.
[375] Livingston, "An Expanded Theory for Revivals."

All this means that the participatory element is missing, though, of course, not completely, from the Russian revival of the concept. Yet, it does not make it a lesser revival. After all, the participatory element is inherently limited in the revival of Russian horn orchestras, because of their obscurity and the use of specialized instruments that are not readily available, no matter how simple they seem. Nonetheless, we have to understand that today revivals are seen as a system of different positions of either "historical lineage, or … where the shared point of reference is the seed, or the question…"[376] This point at one of the, above-mentioned, core processes of a revival is recreation. The main force governing this process is curiosity which leads to identifying these historical practices and transferring them into the present. Through these acts recontextualization is inevitable, which in this case is temporal. This, also, brings the need for legitimization through a degree of authenticity.

For the two general revivals, the pillars of authenticity are slightly different. In the German revival, even if the repertoire, number of players, instruments, and the way they are played is not all precisely authentic to historical practices, the players' dress, the instruments' appearance, and the orchestras' repertoire and performances continue to be rooted in old in mining customs of traditional celebrations — "historical lineage." In Russian revivals the recontextualization happened mostly through the change in number of musicians, modernization of instruments, and creation of new repertoire, the authenticity lies in the concept's core of "one instrument, one note"—the "seed." As Juniper Hill and Caroline Bithell explain, if all the processes align and result in a successful revival all these efforts lead to the revival's development and promotion which transform it into a "post-revival."[377] We can be certain that the Russian revival has clearly entered that post-revival phase which is indicated by strong developmental movements and innovation, where "historical authenticity is no longer an overriding concern."[378] Peschanskii through the revival of a Russian horn orchestra was able

[376] Ibid.
[377] Juniper Hill and Caroline Bithell, "An Introduction to Music Revival as Concept, Cultural Process, and Medium of Change," in *The Oxford Handbook of Music Revival*, ed. Caroline Bithell and Juniper Hill (Oxford: Oxford University Press, 2013), DOI: 10.1093/oxfordhb/9780199765034.013.019.
[378] Ibid.

to achieve his goal of finding "acoustical perfection"[379] which is now used by him to develop his new brass instruments performance method and Polyanichko reached such heights in performance level of his Russian horn orchestra that they now require to develop their own new contemporary repertoire and to continue collaborating with other musicians and artists. At the same time, the main goal of Steffen Kindt and Jens Göhler is to continue preserving their traditions and their efforts remain in the revival phase, as authenticity and honesty to their regional traditions are more important to them and the people they interact with.

The Future of Russian Horn Orchestras

As with any other revival, it is very hard to predict the future of Russian horn orchestras in either Germany or Russia, especially long-term. All of the four groups have their paths built and do not plan to cease their operation anytime soon. Yet, all of them showed concerns, in the interviews I conducted, for the integrity if their plans. Future projects are being discussed and built, yet, certain impending issues can easily ruin all of them and put the existence of Russian horn orchestras into question. Jens Göhler mentioned a decreasing interest in the younger populace of the region to learn musical instruments. And that is a big concern for an ensemble that does not only play on Russian horns, but serves as a wind band as well. He says that children these days have a lot more interests that do not pertain to music. Even, young musicians are uninterested to approach Russian horns, simply, because of how oversimplified the instruments are and of how different their performance aspect is. I assume that this lack of interest towards learning music spills over from the general indifference to arts and regional traditions of younger generations.[380]

However, that does not mean that there are no more passionate people. On the contrary, today *Erzgebirgsensemble Aue* and *Bergmusikkorps Saxonia Freiberg e.V.* consist of many enthusiasts and the groups continue to accept new people engaged or wanting to participate in recreating Saxon mining

[379] Niemisto, "The recent rebirth of the Russian horn Capella," 305.
[380] See: Appendix B.

traditions and be a part of their culture. The directors of the two Saxon groups have strong hopes towards their thriving future. Young generations grow up and their values change. The work that is being done to preserve regional traditions in Saxony has the potential of bringing up a stronger appreciation of traditions and happily invites new people to join in supporting these efforts.

The directors of the two Russian groups unanimously show concern in their ability to flourish because of the reduced governmental support over past few years. The Russian horn Capella exists under the governance of the Herzin Pedagogical University. Having a more stable ground of operation, Peschanskii fears the unexpected. He clearly sees the problem in the obscurity of their work which is commonly misunderstood and mistaken for unimportant by government officials.[381] Sergei Polyanichko expressed a similar opinion. He clearly avoids building long-term plans and waits for opportunities to find him.[382]

Because both groups were created and exist because of the pure enthusiasm of their directors and, of course, musicians, these people do not fear that their revival will fall into oblivion. Enough work has, already, been put into the development of Russian horn Capella and Horn orchestra of Russia that their promotion will surely find numerous supporters. Tough, they never put profit in front as a goal, not in the past, not now, and not in the future. Their aim is, at the very least, to create a strong enough infrastructure to preserve the concept and neither Peschanskii nor Polyanichko plan to interrupt their efforts in the concept's development.

At some point in my research, I started asking myself the question of whether it is possible for other Russian horn orchestras to be created today, and not just in St. Petersburg or in Saxony, but anywhere else around the world. Similar concepts appeared independently in other countries, but what about transplanting this exact Russian horn orchestra concept in a similar manner to how it was once transplanted into the Saxon region? In the interviews I asked this question to all four directors and did not receive a strong positive answer. They clearly understand that today many things are possible that,

[381] See: Appendix D.
[382] See: Appendix E.

even, recently were nonviable. The main concern of theirs is that when they created Russian horn orchestras they acted so on the authority of Russian or German historical origins of the concept. Meaning, they recreated them on the same soil where Russian horn orchestras once operated in the 18th and 19th centuries. Because of this fact they had extra leverage for their endeavors, a solid ground and a strong governmental support. The key element here is that they revived a part of their history, while creating new Russian horn orchestras anywhere else geographically will be missing that rigid backing. It will no longer be a revival, but a simple recreation.

It is a known fact that other persons have attempted recreating Russian horn orchestras. Another Saxon group (in Oelsnitz) tried assembling a Russian horn orchestra, they even ordered and received their personal set of 18 Russian horns, but they ultimately failed and their instruments lie unused.[383] Because there are no methods, no tutors on Russian horn orchestra performance, every group undertaking this task has to build their base—repertoire, arrangements, figuring out the playing technique, and learning the concept of Russian horn orchestra performance—from the ground up.

Vladimir Goloveshko in St. Petersburg, a musician and an instrument maker who helped Peschanskii and Polyanichko develop their instruments, also tried starting his own Russian horn orchestras: *Capella Peterburgskie Fanfari* and, also, a Russian horn orchestra for children at the G. V. Sviridov Chindren's School of Arts.[384] From many years of making and working with the instruments as well as having an exceptional understanding of the concept, he, still, was not able to sustain any of his beginnings. Unfortunately, groups like these require strong external financial support from the government and sponsors. Proper advertisement, from my view, also, plays a huge role in how successful a Russian horn orchestra can be, as no matter how many concerts Russian horn orchestras gave around the world, they remain arcane.

Yet, I believe that, in theory, new recreations are, still, possible. The fact that it was once transplanted into Saxon customs, even if we do not fully understand it, means that a similar action is

[383] Thum, *25 Jahre Bergmusikkorps Saxonia Freiberg*, 33.
[384] Vladimir Goloveshko, "Detskiy Rogovoy Orkestr," Planeta.ru, accessed March 22, 2022, https://planeta.ru/campaigns/childrenhornorchestra.

feasible. We understand that what was transplanted after the Napoleonic Wars is the concept itself. During this transplantation, it was obviously adapted to the abilities of the regional mining musicians. New additional techniques were developed to minimize the number of musicians required for such orchestras, understanding that they will loose on that grand pomp appearance and sound that was so characteristic to their Russian counterparts. The repertoire has, also, been partially reimagined to better serve the needs of mining celebrations. Today, all four groups further evolved their performance techniques to suit the modern requirements of efficiency and personal capabilities.

All the experiences described here can be used to build upon new recreations. The simplicity of the instruments requires minimal efforts for their design and construction, the notation and arrangement process might seem convoluted at first, but it is, still, very primitive. Though, all of the directors put an emphasis on the need to have brass instrument players in the orchestra, that is only required for the quickest possible integration and adaptation of the musician into the collective. The reduced resistance of the instruments allows any musician to produce notes on Russian horns.

I would note that today, this kind of orchestra requires the player to be knowledgeable in music and have performing experience. Understanding the role of each note of a musical piece and having musical sense will greatly help in communication and interaction between players and the conductor to produce the best possible result. Most importantly, this concept requires time to mature. From my experience, having enough rehearsing time to polish out every piece to the highest degree. The Russian horn orchestra concept is a game of coordination, and, like every other musical instrument, requires the development of muscle memory. In this development time is essential.

As history has taught us, the repertoire can be whatever one would desire. In focusing on arrangements, Polyanichko suggests working with piano music or piano reductions.[385] This way all the notes appear in a more compact manner. In development of original repertoire, there is total freedom of choice. The music can be traditional, as in the repertoire of the Saxon groups, or can evolve through the

[385] See: Appendix E.

means of contemporary music, similar to the path chosen by the Horn Orchestra of Russia. Another interesting way would be to use Russian horn orchestras as a new timbre in combination with other modern instruments or within an orchestra. Vladimir Goloveshko, after years of experience, was able to determine a list of requirements from musicians playing in a Russian horn orchestra and how they benefit their overall musicianship:

1. Constant analysis of pitch, throughout the entire time.
2. The changing of chords, switches the scale degree of a tone to the third, fifth, or others, and playing Russian horns increases the ability of a player to intonate each sound relative to the harmony.
3. Development of coordination: the musician holds several Russian horns (notes) and in the process of performing music, a mechanical (muscular) memory is developed by switching between horns (notes). In addition, the musicians change their horns depending on the piece being performed, which further contributes to the development of coordination.
4. Strengthened sense of rhythm: a musician playing Russian horns develops the ability to subdivide (feel) the shortest note durations (sixteenth and thirty second notes), and also develops the ability to hear not only strong, but also weak beats of the measure.
5. Developing a sense of ensemble: playing in a Russian horn orchestra strengthens the ability to hear a neighboring performer and adopt necessary dynamics in the process of performing a musical piece.
6. Cultivation of the ability to *solfège* (sing with the name of the notes) when learning musical works.

7. Each performer in a Russian horn orchestra is a soloist. Since the notes he plays are not doubled, each part requires increased responsibility from the musicians throughout the whole performance compared to more traditional ensembles and orchestras.[386]

All of these numerous options of implementation make it clear how versatile the Russian horn orchestra can be and, in turn, highly adaptable to different settings in the modern world where people search for new and unusual sounds and approaches to music.

[386] Vladimir Goloveshko, "Shkola ispolnitel'skogo masterstva dlya dukhovikov," Masterskaya Vladimira Goloveshko, accessed March 22, 2022, https://hunter-horn.ru/i2758.html.

Conclusion

Researching the history of Russian horns I was met with numerous unexpected conclusions. I was surprised to find so many questions and historical inconsistencies that would require much more in-depth research that, unfortunately, lies far beyond the scope of this study. Exploring Russian hunting music prior to the creation of Russian horn orchestras gave a slightly better idea of the settings these old and new hunting ensembles performed in. Though, there is clearly not enough information on Russian hunting music out there to run a thorough analysis, I was able to figure out the kind of music the Russian horn orchestras were initially intended to play. Understanding the background of Count Semyon Kirillovich Naryshkin helped in that regard as well. It gave us the reason for the need to improve hunting music in the first place, and the Count's tastes in music played a large role in that. However, the big gap in actual primary sources raised a big question of the legitimacy of the great hunt in Izmaylovo for Empress Elizabeth and foreign delegates, where the Russian horns first sounded publicly. None of the modern research seems to agree on the exact year of this event and no primary source lists this exact event at all.

A lot of research has been done through the decades on the development of Russian horn orchestras. We know of their repertoire evolution and diversification, how it grew out of simple horn calls and table music into the creation of thousands of contemporary music arrangements and even original repertoire. It is truly a tragedy that almost nothing of rich repertoire survived to our days. We, also, know how popular these orchestras became soon after their creation which is proven by their diverse repertoire and performance settings. Hey reached from the cultural centers of St. Petersburg and Moscow into the furthest corners of Russia, Ukraine, and Belarus. Their "widespreadedness" lead to some unusual experimentation in the realm of materials that the horns were made out of, new devices that changed their sound, and, of course, the addition of keys to the instruments in order to reduce the number of musicians required.

Partially, the latter experimentation has led to the demise of Russian horn orchestras. The addition of keys has fallen too close, temporally, to the implementation of newly developed chromatic brass instruments into the modernizing musical world which made Russian horn orchestras obsolete. Yet, I was able to pinpoint that Russian horn orchestras have become a platform for many musicians to begin developing their career. Many serfs of the late 18th and early 19th centuries had a chance to learn new musical instruments and often doubled on several instruments. In a way, Russian horn orchestras helped to quicker transition to new chromatic brass instruments which Russia was one of the first to adopt in its military orchestras.

Exploring the sole Russian horn orchestra tour to European lands, we received another confirmation of the ability of Russian horn players to easily double on other instruments. This peculiar tour has, also, conveyed the different ways this concept was viewed by foreign publics. All the negative and positive reviews brought a deeper understanding of how culture affected people's perception of the concept. Overall, it was an incredibly interesting journey to follow the orchestras' ups and downs during these 5-year-long tour. It, again, confirmed some of the assumptions on why Russian horn orchestras were rapidly going out of fashion on their native soil.

It was very important to take a deep dive into the transmission and transplantation of this concept into a new culture. I was not able to figure out the reason for its adaptation by the Saxon mining officials into their celebratory customs. Though, I came a step closer to understanding how these orchestras came to be known so well in that region. Perhaps Russian horn orchestras came to be associated with the liberation of the region from the Napoleonic occupation which might hint at the possible reasons for the Saxon adaptation, several years before the touring Russian horn orchestra, mentioned above, has reached Germany. This brings other speculations that Russian horn orchestras began their development in Germany much earlier than initially believed.

The revival phases were eye-opening to the modernizations that had to be made by each group in order to be efficient and not to lose the core of the concept. The earliest revival in Russia helped us

preserve the original Russian horns to this day, even if the revival itself did not bring anything new into the concept's development. Later revivals show a very personal approach. Most of them have happened completely independently of each other. The current states of the four, actively performing, Russian horn orchestras clearly show their paths and the stages of their development. Both, German and Russian, revivals have solid ground for their existence, but they, also, provide a strong example for other Russian horn orchestras to appear all over the world. Through my experience and exploration of the concept's roots and structure, I found that there is more to it than meets the eye. The concept has yet to reach its full potential. There are so many more possibilities that it has to offer to the musical world.

All else considered, the Russian horn orchestra remains as a very unusual musical phenomenon. As Gerhardt described, similar concepts have appeared throughout history, like the handbell choirs[387] that exist, even, today. Yet, the orchestra's origin, its history, development, and modern evolution make them stand out from the rest. Surprisingly, they remained obscure in the modern musical world. With the enormous efforts that have been given to the concept's revival in Germany and in Russia, it deserves a much wider recognition. There are many problems and unanswered questions that stem from as early as the conception of the first Russian horn orchestra, pertaining to many historical inaccuracies, and the numerous concerns for the future of Russian horn orchestras from the musicians and directors of current groups. Fortunately, this, actually, creates opportunities for future research and implementation of new and fresh ideas, all of which will help further the development and recognition of the concept.

I truly believe that the concept has a great potential. The main problem currently standing in the way of that potential is obscurity. This is exactly what this research report hopes to alleviate, by providing the concept's history, explanation of its inner workings and processes behind its revivals, as well as proposing additional questions and possible developments, all that in order to allow the Russian horn orchestra concept to reach its deserved potential.

[387] Gerhardt, *Die sogenannten russischen Hörner*, 31.

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Appendix A

Archives of Bergmusikkorps Saxonia Freiberg e.V.

Number	Genre	Title	Composer	Year when added to catalog	Notes	Key (All in major)
1	March	Marcia	W.A. Mozart	1994		F
2	Choral	Herr Gott dich loben alle wir	J.S. Bach	1994		B
3	Choral	Sei Lob und Ehr dem höchsten Gut = auch B11	J.S. Bach	1994		C
4	Choral	Lobt Gott ihr Christen allzugleich	N. Hermann	1994		G
5	Song	Adagio Cantabile		1994		C
6	Choral	Wie schön leuchtet der Morgenstern	P. Nikolai	1994		C
7	March	Marsch = auch B8 Trauermarsch v. Anacker	A.F. Anaker	1994		C
8	March	Marsch	A.F. Anaker	1994		F
9	March	Fantasie Adagio		1994		E-flat
10	Other	Andantino		1994		F
11	March	Marcia funebre maestoso	A.F. Anaker	1994		G
12	March	Marcia	A.F. Anaker	1994		C
13	March	Marcia	A.F. Anaker	1994	Originally for 13 Russian horns	F
14	March	Marcia	A.F. Anaker	1994		C
15	Song	Der Bergmann		1994		C
16	Choral	Den könig segne Gott		1994		B

17	Song	Die Ehre fürs Vaterland		1994		B
18	Other	Walzer		1994		C
19	Other	Walzer		1994		B
20		Walzer				
21		Andante con moto aus Oberon	C.M. von Weber			
22	Other	La Chasse		1994		C
23	Other	Allegro		1994	Originally for 15 Russian horns	C
24	Other	Allemande		1994		E-flat
25		Polonaise				
27	Other	Andante coloroso		1994		F
28	Song	Mich ergreift, Ich weiß nicht was	M. Eberwein	1994		C
29	Choral	Wie wohl ist mir o Freund der Seelen	J.S. Bach	1994		C
30	Song	Im Kreise frohes		1994		C
33	March	Marsch	A.F. Anacker	1994		C
34	Choral	Ein feste Burg	J.S. Bach	1994	For 10 Russian horns (G, E, D, H,/C, A, G2, E2, D2, H2, A2)	E-flat
35		Ein feste Burg				
36	Choral	Nun danket ale Gott	J.S. Bach	1994	Originally for 11 Russian horns	G
37	March	Marsch	A.F. Anacker	1994		C
38	Song	We sie so sanft ruher		1994		C
39		?				

41		Priesterchor aus de Zauherflite	W.A. Mozart			
42		Sarastro aus der Zauberflöte	W.A. Mozart			
43		Andante aus der Zauberflöte	W.A. Mozart			
44	Song	Die morgenstunde	Voß	1994		E-flat
45	Song	An die Natur von Stollberg	Stollberg	1994	Originally for 12 Russian horns	F
46	Song	Abendstille	Matheson	1994		E-flat
47		Wächterruf				
48	Song	Nachtgesang von Eberhard	Eberhard	1994	Originally for 11 Russian horns	C
49		Hymne an die Nacht von Hölty				
50	March	Marcia	A.F. Anacker	1994		E-flat
51		Choral				
B01	Choral	Schatz über alle Schätze		1994		C
B02	Choral	Jesus meine Zuversicht	J.S. Bach	1994	Originally for 15 Russian horns	C
B03	Choral	Wer nur den lieben Gott		1994		B
B04	Choral	Wale stets o Christ auf Erden		1994	Originally for 18 Russian horns	E-flat
B05	Funeral	Motette am Grabe		1994		C
B06	Funeral	Der seelige Tod	Schulze	1994		C
B07	Funeral	Am Grabe	Nageli	1994		G
B09	Funeral	Grabesruhe		1994		G
B10	Choral	Was Gott tut das ist wohlgetan		1994		F
B12	Choral	Harre des Herrn	Malan	1994		E-flat

B13	Song	Der Jäger Abschied	F. Mendelssohn-B.	1994		E-flat
B14	Song	Abendlied	F. Khulau	1994	Originally written in C major for 17 Russian horns	B
B15	Song	Ein geistlicht Abendleid	H. Pfeil	1994		F
B16	Funeral	Der Gottesacker	Beneken			
B17	Funeral	Nun lasset uns den Leib begraber	J.S. Bach	1994		C
N1	New Piece	Neuer Anbruch		1996		E-flat
N2	New Piece	Glück aid Fanfare		1996		E-flat
N3	New Piece	Steigermarsch		1994		E-flat
N4	New Piece	Sanktus	F. Schubert	1996		B
N5	New Piece	Wenn's Gelöckel dreie lätt		1996		E-flat
N6	New Piece	Festlicher Marsh für die Russischen Hörner des BMK Saxonia FG	D. Schräber	2003		E-flat, A-flat
S1	Other	Einblasübung B-dur		1994		B
S2	Other	Einblasübung F-dur		1994		F
S3	Other	Einblasübung C-dur		1994		C
S4	Other	Einblasübung Es-dur		1994		E-flat

Appendix B

Interview with Jens Göhler

Roman-Vincent Golovanov: [Hello Mr. Göhler], how are you? How are you doing?

Jens Göhler: Thank you, I'm well. And you too?

R.: Yes, pretty good, thank you!

R.: I guess, […], so I don't waste too much of your time, we can just start with the interview, if you're ready of course.

G.: I have a question before [we start]

R.: Yes, of course!

G.: I [want to ask] you to introduce [yourself]

R.: Of course, of course, I'm sorry.

R.: My name is Roman Golovanov. I'm a doctoral student at McGill. I play trumpet, but now I specialize in Early music, so, I play baroque trumpet and also […] a little bit of traverso […], but mainly trumpet. Modern and baroque.

R.: I'm working on a dissertation about Russian horns and I hope to accumulate as much information as possible to put into the work I'm doing right now: history, current state, and future. That is the main goal. I'm looking for opportunities for Russian horn orchestras to appear in other corners of the world. [This is] just as an idea, [to see if that is actually] possible, [if it can be presented as an] alternative way of playing music […], or an alternative method of music education. So, these are some of the outlooks [and ideas] that I am trying to research […].

G.: Ok. And your name sounds […] Russian, is it true?

R.: Yes! […] My family is from Russia. I've spent, let me think, [more than] ten years [of my life] in Moscow. […].

G.: Ok. That's interesting. You speak very good English. You must […] speak a little bit slower, yes?

R.: I will speak slower [for you], of course.

G.: *laughs* I am a typical German. I'm 58 years old. I learned enough English language in school […], but I don't practice it every day.

R.: Your English is actually very very good. I can easily understand you. […].

R.: Maybe, you could introduce yourself as well? For the interview.

G.: Yes, sure. […] I'm […], what is the title? In German it's *diplom ingenieur.* I'm not a Doctor, I have no degree, but I have a diploma in informatic[s]. I'm a technician. And music is […] only my hobby, but it's a hobby since I [was] 8 or 9 years old.

G.: My father was a musician, my grandfather was a musician, so, I believe, five or six generations back I have family history [...] [in] music. And, meanwhile, since ten years, or eleven years, I'm conductor of our orchestra. We are not only a Russian horn orchestra we are a normal wind orchestras with clarinets, flutes, and all of the typical wind instruments. And, I conduct our Russian horn group from the [very] beginning, which was in 1995.

R.: I see. Great! Thank you.

R.: So. I guess, now we can [start our] interview.

G.: Yes, sure.

R.: So, the first question. How did you come up with the idea with reviving the traditions of the Russian horn orchestra?

[...]

G.: Yes. We all in Freiberg, in Erzgebirge, in Saxony, we all know that in former times, almost 200 years ago, there has been something with Russian horns. It sounded in our ears very [exotic]. Nobody [knew] […] what exactly are Russian horns. The people who [want] to know that they must go to the museum in Freiberg […] where the old, […] historic Russian horns are hanging […] on the wall, from the littlest to the biggest horns. And, […] someday we decided to make […] an important decision […]. We tried to collect enough money, and we tried to find an instrument maker and we tried to start a project – [a] revival or "rebuild" of our Russian horn tradition. And, so, we started. […] The main reason was […] not to forget our tradition. It was long ago and […] with a very big pause in playing on Russian horns and [which] we would [try to] restart.

R.: I see. So, how did you discover that Russian horns existed in [the] German tradition?

G.: […] We had enough sources. How to say? Yes, we had enough sources. It was written and fixed in the museum and in the [archives]. […]. Our ancestors wrote about what […] happened 200 years ago in Freiberg. […] It was not a problem to find enough material to check the history. In Freiberg and in Brand-Erbisdorf there are enough materials to [reference].

R.: I see. I see.

R.: So, […] you talked a little bit about it just now, but maybe you can elaborate a bit more. What was the approach to reviving this tradition? […] Step-by-step, how where you able to revive a Russian horn orchestra in Freiberg?

G.: [One moment]. I must look into my translator. Our approach was… We would revive the tradition in an exact way as our ancestors did. We had all the basics, we had all the conditions in Freiberg to start exactly. [Meaning], we have the original instruments at the museum. We only had to tell the instrument maker to go to the museum, to measure the […] the exact length and the angle of the, I don't know the word…

R.: […] Basically all the dimensions of the instruments.

G.: Yes, yes, yes. And to measure the diameter of the "endpiece" of the horn, to look [at] the mouthpieces. If the mouthpieces are very simple ones, or if the mouthpieces are, maybe, like a trumpet which you play, yes? […] We have all the original [scores] in Freiberg, in the museum. […] We had [the] best conditions for [our revival]. All […] was accessible […]. We only had to earn some money, because the rebuild of instruments… You know […] what instruments cost [today].

R.: Yes.

G.: It was a little bit expensive, but […] our approach was not to […] experiment.

[…]

G.: […] We [didn't] want to […] experiment in the beginning with other [shapes] of instruments or with the types of Russian horns which the St. Petersbourg Horn Capella [uses]. Yes, we […] also didn't want to create new pieces for the horns, because we decided, in the beginning, to make […] it exactly like our ancestors had it.

R.: I see. I see.

R.: [Moving on to the] next question. What were some of the obstacles in the process of reviving a Russian horn orchestra?

G.: Yes, the obstacles [were]: we had to find an instrument maker which has enough time for [the reconstruction of] the horns, the instrument maker must, [also], be interested in doing this project. And, we found that instrument maker which was at that time only about 20 years old. He […] just opened his […]…

R.: His workshop?

G.: Yes, his workshop, yes, and he was really interested, and he said "yes, I [will] do it, but we must […] speak about money, yeah?" *laughs*.

R.: Of course, of course.

G.: […] So, the next obstacle was to […] ask the instrument maker "what do you think […] should be the end price of the project?" In the beginning it was not clear if the horns cost so or so or so, and he said "OK, in the worst case I need a sum of …"

R.: "Of that and that," I see.

G.: "So and so." […] And after that I went to […] various institutes, [and] to [the] town of Freiberg, […] the county of Freiberg, and so on. [I] asked if they have some money for the project. It was a good time. In the beginning of the 90s, it was, maybe you know that, some years before, the Berlin wall [fell] down. It was […] euphoric! […] In the end, the sum of money was available for us.

R.: […] That's great! […]. Was the maker local to Freiberg?

G.: Yes! Only 20 or so kilometers [away] from Freiberg.

R.: Hmm, I see. Do you by any chance remember his name?

G.: His name, yes, of course! […] *types "Ricco Kühn from Oederan" in the chat* […].

R.: Perfect, thank you very much!

R.: So, [my] next question. Can you talk a little bit about the traditions of miner bands in Saxony and how do Russian horns fit into them?

G.: I [will] try […], yes *laughs*. […] The tradition of miners' music is very very [old]. […] We have, in Freiberg, a miner tradition that began in 1168. It's more that 850 years, or so, [old]. In the beginning […] there was no mining music. No instruments, but in the Middle Age[s], or from the Middle Age[s] to the "New Age," so, [after] 1700 […] the first small ensembles […] were [assembled] which play[ed] on very [simple] instruments [of] that time. It was necessary because the miners […] had to [play on] parades. Not for themselves, but for the king[s] of Saxony, so and so on. For the […] people [of higher status]. Saxony was a rich county because of the silver which was found by the miners. […] The Saxon kings they always said to the miners that [they] would like to have it […] splendid. […]

R.: […]. [They liked it to be] rich, big, [and] pompous.

G.: [Yes,] with pomp and so on. And so, in 1824, it must be, the former chief of the miners he […] must have [had contacts with] Russia. Because, I don't know if you know it, we have in Freiberg the oldest mountain academy (TU Bergakademie Freiberg)[in] the world which was founded [in] 1765, I think. […] We had, in old times, in Freiberg, students from Russia. Lomonosov was Russian, and many others. […] I think, it must [be, that] our mining chief [contacted] Russian horn groups. […] Maybe a Russian horn group which made, [at] that time, a tour through Europe. Or, maybe, a German […] miner

student was sent out to Russia for some studies, or so. […] It must be, that Russian horns were […] not introduced, but [people became aware of the horns' existence].

R.: Hmm, I see. I see.

G.: […] The chief of the miners, [who's name] in German [is] *Oberberghauptmann Freiherr von Herder*, that [is his complete] name. […] He had enough money, […]. He decided to introduce, I think, 14 Russian horns. Not to introduce the original instrument[s] from Russia, but to go […] to an instrument maker and to tell him "I want to have 14 of these Russian horns." […] So, the tradition was born in Freiberg.

R.: I see. I see. So, in [the] German tradition there would be 14 horns and 14 players. No one would [use] two [or more] instruments [at the same time]?

G.: Yes. […] From the beginning […], one horn – one player *laughs*.

R.: […] Moving on to the next question. In the process of reviving this tradition, did you have to adapt certain element to suit the modern musical world?

G.: Yes, sure. […] The instrument maker went to the museum with me and he said that "here on the wall are two instrument with the same […] tone," but the instrument, [there] was a mark [on it], […] G2 and the next instrument it was also G2, and both instruments had a difference in [their] lengths of, I don't know, maybe, 4 or 5 millimeters.

R.: Oh, really?

G.: So, that, in [reality], […] both instruments, when you […] and me would be [playing them] together […] we [would not] have the exact [same] pitch. Maybe in former times it was equal.

R.: *snickers*

G.: Yeah! Nobody knows, nobody knows. […] But [the] instrument maker, he said to me "I must measure, I must remeasure the exact lengths for the exact [pitches]." So, I told him that "maybe, [sometime] we will [have to] play together [on] Russian horns with our trumpets and our trombones, or whatever, and we must fit the same […] tuning of 442Hz." [Those were] the elements [we had] to suit [to] the modern music world.

R.: Hmm, I see. And what about notation? For writing scores and parts [of the Russian horn players], were there any modernizations [you had to make] for the scores themselves, comparing to the old scores?

G.: No. I made [them] exactly like the old scores. Because we [play] the same sheets.

R.: The same music, I see.

[…]

G.: […] Concerning notation, it was so, that for the horn which played the tone G it was a G written. And in our own arrangement, I wrote it in the same way. [Additionally] I wrote a line for the […] G1 horn, or [the] low one for the G3 horn, and [additionally], [at the top], I [have added] a line where all players can read the melody. To make it easier to count pauses and so.

R.: I see. And in [the German tradition], is there a conductor […], or is […] the orchestra by itself?

G.: Do you mean for the Russian horn orchestra or the "normal" orchestra?

R.: Well, for […] the Russian horn orchestra […].

G.: […] I don't know if in former times, 200 year ago, if they had a conductor […]. In our first years we played without a conductor and I, […] myself, played one of the horns. […] I stood [… on] one end of the "line" and, sometimes, with my free hand I tried to conduct a little bit, but I realized that [this] solution was not [the best]. [For] the last 15 years, or so, I stood in front of the orchestra and with both hands I conducted.

R.: I see. I see. […]. Moving on to the next question. Could you talk a little bit about the repertoire of your [Russian horn] orchestra? Also, where do you usually perform, in what [types] of spaces?

G.: […] I think almost 90 percent, maybe more, of our repertoire is original repertoire. We have the [scores] of almost 60 various pieces of Russian horn music from that time. […] In our first year of the Russian horn orchestra […] my main work was to [input] all the original [scores] into the computer, [into] a notation program to print [it out] in a [more precise] form. And, by the way, I could [take] a look [at] the various lines and check if [they] are too complicated, or is it easy. We started with the easiest pieces […], from time to time I gave […] the orchestra pieces which are a little bit more […]…

R.: Complex.

G.: Complex, yes. In the beginning we had enough material [to] have a choice [of original] pieces […]. [It] only [… makes up about] 10 percent [or less] of our repertoire which, [for the remaining 90 percent], is new material. […] The material is new […] for Russian horn[s] [...], but the melodies and songs […] are also old mining songs.

R.: […] I see […]. And about the 60 or so pieces of original [Russian horn] music, […] what type of music is it? Is it all marches, [music] for parades, […] are there other arrangements of traditional miner songs? What are [all] those pieces?

G.: That's a very interesting [question]. I can show you the list. It's very very interesting. *Proceeds to open an Exel document that lists all of the original Russian horn music* […] *shares his computer screen with the researcher to show the list*. […] Can you see [anything]?

R.: Yes, yes I can.

G.: Yes. So, you can see the title number 1 to 51 [are] original [scores] […] which we found in the museum of Freiberg. And you see some marches, yes […]. We have, [also, have] classical pieces, […]. […] *Andante con moto* from "Oberon" by Carl Maria von Weber, Johann Sebastian Bach – "Choral" […], [W.A.] Mozart – *Zauberflöte* […], and so on. You can see that the former […] conductor of [the] Russian horn orchestra was a very well [musically] educated man [who] was able to [arrange] classical pieces into Russian horn music. The next are *trauermusik* […] – mourning music […] to play [at] graves. And, in addition, some church songs.

R.: I see. Very interesting!

G.: So, it's a very wide spectrum […] of music. […] Numbers B1 [to] B17, these are the pieces which we found in the museum of Brand-Erbisdorf, [located] near […] Freiberg. It is, also, an old mining town. These pieces of music are [from a] later [time]. […] You see it here, there is a song from […] Mendelssohn Bartholdy which was composed in 1841, so, the Russian horn [score] must [have been written] later. The pieces B1 to B17 are from 1856, I believe.

R.: Really?! That is very very interesting! […] Because I thought that the tradition [of playing the Russian horns] wasn't very long-lived. […] I think, I read it somewhere, that the latest mention of a Russian horn orchestra in Saxony is somewhere around 1850, so, [by] showing me [this list], [it] means that [Russian horn orchestras] existed [in Germany] for [a much] longer [period].

[…]

R.: […] That means that orchestras kept existing further into the 19th century.

G.: Yes. […] In the long tradition line, [for] almost 200 years, there are many pauses in Russian horn playing. […] So it was not […] a continuous playing for over 200 years. It was, maybe [just for] the first […] years, such a […] highlight or high point – to have new instruments [such as] Russian horns. […] I don't know the reasons, maybe, [because of the wars] in former times. Every 10 years, or so, there was a war somewhere *chuckles* [when] soldiers [had to fight] and it wasn't [possible] to make music […]. Also, in the Russian tradition […] there […] have been […] very long pauses [as well].

R.: Yes.

G.: […] The tradition began in 1750…

R.: 1751-52, yes.

G.: […] Sergei Peschanskii […] from St. Petersbourg, he […] revived [a] Russian horn orchestra in 2000s.

R.: In 1999, [if I remember correctly].

[…]

R.: The next question. […] I [already] asked about the notation […] in the scores, […] we also talked a little bit about […] the arrangement of new pieces. […] They are not specifically new pieces, […] they are old traditional miner pieces or songs that were transcribed or arranged for a Russian horn orchestra, but maybe, [there is] one [other] thing […] I wanted to ask in addition to that. Do you use your horns as an accompaniment to other instruments, like trumpets, flutes, clarinets, or, maybe, a voice?

G.: […] No, not real[ly] […]. In [the] beginning […] I thought […] we can do it this way, but we never practiced it […]. We only have one original piece which [has a] solo trombone [part] with Russian horns. […] This piece, we played [it], one of my brothers was the trombone player and the others played the Russian horns. […] The Russian horn music, which we play, is not our main "thing", because we are […] a modern orchestra with […] "high-tech" instruments *says laughingly* and [...] we only play Russian horns to fill a little bit [of] our tradition. […] We could play more, surely, yes, but [maybe], it's [something that we will talk about in later] questions […].

[…]

R.: […] Oh, one other thing I wanted to ask […]. Where do you perform? […] Do you perform outside and inside, […] do you perform, as they would do it in […] former times on a parade, [walking] with the instruments [and] other parading miners, or is it all stationary? Just [tell me] a little bit more about the performance on Russian horns [today].

G.: Yes, sure. We never performed [on] Russian horns within a parade. Never. Because, and [the reason is simple], one man and one tone [would] not be enough to make march music. […] We only play [statically] […], mostly inside, because [of] the acoustic[s]. The sound of horns inside is better than outside. In a church, [for example, it sounds] like an organ […]. In our first years we, also, played, sometimes, outside, but it's not good for us and its not good for the audience. When the wind blows a little bit from left to right […] it's not good.

R.: Is it because of the sound itself, or is it just the conditions are not ideal for the musicians and for the audience?

G.: [It is] not the sound […] for us. The sound is more [important] for the audience. […] It's the conditions […], every [… player needs] to follow the melody, […] because I [will not be able to] hear the [players on the other side]…

R.: I see, [so], is it because there's no reflections no one [in the band] can hear the other players, [the sound] basically goes out and disappears?

G.: Exactly, yep.

R.: That's very interesting because, […] I was talking to Sergei Peschanskii and the other Russian horn [orchestra] director in St. Petersburg, they said the same thing. In the […] books that describe Russian horn orchestras, they say that it's so [magical] to hear a Russian horn orchestra play outside […], but […], in practice, it's basically impossible, because it's very hard for the musicians to play together when they can't hear [other] players around them.

G.: Yes, yes. It is so.

R.: It's very interesting. It contradicts the histori[cal] accounts […].

[…]

R.: So, we talked about the instruments themselves already […], but I, [still, want] to ask, the instruments that you made in the 90s, are those the same instruments that you use today?

G.: Yes.

R.: [Those are] the same instruments, […] you didn't have to remake them or [change] them in any way? It's the same instruments from the 90s?

G.: Yes, the same. We built [them] in 1995 and we play the same instruments today.

G.: And how many instruments is it? The ones that you [use today].

G.: In sum there are 19 instruments and from [those] 19 instruments we […] have a "cast" of 17 horns and we have a "cast" of 12 horns. 12 or 17. Not 15, not 9 horns, […]. Our arrangements are [written in a way], so that we must have 12 players, and we can play the pieces for 12 horns, or we [take] the "big cast" and play the bigger arrangements for 17 horns.

R.: […] So, it's either 12 or 17. Got it. And what are the notes – the range of the horns? The smallest to the biggest.

G.: The range is exactly the same [as] our "first horns" 200 yeas ago […] it goes from the [low], in German, *Es.*

R.: E-flat?

G.: Yes, yes! E-flat. […] E-flat, which is called E-flat 3 (*Es*3). Our horns have the same designation [as] the original horns in the museum. So, the [lowest] horn is E-flat 3 and the highest horn is G 1.

R.: G 1, OK. G 1 would be the G in the second octave, right?

G.: It's the G which is above the highest line in the staff.

R.: Got it! […] The next question is, have you explored the Russian horn orchestra tradition in Russia and have you ever thought of expanding you orchestra and maybe working on [more modern] repertoire? Maybe, [there are] some […] plans that you had or still have [on modernizing your orchestra].

G.: Yes. I have explored the history of Russian [horn orchestras], of the tradition in Russia […]. It was very interesting for me. I explored it all. But, we have no plan[s] to expand in any way […]. […] I saw the St. Petersburg Capella playing in a video […] and I could see that one player plays on up to 5 different horns which are [propped] in front of the musician. It was interesting to hear and to watch and I recognized that the musicians of the St. Petersburg are very good. I think they are professional players. […] The quality of music which they [played] was very very good, but […], in Freiberg, we are only amateurs. […] It's only our hobby […]. I find it very interesting how the Russians play the instruments, it's really good, but we cannot and we don't want to do it [the] same way.

[…]

R.: […] So, that was your [choice] from the very beginning, as I understand? You […] wanted to stick to [your] traditions and the original repertoire […] to keep it alive.

G.: Yes.

[…]

R.: The next question. It's […] a touchy question. Knowing the [history of] Russian horn orchestra[s], it's more related to what was happening in Russia, [they] employed forced labor, meaning […] serfs, almost exclusively at that time, in the 18th and 19th centur[ies], does that affect the way you portray your […] Russian horn orchestra?

[…]

G.: It's a part of […] history […]. When I have the possibility to write down an article for the newspaper, or whatever, [and] describe our Russian horn tradition, or during a concert when I have the possibility to [tell to] the audience [about] our tradition […], I write down and I tell, in every case, […] I say that the very first players were [serfs]. […] We know […] that that's a fact of history, but we don't think about it [as a part of our tradition].

R.: […] How I see it personally, the idea, the instruments, the way of performing music [on Russian horns] was transferred into Germany […], but, because the repertoire is so different [and the overall structure of society], that mentality, [the perception of Russian horn orchestras being the art of the serfs, has never taken root in German society]. […] Similar instruments, but a [slightly] different [approach in the use of musicians]. […] As you say, it's always one instrument – one player. In Russian it [has] been a mix, [sometimes] it's [one player on one instrument], or […] one player [that switches many instruments throughout the performance].

[…]

G.: The main thing in [Russia, at the very beginning], […] it has been that […] the Tsar or Tsarina […] wanted to hear very big orchestras. I've read in some documents […] that […] sometimes 300 Russian horns […] play[ed] together. You cannot find 300 men who [would] want to play [such music], in the former time. You could only perform [like that employing] forced labor […]. […] In 1825 and the following years, the Russian horn players, they also had benefits. […] When it was time to educate and

perform [on Russian horns] they were exempted from their mining work. They [didn't need] to go into the mines [to work]. They could play on the[ir] Russian horn[s] and that was easier […] than to work in the mine. It was a benefit to be a Russian horn player, in the former time in Saxony.

[…]

R.: Thank you, I think we can move one to the next question. What would you think if Russian horn orchestras began to appear in other countries around the world, […] say, [for example], in America, France, England, […] places that […] have no [tradition of playing on Russian horns]?

[…]

G.: […] Maybe the main question today is, in my opinion, when I want to build an orchestra […] I must [know, first, if I can] earn enough money with it and have enough possibilities to perform my new music. In the case [of] when I have a tradition […] in a region […], maybe, it's easier to build up such a new orchestra, but I think in America […], all is possible in America *chuckles*. It [won't be] easy, I think. [This] idea must be very [special], I don't know. […] A new Russian horn group in a country without any traditions on the instruments is [a] very difficult [endeavor, may even be] impossible.

[…]

R.: [Our] last question for today is […] what is the future of your Russian horn orchestra? Is there [a] specific vision that you have for it?

[…]

G.: [Today] we [are in] a situation [where] we don't have enough players available for Russian horns […]. No flute, or clarinet, or saxophone player, or no drummer can easily play Russian horn. It must be a trumpet player, a trombone player, a french horn player, [or] a tuba player, and at the moment we have more [woodwind players] and we don't have enough […] brass players. So, at the moment, we are not able to play our Russian horns. And in the last […] 5 years, or so, we only performed one time a year on Russian horns in Freiberg. The years before we played up to four times in a year. Mostly in Freiberg, but also outside of Freiberg, in the [surrounding areas] 20 or so kilometers [away from the city], in the bigger region of Freiberg. […] In the future, I hope […], we will have more brass musicians. We have […] kids [that currently study] various [musical] instruments, but, you know, kids of today, they […] often have other interests. […] Every kid, [nowadays], has a smartphone in their hands. They only look [at] their smartphones. They go [to the] internet, online games, and so on. It's difficult to interest the kids [in learning] to play real [musical] instrument[s] which the kids must learn for 2 [to] 4 years. […] The next thing is, if I [find] kids [that] would like to [learn] an instrument over the years, [I would, also, like] to […] give the kids, [that play their] instrument[s], […] a Russian horn [to play as well] which is such a simple instrument. The kids learn, at first, to play on a modern instrument – the french horn, [for example], and so on – and now I come [to them] with a Russian horn and it's […] difficult to interest kids and young people [to play] such simple instruments[…]. […] I believe that it will not change in the future. It might be [even] more difficult than today.

R.: So, the future is not very bright [in your eyes], but […] there is some hope […]. Parents are still interested in kids learning music instruments and, hopefully, there will be more interest [in the future] to play Russian horns as well.

G.: Yes […]. […] My daughter is now 22 years old and she is a really […] good clarinet player. She's playing in our orchestra on the clarinet as a […] leading musician [of] the [woodwind section of the orchestra]. […] She's very good. I asked her years before "please try to get a tone out of [the] Russian horn." She tried it one time – no tone. Second time – no tone. Third time – no tone [either]. And after that [she] told me "[…] here's your horn back," *chuckles* "it's not for me" *laughs*. It's not easy with kids.

R.: […] As I remember, in [the year] 2025 it's [going to] be the anniversary – 200 years – of Russian horns appearing in Saxony […]. What is to be expected? What are the plans for that celebration […]?

G.: We have a big plan for that. The plan is to invite all Russian horn groups of the world [that] we know. We know the *Erzgebirgsensemble Aue* […]. We want to invite another Saxon Russian horn group which have bought instruments – Russian horns – and [have] tried to play on them, [but they don't play on them anymore]. They have instrument, but they are not able to practice. […] I asked the chief of the group, if he would come to Freiberg in 2025 […], [and they responded that, yes, they] will come […]. [They will start learning] the instruments again [before they come]. And, I asked Sergei Peschanskii […]. […] He said to me [that] he would like to accept my invitation for his Russian horn Capella. […] I would also […] like [them to] come to Freiberg. We [must] find a [financial] solution […] for [accommodations], flights, and so on. […] I think that there will be a solution for us.

R.: I'm sure there will be!

G.: […] For the event we will have 4 Russian horn ensembles, [including us].

[…]

R.: Just one little remark. How many Russian horn orchestras exist in Saxony today?

G.: Three. […] One orchestra doesn't play anymore […]. There are also two: Steffen Kindt with *Erzgebirgsensemble Aue* and my orchestra.

R.: So, these are the three [Russian horn] orchestras that are known [today in Saxony].

G.: […] I don't know if somewhere in the world there are other horn cappellas that exist.

R.: […] I think I've received [plenty] of information today! Thank you so much for this! […] I'm really really grateful for this [interview].

[…]

End of the interview

Appendix C

Interview with Steffen Kindt

Roman-Vincent Golovanov: [Hello Mr. Kindt, thank you for agreeing to this interview]. This really means a lot to me. I'm eager to learn […] more about you and the ensemble, the big band, and the Russian horns that you use. This is for my dissertation [that] is about the past and future of Russian horns. […] Before we start with the questions. I wanted to ask if you could […] introduce yourself […]? Mention your role, experiences with Russian horns.

Steffen Kindt: I am a [trumpet player, I also play] Russian horns. I'm [the] chief of [the] *Erzgebirgsensembles Aue* [in which] I'm a singer, [manager], and writer. I create programs for this ensemble. This ensemble is a [community of] singers, dancers, dialect speakers […].

R.: […] Wow, that is very interesting! That sounds like a lot of work.

[…]

K.: […] I wanted to [mention] that the founder of the *Erzgebirgsensembles Aue*, as well as writer, is Manfred Blechschmidt.

[…]

K.: He [first] saw Russian horns in Freiberg. He came across Russian horns, [researching the] subjects of mining traditions in the Erzgebirge [during] the 1960s in the Freiberg city and mining museum. [Since, he] became interest[ed in Russian horns]. The ensemble director Helmut Merkel then wrote special compositions […] for the Russian horns which have been [recorded, published, and shown] on radio and television. So, […] this was based on the fact that music was played on these instruments in the past and [there was a] concern to preserve and develop [the music] of miners' culture for the future. The *Erzgebirgsensembles Aue* has the merit of [saving] Russian horns from oblivion. […] The horns used by the *Erzgebirgsensembles Aue* are the [same as] the originals in the Freiberg museum [of mining]. […] Do you know how Russian horns came to Saxony?

R.: I've read [about it]. They came in the 1820s. They [appeared in] Saxony as a request of someone in the military, [one of the generals I think]. He asked them to be made for the musicians in the military, if I'm not mistaken.

K.: In 1824, and in 1827 they first [performed on them].

[…]

K.: I can tell you how Russian horns came to Saxony. […]. […] Russian horn orchestras traveled through Saxony in the 19th century. It is [known] that in June, 1814, a Russian hunter battalion passed through Schneeberg, carrying Russian [military] hunting horn music […]. Sigismund August Wolfgang

von Herder — the Freiberg mining counselor of the time – was staying in Schneeberg at this time. He was so enthusiastic about this music that he decided to have his miners play these horns. Perhaps it was also the close connection of Saxon mining with Russian mining. The preference of Slavic which Herder had inherited from his father when Herder was promoted to Mining Captain in 1820. He appointed [the] mining music scribe Ernst Adolf Becker as director of the Freiberg mining oboist corps […] and commissioned him to procure the Russian horns. It is said that, as early as 1823, [the] Annaberg town music director tried out these instruments with success in concerts […]. However, it is considered certain that the Freiberg Mining Music Corps was equipped with Russian horns in 1824, when Herder reorganized the music corps. [That is when] the instruments – Russian horns – came to Freiberg, 1824. Herder became the chief miner in 1826 and appointed the Freiberg city cantor August Ferdinand Anacker as the director of […] the Russian horn [orchestra]. […]. Under his direction, the Russian Horns were played for the first time in public by Freiberg and Brand-Erbisdorf miners […]. It was in October […] 1827 […] for what was probably the most brilliant mining parade ever held to pay homage to King Anton. […]. Anacker had composed a march for the occasion. In 1829, all mining and metallurgical officials and officers joined together to form a *Bergmusikverein* to support the *Berghoboistenkorps* […] at its concerts through regular memberships. [Anacker has dedicated parts] for 13 Russian horns [in] his *Bergmannsgruß* (The Miners' Greeting), [composed] in 1832.

K.t: [So], the third [question: What were some of the obstacles in the process of reviving a Russian horn orchestra]? First we had to find someone to build the Russian horns […] for us. Then, it was a question of getting the material. Where do we get brass sheet in the early 1960s, in East Germany? […] Then we had to get wind players for the instruments and, of course, pieces of music. And then it was a matter [of] practicing, practicing, practicing and creating the programs.

K.: […] The fourth question. [Can you talk about the traditions of miner bands in Saxony and how do Russian horns fit into them]? Miner bands in Saxony and their tradition. There is a rich musical tradition in Saxony, in Saxon mining. It is said that "everything comes from the mine," in the Erzgebirge, in Saxony. Everything comes from the mine since 800 years [ago]. We are UNESCO *Weltkulturerbe* (World Heritage Site). This began after the first ore discoveries in the 11th century, the excavation of mines and the emergence of mining towns in the 15th and 16th centuries. The mining music culture really began to develop in the 16th century. Miners' singing and music-making were initially imposed, that is, imposed by the mining lords on their subjects. […] They were exempted from mining work in order to make music for the authorities and to pay homage to the miners. With the 2nd phase of early silver ore mining begins the real history and cultural development of the […] Erzgebirge Ore Mountains, gradually an independent musical culture was formed. The town pipers, "cantorries," mountain brotherhoods [with] their mountain bands, to put it briefly, every mountain town had [its] own mountain band.

[…]

K.: And Russian horns came [to be used in the Erzgebirge] in the 19th century.

K.: The [fifth] question.[In the process reviving this tradition, did you have to adapt certain elements to suit the modern musical world]? Yes, forms of performance, ways of making music. We have already cultivated this somewhat.

K.: [Question number six: Can you talk about the repertoire of your orchestra? Where and when do you usually perform]? […] The *Erzgebirgsensembles* have been working for more than 55 years with great national and international success in the field of research, cultivation and further development of Erzgebirge and mining customs in music, songs, dialect and folk dance. It's a great ensemble. The

Erzgebirgsensemble Aue includes musicians, singers, and dancers who are artistically active in various singing and instrumental groups, the *Berghoboistenkorps* (brass group), as mountain singers […] in the dance group, or as soloists, thus [forming versatile and varied programs]. [For the junior section], children and young people are introduced to Erzgebirge customs at an early age in singing, instrumental, and dance groups. In addition to extensive performances and concerts in the Erzgebirge, the orchestra has […] performed in 21 countries in Asia, Europe, and America. [In addition, there are countless radio and television appearances] as well as long-playing records, CDs, and video productions (DVDs).

R.: I wanted to ask [another] little question here. So, you have a lot of musicians in [your ensemble], there's a lot of young people [too]. Would you say that the majority of [players] are young people, […] from 16 to, maybe, 30 [years of age]?

K.: We have [players] from little to old. The youngest are 8 and the oldest [is] 65.

R.: Oh, really? That [is quite] a big variety [in age]. Would you say that most people, who start playing in the ensemble, they usually stay for a very long time?

K.: Yes, it's a tradition. […] I […] began [playing in the ensemble] since 1980 […]. [In my] childhood […].

[…]

R.: I see. […] Can you talk […] about your orchestra and where do you perform usually?

K.: The players of Russian horns are […] players of trumpets, of [trombones], [none of theme are young] player[s]. [No younger than] 14, 15 [years of age].

R.: [And what] about the repertoire?

[…]

K.: We [play] folk music. Traditional music of the Erzgebirge […] and min[ing music].

[…]

R.: [So], it's all traditional, but did you have to arrange it for the Russian [horns], or [do you use scores that were] already published in the 19th century?

[…]

K.: […] Yes, [most of the music is already written] and arranged for us. We have [12] horns. The music pieces we play on Russian horns are composed or arranged for us. So, we have pieces written especially for the Russian horn instrumentation […]. Regional traditional tunes have been arranged especially for us. We own a total of [12] Russian horns. So we […] are able to play melodies in the keys of C, F, G and B-flat major.

R.: I see.

K.: Every horn gives one tone, and natural [harmonics].

R.: Oh! So […], you use overtones. It's not just one note. You use notes that are above the [initial harmonic].

K.: Yes, yes.

K.: […] Following the tradition […], the playing of the Russian horns was done together with a melody instrument, like organ, [for example], we have developed a "filigree" variant with three Russian horns and organ, accordion and special compositions for it. [We, also, make use of] a pan-flute [in these compositions].

[…]

R.: Oh, interesting!

[…]

R.: […] So, these arrangements are modern. […] These arrangements [weren't prepared] in the 19th century.

K.: No no no. In 19th century [they had around] [14] players. [Today], we have here only [12] instruments. […] Especially, [if you take into consideration the pieces mentioned above, in them we only use] 3 horns: C, D, G, [including other] melody instrument[s].

R.: And for the second half of the question, where do you perform? Do you usually perform outside or [inside], in concert halls? Where do you feel more comfortable [performing]?

K.: Yes, yes. In concert halls and outside, and […] in the mountains underground.

R.: Wow, […] inside the mines themselves?

K.: [Yes], inside the mines. In an underground concert hall [with] a naturally grown ambiance.

[…]

R.: […] That's very very interesting! [Now], question seven. What kind of notation do you use [in scores and horn parts]?

K.: For the individual voices we use normal notation […] on which the melody is displayed. The notes, which the respective […] player has to blow, differ in color from the melody. The player must play [the

notes written in a different] color [specifically assigned to him/her]. The score shows [the] melody and the harmonies (chords). The score shows the melody and the harmony [of] the horns.

R.: Ok, so, the conductor's score […] would be split [into] parts? The score, would it show each part separately or the melody would be in one row?

K.: Every player has [his own] melody and the [conductor] has the score.

R.: So, each horn is written out in the score?

K.: Yes […].

[…]

R.: And […] the scores from the 19th century, did any [of them] survive? Today, can you go to a museum [for example] and look at the old scores?

K.: […] Yes. [But] you need a lot of players. […] It is difficult to organize it. [Only] if you have [enough trumpet and trombone players. It would be very very hard for clarinet or flute players to play Russian horns]. […] My experience is, trumpets, [trombone], and [tuba] players [are more equipped to perform on the horns].

R.: And in relation to the old scores, did [your] new scores change [in any way]? Do they look different? Is the notation [any] different from the old scores?

[…]

K.: Yes yes yes. […] I think I have the notation *rummages through documents*. […] You can see [it]? *proceeds to show a copy of an old score on camera*.

R.: Yes, I can see!

[…]

K.: It's from the 18th century.

[…]

R.: […] So, the German traditional pieces from the 19th century would use a similar score like that, right? For [14 or so] players.

[…]

R.: So, a march by Anecker, [for example], would look [different from] the score that you just showed me? […]

K.: I don't know, I must check […]. I have original score[s at the place where we practice].

[…]

R.: Moving on to the next question – number 8. Have you attempted to arrange new pieces?

K.: [As] I have said, the music pieces we play on Russian horns are composed and arranged for us. So, we have pieces written especially for the Russian horn instrumentation available to us. Regional traditional tunes have been arranged especially for us. We own a total of [12] Russian horns: C, D, E, F, G, A, H, and C, total of 8 tones, and, [also], Fis, Gis, B, and Es, so we can play [in] C, F, G and B-flat major.

R.: […] I see. And [what about] the pieces, how many [of them] do you have in your repertoire today?

K.: […] 20 pieces […] written [for us].

[…]

R.: Ok, […] I guess, […] because we've talked about this already we can move on to the next question. You [talked] a little bit about your horns, the Russian horns that you use in your ensemble. Could you […] talk more about them? […] How did you reconstruct them? What did you use as [the] basis, did you [model them after the] horns from the 19th century that were in the museum in Freiberg to [construct] your new horns?

K.: [Our horns are replicas of the] originals kept in Freiberg city [at the] mining museum. Our Russian horns are [dated] to 1964, [made] by master instrument maker Mönnich from Markneukirchen, it's in Saxony […].

R.: […] And, have you done any changes to the instruments, or are they exact replicas?

K.: The [maker] was really interested and he [quickly] made up the measurements […]. They are made of conically bent brass sheet[s] with a cup mouthpiece. The respective tuning results from the length and diameter of the horn.

[…]

R.: […] I just wanted to know for sure [that the Russian horns you use] are exact replicas of the ones in the museum. So, as I understand, you decided to keep them as they […] were in the 19th century, because it's tradition [for you]. [And] you didn't need to improve [on] the horns, [as] they were already good, [well calibrated] instruments.

[…]

R.: So, [the instruments in the museum] are probably in very good condition, you can play them, they don't need any repairs, […] they play well [as they are].

K.: Yes.

R.: […] The next question […] – number 10. Have you explored the Russian tradition? Have you thought of creating a bigger ensemble?

[…]

K.: The history is known to us. We put […] our […] main focus on the relationship to Saxon mining and in the cultivation of regional musical traditions. […] We know the history […], [but] we concentrate on our tradition.

R.: […] So, you try to only stick with the tradition that developed in Saxony. I see. [And] you have no plans or no ideas on creating a bigger ensemble or improving [on the current state of your ensemble]?

K.: […] Russian horn groups or orchestras, there are only three in Erzgebirge, […] I think we [could all play] together. […]. [There are a few] problems [with that, mainly] the different instruments […].

R.: […] So, just to be clear, there are three Russian horn ensembles in Erzgebirge?

K.: In Erzgebirge, [yes].

[…]

R.: So, the next question […]. It's […] closer to Russian history […] of Russian horn orchestras, when they used serfs and forced labor to play [Russian horns]. [But], I mostly want to know, in 19th-century Germany, who […] usually played the [Russian] horns? […] Were [they] mainly military people or were there any [townspeople] who would [participate in] play[ing in a Russian horn orchestra]?

K.: I [don't know] exactly. I think it was [people from the] military.

[…]

R.: […] The next question – […] 12. […] It's about Russian horn orchestras appearing in other countries. [I] just wanted to know your thoughts [on this]. Do you think it's possible […] for Russian horns to appear in other countries […]?

K.: I would be very surprised about that […]. I know that in Russia, in St. Petersburg, [there are] Russian horn orchestra[s]. […] For us in Saxony the music on Russian horns is interesting in the context to domestic traditions. But we want to have contacts [with the] St. Petersburg [groups as well]. [Develop] political relation[s].

[…]

R.: So, […] we are basically closing our interview now, I wanted to ask the last question – number 13. It's about the future of your ensemble. How do you see it? […] What's your vision for the future of your ensemble […]?

K.: Music on Russian horns is something for mountain enthusiasts and for lovers who like and appreciate the solemn, organ-like sound of these instruments. Special performances and program forms can and will be cultural highlights. I am thinking, among other things, of our concerts in special places [like in the] underground. In a mine, such as the visitor mine Zinnkammern in Pöhla – largest natural [deposits] of tin and uranium ore [in Europe]. [It has a concert hall in there with] breathtaking acoustics. These are [the unique] features of a region and the art of mining music making. [Thus], we will succeed in preserving this piece of mining culture in the present and for the future. With concerts of Russian horns. [In general], it's […] lovely music […]. [We avoid] mainstream.

R.: I see. […] That is really really important and I hope that this tradition will stay and flourish, because [I truly find it] beautiful, [that is why I became so] interested in it.

[…]

R.: I really […] look forward to hearing you play, [observing] the traditions […]. Thank you very much for [agreeing to do this] interview!

K.: Thank you very much!

[…]

End of the interview

Appendix D

Interview with Sergei Peschanskii

Roman-Vincent Golovanov: [Good afternoon]. I […] wanted to take an interview with you because I am [currently working on a research report about Russian horn music] and I want to learn more about your group, about its history, and about its future, what is your vision, goals, [and] ideas. Starting from the very beginning. The first question: How did you come up with the idea of [reviving] a Russian horn orchestra […]?

Sergei Peschanskii: One of my friends [invited me to come] to a music school. Because I am a French horn player myself, [some of the] children [learning] french horn have been playing their juries at that time. I look at them […], trembling [before the exam], […] and I said to myself "you can help them, right?" [After some time I was able to] get a job at that school as a [French horn] teacher […]. I was thinking [about how the horn] is an ancient instrument. […] An instrument maker [once told me] that [a] better instrument will create less resistance (obstacles) for the sound. […]. [People] need simpler instruments, [as French horn is a very complicated instrument]. […]. This is how [I have gotten the] thought [of creating a Russian horn orchestra]. I went to the factory [of music instruments], asked them to help me, because I, myself, am not an instrument maker. They said that 15 years ago, this was about 20 years ago from now [when I first went to that factory], […] Bolshoi Theater already ordered such instruments, […], but we [decided] not make [them] after all […]. I started laughing and said [to them that they make very complicated instruments here and I only need a simple horn. […] I [responded], that I need a simple instrument, so, I will go by the path of a simple solution, I will figure out a way [myself]. I came back home, […] took a piece of paper, rolled it up [in a taper], [tried playing on it], and came to an awe of its sound. [It was] fantastic! [So], the first horns were made out of paper. […] The height of the sound depends on the length [of the instrument] and they are all made with the same taper [angle], [even though], all instrument makers […] said that each instrument would, [supposedly], need its own rigging. [My wife, she is a painter, told me that she can] make us [drawings of the instruments and we then] can cut them out, solder them, bend them, without any problems. At [that] school,[where I taught], we played [these horns] for the first time somewhere in the year 2000 or 2001, I do not remember […] exactly. In short, we learned a small fanfare with 6[of my students], these instruments were small [enough, so, they were able to] hide them. This was at the [Detskaya Muzykal'naya] Shkola Im. [S.S.] Lyakhovitskoy (S.S. Lyakhovitskaya Children's Music School in St. Petersburg). [Right after announcing the opening of the school's yearly recital] the [kids] stood up [and played the fanfare]. Everyone gasped! […] That was the very first performance [on Russian horns]. […] This is how everything started.

R.: How did you discover the Russian horns themselves, their existence?

P.: We, […] in the museum of musical instruments (Museum of Music at the Sheremetev Palace), [have old Russian horns], but, I will be honest, those instruments repelled me because [they look like] a Gorgon, like something scary, […]. The guides [in the museum] would also say that they were played by serfs and that it was very hard labor […]. I had the necessity [for this revival], it was a [complete] concatenation of circumstances, otherwise I would have never came to it. […] I remember the first [actual] performance, I still have the recording, it was Ode to Joy (from Ludwig van Beethoven's 9th Symphony) […] that we played in an [orthodox]church, by the way, the abbe gave us permission. […] I [invited] on a ship the rector [of the Herzin Pedagogical University], there was this St. Petersburg thing

on the Neva river, during White Nights when [music was played] on boats […], called *Nevskie Serenadi* (Neva Serenades). We [rode through the canals, playing for the rector], stopping near the Church of the Savior on Blood.There was a lot of people around. I told him that he is strolling like a real nobleman, and he, of course, [responded in support for our endeavor] and this is how the Herzin [University has took us under their wing]. […] I think, we have a wonderful studio […] now [to rehears in], what else do we need? […]. We are treated very well. […] I never had any problems. I took and arranged [some pieces]. [There were] 6 people, everyone got two to three pitches, so we would not loose [anything from the piece]. […] Was that the first question?

R.: Yes, that was the first. [The next one is]: What was your revivalist approach to this tradition? Maybe, you relied on the experiences of other [revivalists]?

P.: No no no. We had no [specific] goal. I know that the city (St. Petersburg) wanted to revive, for its 300th year anniversary, a Russian horn orchestra. The culture committee, […] Hermitage, and some wealthy tourism firm [were working on this] and nothing worked out. Though, I learned this only later. Somewhere, around the 300th year anniversary we were able to do it, but it was not [tailored]tothis occasion, it just so happened. After all, we are wind players, and I saw in this simplest instrument the base [of it all]. […] One professor asked us why are [our instruments] straight? It is important because when it is bent you can play as if it is played from around the corner, but here you [cannot hide], everything is heard [clearly]: what is the attack like, how is the sound.

[…]

R.: The next question: taking into account that almost all original scores and instruments are missing today, how were you able to recreate a Russian horn orchestra? What were some [of the] obstacles […]?

P.: I was not even thinking about it, whatever obstacles [we would encounter] I was sure [we would overcome them]. […] I see that the [number] of instruments is growing, [and I thought to myself] why should not we try this […] or that? […]. Of course, I think that this was a [total] concatenation of circumstances, maybe the time was right. Combining all of these amazing musicians, their [inner] search, their work with these simplest instruments, [all of this has brought us where we are right now]. […] Everything [followed its own gravity], and I had [plenty of confidence], why would not we be able to figure out the scores? “How many instruments? Its is necessary that everyone could play an instrument. There are 36 notes, but there is less than 36 of us. So, let us try to [condense this arrangement].” We also discovered that each note can [play a role of a] chord, so we could simplify [as much as we want]. […] Here Ode to Joy for 6 people, as an example. There are no problems, you [simply] continue following this principle. […] There was one episode, [the instruments are] made out of brass after all, we had to solder them, but where are we to get all the materials? This was 20 years ago, we had problems [in this regard]. I had to [travel somewhere away from the city to get the right solder for this kind of work]. We arrive, but the department was closed. […] If I cannot solve this problem right now, we will have so many of such problems that we will [get nowhere with this]. I, [on the contrary], got very excited. I [contacted] the person from that department, told him that I need a piece of solder [for a certain task], and he told me not to buy it immediately. [He said that he] will give me a few different [ones] to try and when we figure out which one works best we will come again and buy [the right one]. […] I would have never thought of this myself, thanks to this obstacle […] everything resolved [in a way that helped us out in the future]. [After this incident I thought to myself, that] all roads are open for us now. […] What obstacles can there be? [Only] if you are lazy. […] There

[was] no problem with music either, because good music [should never]be complicated. […] Everything in [what we do] is simple […]. We – people – are complicated. I try to simplify [everything] for my [fellow horn players]. We, [inherently], try to get the right sound and [pur] a lot of effort [into it]. That ignition of big piles of muscles will [lead to all of them turning into a "log" later] in your career. The goal is not to find the sound, but to create a form for this sound. […] The principle is not to blow and squeeze it out. […]. [We, here, try to understand how music affects us], on all processes of our vital activities. Nobody works on this question, how healthy is it? The problem for us is solved, our music is kind and beautiful, […] without any implications.

R.: My next question is this: In the process of reviving […] a Russian horn orchestra, did you have to adapt certain elements that you have [noted] in historical accounts to suit the modern musical world?

P.: Well of course, when the orchestra began to grow and started playing [different pieces, the [historical aspect of it all] got me intrigued. […] We began from, because most of us are French horn players, [understanding that we play] horns [which lead us to the topic of] hunting music. Hunter's chorus (from *Der Freischütz* by Carl Maria von Weber) [immediately came to mind, or] William Tell (by Rossini) […]. I opened the score of Ave Maria by [Vladimir Vavilov], and following the piano reduction, [it seemed like] it was written [specifically] for us. […] One of our musicians, he is old and cannot come to [our rehearsals anymore, visits us one day] and says why should not we [play] *Funiculì, Funiculà* (by Luigi Denza).

[…]

R.: [We can move on to] the next question. Can you talk about the instruments your orchestra uses today? [For example, the majority of original Russian horns that survived until today have a parabolic bend after the mouthpiece where your instruments are all straight, why did you decide to change their shape]? […] Have you worked […] with the instruments in the Museum [of Music]?

P.: No, we worked [it out] immediately on paper […]. I, even, […] took a […] fairly dense [piece of paper], cut it, glued it with scotch tape, instead of the mouthpiece I crumbled [the end], but there was no sound […]. It turns out there are dead zones, you need to know [the exact length]. Suddenly [there was sound], It was the note E, I think, of the first octave […]. Then, everything came to me naturally […].

R.: Maybe, you can tell, in short, about some features of the [horns'] construction?

P.: Everything is primitive. Everything is simple. We had small problems with the mouthpieces. I went to the museum, looked and tried [the instruments with their mouthpieces]. By the way, the ones that are very old sound very well, but the ones that were […] made for the coronation, […] they might have used them during winter, playing on ebonite mouthpieces, the shape and the cup [of the mouthpieces] is all modern, they are not that good. […] I was trying to figure out what to do with the mouthpiece for the longest time. […] I understood one thing, that if you continue the taper and arrive to a point you need to cut it at a [certain spot] and flip [that small portion to] make the rim for the mouthpiece […]. You do not use anything alien, you use the [actual] part [of the instrument].

R.: Amazing! I, also, see the [tuning mechanism you use].

P.: Yes, […]. There are […] better options, this one [was the easiest to implement, as it is so] primitive.

[…]

R.: And the mouthpieces, I see, are […] soldered onto the moving portion [that tunes the instruments].

P.: Yes, everything is very simple […]. Even the construction itself [is primitive]. How old is it? About 15 years, a bit more […]. Nothing breaks.

[…]

R.: My next question is about notation. I am very curious to know if you [implemented any] changes to the notation, were you guided by any examples from historical accounts?

P.: Of course, when I saw the strength of the effect of a Russian horn's sound on a human being, […] I was drawn to find that out. We accumulated so much information today. […] Vertkov, in 1948, in his book writes that [all] this is serf labor […], that this would be impossible to revive, but, thank God, I have not read it prior. […] I learned a lot from history, of course. […] The book by Hinrichs, [for example, is the] most valuable […]. There are examples of scores, but what do we care about [those examples], we are all musicians, you just need to be brave […].

[…]

P.: I tell my [colleagues]: "you know, a laureate of international competitions will come up to [the piano] and press the C key, a cleaning lady will come up and press the C key, there will be no big difference. Yet, give someone a French horn to make a sound *chuckles*. That is how hard our instrument is. […] When I heard which sounds [a Russian horn makes], what wonders. You do not just hear it, it is all in the feelings, it is unexplainable. […] The information from [different] literature has been accumulated and, of course, commands respect as the strength of affect is [so strong]. […] I […] not just adopted, but even added to the whole [of our experience]. [The horn] is the most ancient [musical] instrument, [we can add] that the second coming of Christ will begin with the sounds of the horn (or rather trumpet), and [on many buildings] the low reliefs[depict] angels with trumpets. All of this has a purpose behind it. […] Those musical instruments made by humans have no natural tones, none. […] The French horn in F, where is its natural tone? All of [its pitches] are overtones. A [real] natural tone sounds like a whole chord […]. [For Russian horns] you can simplify the arrangements [as much as you want]. […] You cannot perform on bells in a closed space, because they have many overtones, and overtones create more overtones, and that [creates] chaos […].

[…]

P.: Naryshkin banned Maresch to [work on hunting horns, Maresch] was a horn player and knew what wonders these horns are able to produce and continued [improving them] on the sly. […] There was a dinner [for the elite on which they laughed at Maresch as an eccentric] who creates music for animals. Unembarrassed, [he showed his new creation]. Everyone listened to it and Naryshkin, of course, hugged him and that is how it all started. Then it was shown to the Empress Elizabeth [hidden in the forest near Tsaritsyno Palace].

[…]

R.: [Moving] on to the next question. I wanted to know how you assign horn parts to players? Are there any prerequisites to play a Russian horn of a specific register?

[…]

P.: Yes, of course. As a rule, trombone [and] tuba players play on big mouthpieces, trumpet players [on smaller ones]. Yet, maybe that is not [exactly] correct […].

R.: I see, but in theory, it is possible to adapt […].

P.: Of course! I play on any instrument, […] as I understand the [main] principle. [It is possible] that it might not work right away. Your body remembers [and adjusts to the instruments].

[…]

R.: Who are the musicians in your orchestra?

P.: Where did they come from? [They all are] completely different people. Mostly brass players, because clarinetists came by, but they [have a very different approach]. You hear a [brass player] and you know how to [help them out]. Of course, to each their own little key.

[…]

P.: […] If I can name something positive about myself, career has never interested me, I am more of a team player. [I try to surround myself with amazing people].

[…]

P.: […] In reality, a musician is happy […] when […] he does something and sees that people need it […]. You will not buy that for any kind of money. […] I told my colleagues today, that if they will be like trained rabbits, [simply] spitting out [notes] at the right time, [they] will not be worth a pin, you cannot fool a [human] soul.

[…]

R.: A small digression from the question, [what is the background] of your musicians? Where do they come from?

P.: Oh, from colleges, [St. Petersburg State] Conservatory, military orchestras, all different.

R.: So, they come to you just out of interest, [after] they learn of [your orchestra's existence]?

P.: Yes, yes. There is a, sort of, natural selection […]. [There is a lot of] trust. They see that there is a growth in quality [in their own playing as a response].

[…]

R.: I am interested in learning about your experiences of performing in different halls. I know that you have traveled a lot and what was your experience performing in different halls of different sizes, in open air, and […] on [boats] as well? [You might have felt different things] performing on these stages […].

P.: We had one unsuccessful performance, [in] a movie theater [called] either *Svet* or *Rasvet* on Petrogradskaya [street]. It had a very peculiar stage, it is very narrow and the chairs go up in rows […]. There was no acoustic at all, […] and something just did not work out in there. […] We performed once in the State Academic Capella and at the day of the concert one person says that he cannot come, [he cannot be] let off of work. […] Yet, I knew that everything would be fine […] and relaxed. We rehearsed everything quickly, I had to play […], in most of the pieces, [instead of the other player]. I forgot [to play in one of the pieces] and one voice was missing, so the melody [was not complete]. I stop [the orchestra]. In any other orchestra it would have been shameful, […], but we got ovations instead […].

[…]

P.: We performed in different halls, in the Vatican as well. […] All scenes have their own peculiarities. Acoustics, of course, affect [the way we perform], but a real musician needs […] to have a margin of safety and not to get scared […].

R.: […] What about [performing] outside?

P.: There is a peril – wind. […] Wind can take away the sound. […] It is better to stand in […] squares, [surrounded by] buildings […]. They reflect [our sound very well].

[…]

P.: There's a big differences from [how it was in the 18th and 19th centuries]. The number of musicians then was from 24 to 300 […]. Their principal was to simply blow their notes, they did not have any [musical training] even. There might have been a lot of rehearsing, yet, still, they just blew each [their own notes]. As a rule, they did not play in closed spaces because of the din [and noise], judging [by the amount of people]. As an example, I listen to the natural horns of the French, [they produce] so much racket […]. Coloring is still pleasant, this is antiquity after all. In closed spaces [the Russian horn players] would put a, [sort of], cube into which they would put the bells [of the Russian horns], or they would make holes in walls of an adjacent to the hall room. […] I presume it was because of that din [the players would produce on Russian horns]. […] We, [our group], have no problems with [that], be it in a closed space of outside. [That is because] I do not teach my [colleagues to play with] an aggressive sound […], so there would not be any tension in [their playing].

[…]

P.: The strength of affect [of our sound] is immense, [so], the music and our repertoire […] we […] choose to be kind and beautiful, sometimes diluting it with hunting music […]. Also, if you play concerts on Russian horns you cannot play only sacred music, [for example], you always need to dilute it [with other genres].

[…]

P.: [Wherever we perform] outside or in a hall, [we do not have any problems]. Of course, when we are invited to perform outside I try to find a spot where we would have [some, sort of], reflector behind our backs, a wall of a building, or something like that. It is quite uncomfortable to play in an open field, because […] the sound [disappears] in the air. We played under a tent in an open field recently, I felt a [lack of comfort], I don't know what it was exactly. […] Our overtones [usually overlap, attaching to each other when we play in a hall]. In open air it all dissipates, there is no interaction of sound between [the horns], no overlaps. [Yet], when there is a reflector, then, [it all works out]. [I once] had to play on a bass [horns, everything in the rehearsal was working fine], but when we came out to perform […] there was no sound [from my playing]. What did I do then, I lifted up [the horn a bit to be able to aim the bell] at the ground, about 50 centimeters. Immediately, I felt the sound […] I was playing […]. It is not a coincidence that we stand in a semi-circle […]. Why [we use] such a [formation] is because [I imagined myself] a keyboard: basses on the left, highs – sopranos – to the right, and the horns should be [positioned the same way].

R.: I understand. You also had experience playing on a boat, [on a river or canal]. How did you feel [playing there]? Of course, as I understand, there should be more reflections there […].

P.: It is all different […]. In a wide place like the Neva river the sound [disappears]. […] The noise on the river [is always present].

R.: [You mean], the noises of the city […]?

P.: [Yes], cars, boats, and […], also, motors work differently on each ship. […] It is not very [comfortable] to play on a [ship's] deck in a wide [river]. Yet, on a canal, it is hard for me to [explain] this, […] the walls are made of granite and [it works] as a muzzle. It takes [the sound very] far. Too bad I never heard it from aside. […] You can make little stops [on the canals], for no more than two pieces, because there are [other] boats and […] you can't hold the traffic for long. We played [at these stops] and, immediately, [massive] crowds would appear on either sides [of the canal].

[…]

P.: I tell my [players] that we are doing unusual work here and it has a very unusual path. Our goal here [is to] raise [our] level, then everything will be open to us. If the level [remains we become] slaves of the [hunk] of metal [that we play on]. I am, honestly, very sad for my colleagues that spend so much of their health and so much of their lives on their profession.

[…]

P.: [I have to] tell the [players] to not tune [the horns] with their ear, tune them with your inner-feeling. […] You play a third and you have to feel it, like it has been trapped.

[…]

R.: […] I wanted to ask if you had any types of experiments, I know I'm veering away towards the technology [of your profession], but I am curious to know […] if you have experimented with apparatuses [like the ones you mentioned earlier]?

P.: No, no. The deal is that they did not play in closed spaces, but we do.

[…]

P.: [I see that in rivers like the] Northern Dvina, close to Arkhangelsk, it has such an immense power to it, but it […] moves all that mass slowly. Yet, a small brook, it murmurs. With a natural sound it is very easy to take [examples] from nature. [I tell my colleagues]: "notice how to all of the small notes you need to give more movement." [Though], however much we accelerate [on the small notes], we [have to spendmore time] sitting on the [long notes]. The size of the phrase remains the same, but inside there is movement […]. A bar line does not correlate to a pause [either]. [There are many things] opening up [when you work with Russian horns]. […] Especially when [a person] is only playing one note, here we have our own inventions, it is impossible to explain them […]. Many things happen on autopilot. 20 years of experience after all. […] We don't need any experiments, there was no task [necessitating them].

R.: Yes, because [your] musicians are professionals, they feel the dynamics and the acoustics, they, easily, can [adjust whatever they are doing to the surrounding them space].

P.: No. Sometimes, there are moment when I know that the acoustics will be bad. [For that] I try to [warp] the acoustics during our rehearsals […]. [Usually] you simply need to play with more impudence [in spaces like these].

[…]

R.: […] We talked about [supplemental tools], but what about [using] keys [on Russian horns]. As I understand you have not experimented with that either.

P.: [No we have not], the task here is to have [the most] natural sound […]. [That is the concept's] value, [we need to] preserve [its] genuineness.

[…]

P.: […] To make a Russian horn you need a [special] machine tool, but such a machine tool does not exist. [Though], once, I visited an inventor who makes megaphones for ship yards and so on, he cuts them following a [certain conned pattern, basically] by hand. Yet, [there are no machines on which] you would be able to press a button [and it would make it for you].

[…]

P.: Of course, it is necessary that the instruments were made out of titanium, they sound even better [than the ones made out of brass]. It is important that the walls [of the instrument] are as dense as possible. […] When you make instruments, for the brass and copper to be more pliant, you need to heat it up and then you can change its shape. After, you put it on a forming tool and start to […] stretch it, to make the metal denser. You work with a soft metal, but, as a result, it should come out hard [after you shaped it]. [If they would have been made] out of titanium, they can be even harder and lighter [on top of it all].

[…]

R.: My next question is about the repertoire. Could you describe it to me?

P.: Vertkov writes about it. The repertoire is on 1/3 made out of classical pieces that came from the West (arrangements of popular music), the other 1/3 is folk music, and the [last] 1/3 is [military and hunting music]. We simply choose what sounds pleasing and does not carry anything negative. [Edvard] Greig's "Morning" is a pretty piece, so, we [play] it, I give you this as an example. *Funiculì, Funiculà*, [I told you, someone] proposed it, [it is a wonderful piece], why should not we add it [to our repertoire]? […].

R.: You say, for example, that you can immediately see when a piece is easily played on Russian horns. […] There must be a criteria by which you judge [different music].

P.: The human is such a being that it can do anything. […] We have a massive potential, any problem […] can be solved, […] I have no doubt. [That means], any repertoire [can be chosen], but do the people need it? Why? […] There is so much music written […], on practice, […] a lot needs to be done, but we simply don't have enough time.

[…]

P.: […] We made a horn that is lower than the A of the contra octave, [which is the lowest note in our orchestra], […] G or F-sharp [create a sense of] alarm [in your body].

[…]

R.: […] I, also, was interested in the process of [music arrangement]. How do you approach the arrangement of a piece for a Russian horn orchestra?

P.: I, once, [noticed] that in Mozart's [music] you cannot take away or add […] anything. Everything else you can dilute and simplify, because we have a certain task. [One] sound [on our horns] has a, sort of, chord-like sound.

[…]

P.: For arrangements I, at first, invited Ezhov […], he is a conductor from the military, very intelligent [man]. He [approached] everything [too literally]. [As an example], there is a piece [we play] called "Hunter's chorus", [the melody there goes in parallel] in two voices. Yet, it [comes out all mushed when we try to play it exactly how it is written in the original]. [It is really hard] to play a [moving line] in [parallel] intervals. [Because of the richness] of the sound, […] I tell the guy, that people want a melody, we will just make it one voice. The quality [would be much better], that would require less instruments, less people, but the main idea would still be [there]. […] Those things, that are unforgivable in a symphonic orchestra, are [totally fine in ours]. [People] listen to us differently than any other classical music.

[…]

P.: That is why you can change arrangements in any way. You should go from [the fact] that when there is a modulation in a pieces you will need even more instruments. It is because musicians, when there is 5-6 instruments [in their hand at a time], playing a wrong note in the [wrong place can bring down the whole piece]. […] It is very important to concentrate all of your attention on the piece, for these 2-3 minutes. […] When writing out [a piece] for 12 people, you look at the main notes and [attach], if possible or by necessity, [players to them]. You have too look out, when the person is switching instruments, for it to be technically possible.

[…]

R.: What is also interesting to me is [to learn about the process of rehearsing in a Russian horn orchestra]. How do you structure your rehearsals […], how do you warm up, learn [new] pieces?

P.: [We aim to] become one homogeneous instrument. Homogeneous, meaning, we all need to lead one melody.

[…]

P.: You [have] 10 people and there is 10 main notes. You look what [other additional notes] can you add to [different parts]. We, sometimes, use overtones, but that is very rare, only where there is [just no other way]. An overtone sounds horrible, it ruins everything.

[…]

R.: […] What would you think if Russian horn orchestras began to appear in other countries around the world?

P.: As I understand, this would be impossible. [Something similar] might be possible, they have them in Germany. We were, even, [invited to their] anniversary.

[…]

P.: I have not [really] heard how they play, [but] they play with other instruments. [A Russian horn orchestra carries a prominent] national idea. […]. Vertkov writes that one person plays one note [and it is seen as mechanical], but in our [rendition] it comes alive. We contradict [to western] logic.

[…]

P.: I want for people to not to fall into despair […], answers are near […]. Whatever a human would [need to do or solve, all answers] are near, we just do not notice them. You only need to [show people] a perspective, a direction, after people will test, absorb, and will further develop all this work. […] The most important is to show them [that we need] to move in a different direction. However[people used to blow in their instruments in ancient times], they continue to blow [into them in the same manner today], carry on remaining to be slaves to these [hunks] of metal.

[…]

R.: My last question is actually about the future of Russian horn orchestras. What are the paths of development of your group? How do you see your Russian horn orchestra in the future?

P.: It is hard for me to answer this question, because […] no orchestra in the world exists without subsidies. [Sometimes], this question is solved with sponsors' aid […]. In Russia […] there is a committee of culture […], but for them [our job] is incomprehensible […]. [They] do not [understand] the subject of the conversation.

[…]

P.: Without any finances no orchestra can [survive]. […] I can see that [our work] is needed, I can see that it strongly helps people, but without governmental help [we cannot survive]. Yet, for now we exist. I see perspectives. I, moreover, see a straight path. […] We [simply] do not have time for everything.

[…]

R.: […] Thank you so much for you answers!

[…]

P.: I speak in wide [sentences] because [we are where we are as a result of accidental] concatenation of circumstances. […] When knowledgeable people took on [this task] they all failed. Why was I able to do it? That is because it needed a sloven on one side, on the [second], a search has lead me [on this path], from the third, just good deeds [and my honesty].

[…]

P.: I do not need to turn this knowledge into money, […] I, even, have a necessity to just share [this with others]. […] The knowledge that people [share] through their lifetime experiences.

[…]

P.: Let us not loose contact, Roman.

R.: [Of course]! If anything, we will keep in touch. Thank you again for your precious time, for all of this information […].

[…]

End of the interview

Appendix E

Interview with Sergei Polyanichko

Part 1
Interview

Roman-Vincent Golovanov: Greetings Sergei Aleksandrovich! [I asked you here] to take an interview with you [and to talk] about Russian horn orchestras. [This information would be valuable] for my dissertation, [to fulfill] my own interest, and learn more about your experience in creating a Russian horn orchestra, your view of [its] future, and to get some "dry" facts [on the process as a whole]. So, my first question is how did you come up with the idea of creating a Russian horn orchestra?

Sergei Polyanichko: […] I am really grateful for your interest in this topic, […] because Russian horn orchestras are, [by far], not the most common phenomenon on this Earth and appear only in Russia, […] only in St. Petersburg. […] It was not, me to whom the idea of creating a Russian horn orchestra came [first]. It came, in the year of 1751, to a Czech musician – Johann Maresch. […] He did it at the request of his master, so to speak. Though, master isn't a very good word, not the most correct. He did it at the request of Semyon Kirillovich Naryshkin by who's side [Maresch] served as a kapellmeister. […] I think that Johann Maresch did the most simple and [ingenious] thing […]. He took simple hunting horns, [usually] sounding very rough, and decided to make one a bit longer than the other, got [them to sound] half a tone [apart from each other], and from this moment a hunting amusement began transforming into a pretty serious art form. This art form existed for about 150 years, […] with the abolition of serfdom, and, as I think, for the reason of the symphonic instruments' rapid development, this tradition has been thrown off of its pedestal. Soon enough, Russian horn orchestras have ceased to exist. Though after, when they sounded for the last time on the coronation of Nicholas II [of Russia], there was an almost 100 year break, but in these 100 years there have been revival attempts. How does it usually happen? One time, during the making of a movie, they were filming a hunting scene [for which] they went to the museum to [rent out] the [Russian horns]. The film was made, the music was recorded, [but the musicians were intrigued enough to continue playing these instruments]. They tried playing more, but it did not work out. After, in 1990, a Russian horn orchestra of the Mariinsky Theatre was created. Did you know about it?

R.: No, I had no idea.

P.: I have recordings [of them playing]. The [musicians] of the Mariinsky Theatre [played] the [horns] from the [Sheremetev Palace (Museum of Music), which is] the only [original] surviving set of instruments (Russian horns) that exists [today]. […] They also did not exercise that for very long. […] I think, that was because the schedule of Mariinsky Theatre musicians is already, by itself, excluding the Russian horns, quite intense, but the other reason was that the museum was not able to [rent out] these instruments for lengthy periods of time into private hands, so to speak. It is part of the exposition after all.

[…]

P.: […] So, the attempt to revive a Russian horn orchestra was successful. But, unfortunately, they did not have their own instruments and the museum claimed its instruments back. Yet, they were able to make a few recordings […]. At the time, the orchestra was directed by Georgy Ivanovich Strautman. He was a trombonist, a well known musical figure and pedagogue, and he also directed the stage orchestra of Mariinsky Theatre – the band. So, with the forces of this orchestra they tried to revive a Russian horn orchestra. This was a valid attempt […], but I would not call it very successful.

R.: And, which year was it again?

P.: Year 1990 […]. This idea, after about 10 years, was caught on by another St. Peterburg musician, a horn player – Sergei Nikolayevich Peschanskii.

[…]

P.: This happened in 2002. He understood the main problem – why the musicians of the Mariinsky Theater did not succeed. […] You need your own instruments. And then, Sergei Nikolayevich made a very [wise] decision. He decided to make these instruments. He invited an instrument maker and that maker developed all the blueprints and formulas, I think that, maybe, Sergei Nikolayevich also took […] part in the horns' development. […] I am not deeply familiar with this story. I know, […] as a fact, that [they] were able to create a set of [Russian horns]. Of course, these instruments are not perfect, because this was, [in fact], a first attempt, but it gave an opportunity to further [this new development]. [This meant] finding musicians that not only would want to, but also be able to do [all] this work. You need to create a repertoire, you need to overcome many things […] to make this attempt more stable. […] I don't know what happened after precisely, I have never dived into these "wilds," but in 2006 the team of the Russian Horn Capella was disbanded. Musicians have left Sergei Nikolayevich Peschansky['s orchestra] and decided to work on this form of art on their own. And exactly at this moment, it so happened, because [they] all were [in contact] and [remained] good friends, [these musicians] came to me with the idea – would I [be interested in continuing to develop this endeavor]? But, because the Russian Horn Capella did not exist at that time anymore […], I accepted their offer. We started our own path. The [Russian] horn Capella later was restored and, I cannot say from which year exactly, they continued their activities. […] Maybe, this is a good thing, because this [creates a strong] competition that always stimulates [development]. And, actually, why I cherish the existence of the Russian horn Capella, besides the fact that today we are the only direct competitors, is because if something happens to our group we have a probability that Russian horn music will not perish irrevocably, as it already did twice before […]. If we talk about our orchestra… Will we follow the questions or how [will we proceed with the interview]?

R.: Yes, yes, following the questions [on the list].

[…]

P.: Well, here's an interesting question: What was your revivalist approach to this tradition? […] Generally, [there were] not that many people that revived these traditions, we could not […] borrow on the experience of the Mariinsky Theater […]. Though, partly, the experience of the Russian Horn Capella was useful to us, because the instrument maker that made the [horns], he prepared us another set [of Russian horns], then another one, and another one. Each time we made these sets of instruments we took into account those errors that appeared in the previous ones. Meaning, today our instruments are on many levels higher in their quality and properties than those first instruments […].

R.: By those first instruments you mean the instruments that were made in our time or the ones made in the [18th and 19th centuries]?

P.: In 2006 we made our first [Russian horn set] for the Horn Orchestra of Russia. I will not be talking about the instruments of the Russian horn Capella, because that was, indeed, the first experiment "made on the knee" (Russian expression meaning when something is made with tools that someone has on hand, without exact knowledge on how to do the task, and with a lower quality potential). […] In 2006 we already had experience and made a pretty good set [of instruments]. We began playing on it, played on it for a few years, and came to the conclusion that it needs to be changed. And then, taking into account all that experience, we made a [second] set. Later we made two more and today we use excellent instruments, but, to be frank, it is, still, handmade and, of course, has some defects. […] It is very hard to achieve certain points: what should be the instrument's length, or what is supposed to be the diameter of its entrance point or the diameter of its exit point? Just as an example. We can take the pitch C, *proceeds to show with his hands the approximate dimensions of the Russian horn pitched C* [the instrument] will be of this length. It will have a hole of this [diameter] here and a hole of this [diameter] over here *shows one end smaller in width and the other larger*. But we can also make it like this *extends the width of his arms and diminishes the width of the larger hole*, make this hole narrower […]. What do we loose and what do we gain [in the process]? Timbre,yes? […] In actuality, if we talk about what is most important, in this "Russian pipe organ" (what Russian horn orchestras are sometimes called) is undoubtedly the combination of timbres. This is what is most priceless. [What, mostly], affects the human and [his or her] perception of music is timbre and the sound of an instrument. That is why we work not on the instrument's dimensions, but on its timbre. We used up mountains of metal [to achieve today's result]. This is why it is a very big and long path that goes on even today. About a year ago I met with an extraordinary team, this organization is called "Zyfra" (Цифра, Number). We became partners and they developed, completely free of charge, a design of one Russian horn, but they did it following the laws of acoustics and physics, taking into account all the properties and etc. I asked them to design an ideal instrument with an ideal, in my [opinion], sound, which the team has achieved. Later, we were able to recreate it with the help of 3D technologies and molded it from plastic. […] No matter how good we sound, I think, [there is enough space to make many more leaps ahead], because [new] technologies are [constantly] being developed, and, above all, we [meet more and more] people that possess needed knowledge [to further this development]. Because, besides the fact that [we] all are, actually, […] good musicians, […] we are not acousticians and we are not physicists […]. We can only estimate [the sound] in terms of its timbre, color, [some perceivable to us properties], and etc, but there are people [out there] who can calculate it [precisely].

[…]

R.: […] We have [wondered into one of the later] questions […]. Maybe later, you could add to it more. [So, the next question], What were some of the obstacles [in the process of creating a Russian horn orchestra]?

[…]

P.: Honestly, there was always, maybe, one singular obstacle. It is that our government, [for several] year of our existence, for the first 9-10 years, completely ignored [us]. Everything we did has been [fueled] solely by our sincere desire, […] by our enthusiasm, so to speak. We didn't put before ourselves any goals like earning money and etc […], because each of us in addition [to this] had a [full-

time] job and we considered the revival of Russian horn music […] as a hobby, at first, but a bit later it transformed, of course, into a life's work. That is why […] when before me arose a [choice of either] Russian horn orchestra or Mariinsky Theater, with which I worked at the moment, this was not an easy choice, I decided and chose the Russian horn orchestra. There are a lot of obstacles in fact, but if you pay [too much] attention to them you will keep stumbling. That is why we keep going […], trying to overcome all of these obstacles. Everything can become an obstacle, everything […]. I don't even think it is worth to concentrate on it.

R.: In the process recreating this tradition, did you have to adapt certain elements to suit the modern musical world?

P.: Yes, of course. […] We were, actually, […] forced to do that at a certain moment. Let us begin […] with the instruments. The instruments, that were made for the coronation of Alexander III [of Russia] in […] 1883, they are made with bent mouthpiece [receivers] like on a saxophone […], but the fact is that in those historical orchestras […] every musician played one [Russian horn], because there were tenths of those musicians and the [state] treasury had [enough resources] for inviting the required amount [of musicians].

[…]

R.: [True], you can, even, see that on some of the [old] photos.

P.: Yes! The Imperial Jäger Choir (another name for the court Russian horn orchestra in the 19th century) […] of Alexander III could, sometimes, reach almost 300 people. But, the fact is that today we cannot afford to [maintain] an orchestra of such sizes. Firstly, not only because it is empyrean financially, but because where will we find a space [big enough] for 300 people […] *chuckles*? That is why at a certain moment we decided […] to reduce the number of musicians in the orchestra to [only] 13. To be frank, […] the number I would like to see is the number 12. […] That is [the exact number] of musicians that comprised the first [Russian horn] orchestra of [Johann] Maresch – 12 people. Only later has it grown to 36 people. But, the very first experiment has been made with only 12 musicians. […] The fact is that we play [musical] pieces that have thousands and thousands of notes. Well, for example, the Moonlight Sonata (Piano Sonata No. 14 by Ludwig van Beethoven), the first movement of which we [have in out repertoire, in our rendition, consists] of 1862 notes and each [of those notes] needs to be combined one by one in an ideally correct succession, accurately, so that the public – the listener in the hall – as a result, could hear the music of Beethoven and not just thousands of different notes. This is, of course, a great skill of the musicians and we would never be able to play [such music] 15 years ago, meaning, that we [gained courage to play] such grand pieces only after more than 10 years of [our existence]. [Partly], it also depends on the artistry of arrangements. Sometimes, it happens so, that we cannot play all of those thousands of notes with [just] 12 people. We need 13 and 14 people, sometimes we fall over the number 13. Right now there is 13 of us in the orchestra […], but […] we [do our best] to stay within the amount of 13 people. If we take, for example, our first musical piece that we began to learn 15 years ago, a musician had only 2-3 instruments in his hand [at a time], but now 6-8. This [requires] insane coordination and, sometimes, they interact within hundreds of a second, changing these instruments, and, of course, we spend thousands of hours on rehearsals. Besides that, even, this would have not been possible if the [players] were not [as] talented [as they are].

[…]

R.: […] Can you talk about the instruments your orchestra uses today? This is something that you have talked about a little bit already. […] Only one set of [original] Russian horns exist [today]. The horns had a parabolic bend after the mouthpiece. Why do your instruments have a [completely] straight [conical] shape? Why did you decide to remove [that] bend?

P.: We got rid of it, because bent [horns], you cannot hold a few of them at once in your hand, but when they are straight you can easily put them on a stand, put them between fingers, or in many different ways. […] If the instrument is bent only one player can play it, if it is straight one musician can play a few [of them]. We did it consciously, and the most important moment was not to lose the timbre of the sound. We conducted experiments on this topic […]. The sound of our instruments was not hurt at all by straightening out the [horns], and, I think, that, to a certain degree, because [the instruments] became straight […], it developed its own peculiarities in the sound, when comparing it to the historical set. […] This is simply for [the sake of] convenience.

R.: Is it possible, that in the second half of the 18th century and the first half of the 19th century they used straight horns? [I'm asking this] because [Konstantin] Vertkov, if I am not mistaken, describes the same fact that musicians changed horns, [switching] 2-3 horns. [Following] the scores, [parts were written with tails of the] notes looking in different direction. Was it possible that [this technique] already existed back then?

P.: There were numerous sets back then. They all were very different: made out of copper, out of wood, out of wood with leather stretched over them. They experimented, because at a certain moment this became a sort of trendy entertainment [for the elite]. This is why I don't exclude the possibility that straight instrument [also] existed. Yet, for example, even if these instruments are bent and they are of a smaller size, one musician, because he has two hands, can hold one instrument in one hand and the other [instrument] in the other [hand], as well as switch [them]. However, if we are talking about a big instrument, for example, about a 3 meter long note C, of course, such an instrument would beimpossible to lift with one hand.

R.: […] This is an interesting question. Have there been any changes made to the notation of scores and/or individual horn parts, compared to the examples of 18th and 19th centuries? What was implemented and for what reasons?

P.: The fact is that we are playing a completely different repertoire […]. That is why, when we started to write [our scores] we did not have, at the time, any examples of notation of those historical orchestras. We did it on a whim, based on how to make it as convenient for the musicians. […] Each musician, at the top [of his part], has it marked which instruments [are needed], within the tonality he is playing in. [Under the mark], he has his line on which [all of] the notes and pauses are written out. After, when we got into our hands a [real] historical [score] we realized that it is identical. […] I, simply, think that there is basically no other options [for how to notate a score].

R.: That means that, maybe, at some point, I will have a chance to look at your scores, […] in [your orchestra] one musician can play up to 8 notes and these notes are just written out […] on [the usual] 5 lines […].

P.: Yes, […] he (the musician) [has them prepared] in his hands, or they are […] ready [for him] on a stand, if these are big instruments. […] At the [needed] moment, when his note changes there is a pause [in his part], specifically [calculated out] for him to [have enough time to] switch the instrument […], so he can play his next note.

R.: [I see]. How do you assign horn parts to players? Are there any prerequisites to play a Russian horn of a specific register?

[…]

P.: In actuality, in all 15 years, we only had 2-3 "all-purpose" musicians who could play on [high horns as well as the low ones]. Generally, I think that is [the right decision]. We invite musicians based on the characteristics of the part. […] For example, if this part is low, and sounds like a bass-trombone or tuba, then we will invite […] a tuba player or a bass-trombonist. If it is in a middle register then it can be a trombone or french horn [player]. [In the higher register we will have] trumpet players. [In our orchestra] the first 8 parts [are player by] trumpet [players], then french horn players, trombone players, and tuba players. That is how we line up [our orchestra].

R.: Can you tell me about your experiences of performing in different halls and in open air? How does the approach to performing change from one locations to another? Are there any benefits to changing the shape of the orchestra? Again, if we refer to illustrations and photographs, we can see that orchestras are standing in rows, some orchestras are standing [in a line], and some in a semi-circle. As I understand, your orchestra more often stands in a semi-circle?

P.: We have [used] a few different [shapes], of how we set up our orchestra, but generally it is a semi-circle. [At this point], I suggest we take a [little break in our interview].

[…]

P.: *following the interview, right after a 20 minute break (that same day)* […] We proceed [with our interview] and we have the question number 7, […] its second half: Are there any [prerequisites] for a musician to play a Russian horn of a specific register? We said that [in our orchestra] musicians are assigned to a [specific] register, trumpet, french horn, trombone, and tuba players. The lower the [Russian horn] the lower the instrument [on which the musician specializes on]. In terms of specific [prerequisites], they are not tied to a specific register, but […] to the [general] qualities […] that we take into account when accepting into [our] group. […] Everything is simple, yet complex. Everything is easy when the person meets these qualities, because, if he does not then everything becomes hard during the work process. The first criteria is aural skill, perfect pitch. The second criteria is a [well] developed feeling of rhythm, and the third criteria is, actually, one of the most important ones, it is the timbre […], meaning, how does the person sound. In actuality, the person does not need to be an outstanding soloist or instrumentalist, but he [needs] a specific set of characteristics that allow him to wonderfully play in a Russian horn orchestra, to be, properly, a part of the organism. […] At the moment, when this orchestra plays, it is not 13 [different] scattered people it is a singular accrete […] organism. […].

P.: Well, now question number 8: can you tell me about your experiences of performing in different halls and in open air? How does the approach to performing change from one locations to another? Are

there any benefits to changing the shape of the orchestra (musicians standing in a semi-circle, straight line, or in rows)? […] Actually, we almost never stand in rows. This might have been an exceptional case, when we appeared in a very narrow space, only then. […] More often we set up in […] a semi-circle and on the left side from the conductor [we have] the instruments of the bass group *clears throat*, [from there, higher up, we have french horn and trumpet players]. In actuality, for us the semi-circle is […] a natural shape, because we can hear simultaneously […] important "reference" sounds […] in the bass and [the high register]. For me, of course, it is very important that musicians, not only through me, as a conductor, have [that special connection], but also can have the opportunity to clearly hear each other. […] There is another subtlety here, the musician that plays the first part does not know what notes are played by the musician playing part number 7, as an example. This is why, more often, they remember it by ear or by timbre. Here comes another moment, if a new person arrives to play the part, playing [his notes] with a different timbre, the person that plays after him is used to hearing that note with the [original] timbre and may simply [miss his entrance]. These are kind of detailed, professional specifics. We are going pretty deep into this [topic]. […] Semi-circle is comfortable for us. We tried, for example, such a placement when the bass section, [with its] stand, is at the center and from left and right of them, […] on the left french horns, so to speak, following the register, […] and trumpets on the right. However, this is not very comfortable because of [the pieces'] arrangement[s]. […] These parts, after all, need to be near each other. For example, when we play Mozart's Turkish March (Alla turca – 3rd movement of Piano Sonata No.11 by Wolfgang Amadeus Mozart), or […] if we take Bach's Organ Prelude (Prelude from BWV 549 in C Minor by Johann Sebastian Bach), […] it is [illogical] when, suddenly, the french horn part stands on the left after the basses and here (to the right of the bases) we have the trumpets, […] they need to be able to [reach each other with their sound]. […] Because of this [placement] we lose that, sort of, smoothness of the arrangement, that fluidity in music. I think that this semi-circle, rising by pitch, structure is all in all [best] for us.

R.: And this [creates] that effect, right? I do not remember exactly who [writes] about it, in one of the historical accounts, when the sound travels from one side of the [stage] to the other […].

P.: Of course! […] It is, also, much easier [for the musicians] to interact with each other, because they understand that here they have higher voices and here they have lower voices. If they suddenly begin to search for [middle] voices, that are visually lower than the "tubas," this is not right [in my opinion].

R.: [I see]. And what about the scenes? As you said, if there is a very narrow [hall] you had to place the orchestra in rows, in a more compact fashion, but specifically, in terms of acoustics, do you feel any change?

P.: Yes, of course. But, in actuality, acoustics and each hall affects our performances in their own way. A long space with stone walls and a high, but not too high, sealing is ideal for us. For example, the Malyy Zal of the Filarmoniya in St. Petersburg is a perfect sounding scene for us. And when we appear in such an acoustic *clears throat*, we can reveal the features of the instrument in a completely different way. […] As soon as we find ourselves in conditions similar to a Soviet PC (Palace of Culture), which practically have no acoustics at all, [here], of course, we [will have] nothing to say about the beauty of sound. We are left with experimenting, setting up […] microphones, and for us there is nothing worse, because […], firstly, this is a distortion [of our sound] and we are not playing with our [own] timbre, but we are in the hands of a person, [pressing] keys [on a computer]. Even if he is [pressing] them very well, that does not mean that we are, [actually], sounding good.

R.: […] Have you ever performed outdoors?

P.: We have. […] In outdoors we, also, [perform] through microphones, […] more often [than without]. […] If we are talking about [smaller spaces], for example, we play a concert on the Cathedral Square of the Peter and Paul Fortress (in St. Petersburg), on one side it is spacious, but we are able to cover that space with our sound. Moreover, we found there certain good points, [and] if we […] stand directly at those points the sound reflects [from] the nearest wall and continues to [reflect] further and further. As a result, we [are able to make ourselves heard] throughout the whole territory of the fortress. Yet, sometimes it can be a space of an immense size. As an example, we arrived […] at Divnogor'e (Voronezh Oblast, Russia), and, of course, a scene in a middle of a field is an amazing idea, honestly, but without [the help of microphones and additional speakers] it is impossible to cover. Meaning, that we will not be heard, already, a few tenths of meters away. Moreover, people […] make noise, talk to each other […], and etc.

[…]

R.: […] In this case, reaching that effect that is described in [historical accounts], when the [Russian] horns [are heard] 10 versts (a Russian measure of length, 1.06 kilometers) away […], in our world, is [almost impossible], simply, because the city, […] people, [large amounts] of noise do not let the sound to [be] carried [far away].

P.: There are many factors, yes. Of course, a church acoustic is good for us, but again, we have played […] in the [The Catholic Church] of St. Catherine (in St. Petersburg, Russia), and not only there […], I just […] wanted to say, that [this space has] a very long reverberation of sound. […] You need to get used to [that acoustic] to [be able], to rehears, and play [there], to not turn the sound into a […] "porridge." […] I remember when I still played in a symphonic orchestra, in the city of New Haven, NY […], it was November 17th of 1998. We played Symphony No.6 by Tchaikovsky. Imagine, in the church [that we played in] we had to assemble all of those little [sounds and nuances]. We succeeded, but not immediately. There was a nervous moment when we thought that it sounded like a complete [mush] and […] a lava of all that sound is falling on you from the ceiling, [at the same time], you [are trying] to hear [how you actually] sound […]. [Luckily], at that moment, we had an amazing conductor – Ravil Enverovich Martynov. It took him seconds to understand how to overcome this [problem] and we performed that concert brilliantly. I still remember it! Church acoustics are great and complex in their own way, they havetheir pluses and minuses, […] but playing into microphones is not our favorite task, even though, sometimes, we have no choice.

R.: [Moving on] to the next question. Have you experimented with various devices, [described in different historical accounts: "muting boxes"], different materials that the horns were made out of, anything that might change the sound of the horns […]?

P.: No, honestly, we did not experiment [with such things]. We read about it, but we had no desire to dive into it. […] Each experiment [requires you] to break away from the main process, [because] you need to build this box, you need to do [this and that], you need […] to reset the minds of people from the main process to something collateral, describe what we are doing, why, which goals are we pursuing, […] motivate them to [do] this experiment and, after, return to [what we have been doing before]. We, already, do quite a lot of experiments with materials for the instruments and with mouthpieces. For example, before, the historical set [of Russian horns], that is now in the Sheremetev Palace, […] was tuned by [moving the lower sleeve at the bell of the horn]. It was a special device that was tightened, untightened, and moved out [or in], but we solved it by [moving the tuning bit] to the

mouthpiece [part of the horn]. […] Now, we don't need a [separate] person to walk [up to each horn] to twist [something]. This literally takes an instant. If the person hears that something does not match in terms of intonation he can [immediately] move his mouthpiece up or down to tune the instrument. Imagine, […] if you had to tune [the horn] not with the mouthpiece, but with the lower piece. You would need to stop or, first, end the piece, send someone there (at the other end of the horn), slowly tune and twist [things]. We, in fact, made many [innovations] within this genre that we introduced and use […]. I perfectly understand that if this music existed throughout the 20th century and [after], undoubtedly, people would [naturally] come to the [ways of how we] exist today.

R.: [Indeed]! On the basis of developments in modern instruments, […] it would be possible to transfer them onto [Russian horns as well].

P.: I'm […] more interested in […] how do instruments made out of other materials sound. I, once, made a [Russian] horn out of plastic […]. I recorded its sound and sent [the recording] to my [colleagues] through WhatsApp to [our chat]. [All of them] answered that [it sounded well], [except] one person [who was able to point out that it doesn't, actually, sound] like [it is made out of] brass. [Only] one person! Indeed, the instrument was not made out of brass, but we achieved such a similar sound that, if you played [these plastic horns] without showing, everyone would think that they are made out of brass.

[…]

R.: This is, also, an interesting question. Have you experimented with […] adding keys [to Russian horns]?

P.: Never. […] We never did that, and on the contrary, we always preached that sole ancient principle when one person plays one note. [We] never […] used overtones […].

R.: Interesting. […] Despite the fact that you are striving for [an orchestra] of only 12 people, […] [staying natural (only using the first harmonic of the instrument)] remains a priority [for you].

P.: Yes.

R.: Understood. […] Could you tell me about the repertoire of your orchestra?

P.: I can *laughs*. So, we are [standing] on three whales, so to speak. One very important part of our work, the one that has been noticed by the International community, we, even, received a line in the *Kniga Rekordov Rossii* (The Book of Records of Russia), and were nominated [to appear] in the Guinness Book of Records [for] the revival of sound of old scores. This happened completely by accident. In the very beginning, only in 2007, when we just [crystallized] as an orchestra, and were, [still], searching for our sound and our repertoire, I was rummaging in the libraries. In the library of the St. Petersburg Conservatory I found the score of a Requiem by Kozlovsky. Osip Kozlovsky, Polish by birth, was a Russian officer which was invited here, to St. Petersburg, by Potemkin from the times of wars with Turkey. He reached big heights, it seems that he was the Director of the Imperial Theaters [for some time], and, in all, was a very respected person […]. Yet, being Polish by birth, in 1798 he wrote a Requiem for the death of his Polish king – Stanislaw August Poniatowski. [He] died here, in St. Petersburg, in the Marble Palace of the counts Orlov. By the highest decree, […] Poniatowski was

buried in [the]Catholic Church of St. Catherine of Alexandria and Kozlovsky's Requiem sounded [only] once, during [Poniatowski's] burial. It was [never played again] and in 1825 Kozlovsky, himself, made a second edition from which he removed the line of the Russian horn orchestra. The second edition is rarely played on this planet, very rarely. The first [edition] from the moment after Poniatowski's burial [has not been performed at all]. This is why, when I found this [score], or rather, it was not that I found it, the sensation was not in the fact of finding the score, but in performing it. We performed this music, [up until that moment] it has not been performed for more than 215 years. [This idea has been] very well supported by the artistic director of the [St. Petersburg State] Academic Capella – Vladislav Alexandrovich Chernushenko. I came to him aroused, so to speak, by this idea and said [that I found the first edition of Kozlovsky's Requiem. Astonished by it, I showed him the score and he reached out to his calendar] and said: "29th of April of the year [2009]." That was in December, [2008, when I came to him with this discovery]. He [deeply] understood the meaning of this finding that, [at the time], his reaction was immediate. After all, such [an organization] as the [State Academic] Capella […] plan their performances years in advance, but here, we discussed it, [only], in December and in April we, already, performed it. This was not as easy job, honestly, because Kozlovsky had a score that depended on 40 people, but there was [only] 13 of us. Maximum, we could invite 17 people [in total], yet, we decided not to do that and left it at 13. We produced tenths of additional [horns] to not lose a single sound, meaning, the pitches that would be played by the remaining [27] people. […] When we did all that we printed our scores, […] rehearsed it alone, and [then] came to rehearse it with the Capella. I have recordings of this concert, and this, of course, was an absolute sensation. I am not, even, speaking now abouthow captivating the story is by itself – to revive the music that has not been heard for a quarter of a thousand years – but the music itself, it is one of the most beautiful requiems […] that I have ever heard. That is why, without a doubt, such music needs [to be heard] and we understand that, want we it or not, our work has been noticed. Then, after Kozlovsky we played the first Russian oratorio of 1804 by Stepan Degtyarev that is *Minin and Pozharsky.* You can easily play it without a Russian horn orchestra, but in the score of Stepan Degtyarev a Russian horn orchestra [does appear]. That is why, when we suggested to Vladislav Alexandrovich to perform this second [piece], he, of course, supported us […]. This is how we were able to bring out to the surface two such influential compositions and there was also a third one. The third one we recorded in Moscow even before all of that. That is, because the third piece has found us on its own and that is the melodrama *Orpheus and Eurydice* by Yevstigney Fomin. Back then, I was [contacted] by the director of the orchestra Pratum Integrum [who] said that they have a score by Fomin with a Russian horn orchestra. I said: "Amazing! How about we perform Kozlovsky too, we are preparing it right now." [Unfortunately], they answered [that they would not be able to tackle his Requiem, because they] do not have a choir and [all the needed musicians]. Nonetheless, that is how Orpheus came to be, we recorded it in Moscow in a studio. From the four, known [to us], pieces with Russian horn orchestras, I mean in a [full-fledged] symphonic orchestra […], we recorded three. The fourth piece did not survive, it was an opera by [Hermann Friedrich] Raupach *Alceste*. […] Our second whale, the previous one was our first […] – the revival of old historical scores and their performance […] – is, of course, popular classical music. The fact is, to be honest, the music for Russian horn orchestras, even the one that came down to us today […], it does not represent itself […] as something of [big] artistic value […]. Because of this, we began to [experiment] with different [music] arrangements. [That is how] Bach, Rossini, Caccini came to be [in our repertoire]. We began with simple […] pieces, rudimentary melodies, harmonies, [like] *Ave Maria.* That is why, I thought [to myself], we need to take another step. [I told my colleagues] that we need to play the Albinoni's *Adagio* [*in G minor*] (actually written by Remo Giazotto). [They came into a stupor]. [They buried me in questions: "How are we to play this? How do you imagine this yourself? We are only 13 people." I say: "Let us do it this way. We play the organ [part] and to [our accompaniment] we add two soloists." We tried it. [Johann] Maresch himself, in the middle of the 18th century […] wanted to make the Russian horn orchestra as an accompanying group for soloing instruments. Yet, orchestras were [made out of serfs], they had no musical education. He

instructed them to play the Russian horns, but he [was unable to do so] on natural horns or trumpets. That is why [only] the Russian horn orchestra remained in history. It turns out, that we, deciding to enrich our repertoire, came to realizing Maresch's dream completely by accident. […] This dream lived on for 250 years and we caught it here, [at this moment] in time. We began to evolve in this key, [playing] not only Russian horn pieces, but accompaniments as well. When I came [to my colleagues with the news that we will be] playing Bolero [by Maurice Ravel, theyhad no] more indignations […]. We sat down and discussed the form [of the arrangement], […] the makeup of the soloing instruments […]. However […], I am most proud of two other pieces that we arranged. Those are: [Antonio] Vivaldi's *The Four Seasons* and [Samuel] Barber's *Adagio* [*for Strings*]. […] This might have been the most daring vagary imaginable. […] We tried [playing them]. Saved [a few] recordings. Barber was recorded in a studio, but *The Four Seasons* [were recorded] live. This is our second whale – popular classical music. This repertoire we expand and add to. […]When we are asked to play concerts, I [ask the managers]: "what kind of repertoire do you want to hear?" They say: "we need *Ave Maria*, we need *Bolero*, we need Bach, we need this [and that]."

[…]

P.: The third whale appeared only [recently], about a year and a half ago. Though, I was "birthing" this whale for a long time, [for] many years. […] I was, always, bothered by the thought that [Russian horn music] is, by itself, a "castrated" (inadequate, imperfect) genre […]. We are a single-timbre orchestra that can charm with its […] colors, sound, vibrations of the instruments. This is [all] wonderful, but we do not have our own [original] music […]. […] Where are we in this story? How can we be a [competent] orchestra if we do not have our own music? […] That is why I started searching for contemporary composers. My first attempt was *Stikhiri,* composed by Evgeni Petrov. This was quite a while ago, maybe over 9-10 years […]. Yet, only now did we reach a more stable result [in] the interaction with the composer. A young woman, that lives and works in San Francisco, […] she studied here, in St. Petersburg, before and we were acquaintances for the longest time. […] Initially, I did not have the thought of inviting a [her] to write music for a Russian horn orchestra. This happened completely by accident. We met up on the Petrograd side (a common name for the historical part of St. Petersburg), sat down, began talking, and immediately [connected]. I did not interfere in her process, not for one second. I did not try to lead [her], give advice, indicate [anything], and etc. I completely entrusted [the whole process] to her and waited [for the result]. [Daria Novoliantceva] wrote, […] saying that she did not do exactly what we planned [initially]. In the beginning, we planned an acoustic album [that would later be overlayed] with computer [generated music]. She did the opposite. First, she [wrote] the computer [generated music] andthen [composed] the acoustic [parts]. She sent me the first recording and I, simply, fell [in love with] that music. I liked it that much, that I [replied to Daria with the request to continue in this direction]. She was composing [this piece] for a year, maybe slightly longer. After a year, we had 12 compositions. We sat down and […] re-arranged it, a bit, for the Russian horns […]. […] This [composition] is called – "Cosmites," a media performance. This is a completely new work, with costumes. […] I called my good friend […] Andrey Svibovitch, who is a pretty well known new media artist. For half a night, messily, I tried explaining to him, that I need drawings of cosmos *chuckles*. Andrey, [patiently], listened to all [of my requests] and, in the end, silently, went to draw that galaxy […]. [Soon after], Daria finished composing her 12 movements and Andrey finished […] his 12 graphics. [These] graphics are based on real Hubble images, that we took from NASA's archives. There was a lot of interesting [moments] in this [experience]. When, finally, all of this was [combined together] – music and graphics – we realized that [we don't have anything for] the stage. That is why we […] invited a costume designer – Tatiana Tandja, and a young [choreographer] – Alexey Savunov. We sewed our costumes and [came up with] a stage act. That is how the media performance, under the name of "Cosmites," came to be. [The] message [in this act is very] simple – stop [polluting] the planet. The Earth is [the Cosmites'] home and [they] are coming

back. [A lot in the plot] is far-fetched, many things happened that were not planned. We did not planto use costumes, video graphics, or any acts […]. Only music was in our plans. [However], everything flipped in one second. […] Cosmites are a race that lived here, on Earth, before humans. They were a highly evolved [species], At some point they left Earth to conquer space. They created humans so they could look after the Earth, but humans began to […] murder each other and [ruin] the Earth. When the Cosmites realized that the Earth is in danger, they turned around their ship and, through a black hole, [where] our musical adventure starts, […] return home […]. Today, we are preparing a second performance. I will not be running ahead of myself, but it [might be, even, more] interesting than the first. We will see. [We continue working on it], despite [the fact that there is] a virus [going around] and everything is [very] fragile, so to speak. Nevertheless, I hope that we will be able to [complete, at least], the bigger parts of this work. […] Our third whale is contemporary music. […] This year, another contemporary composer […] Murat Kabardokov, a, famous today, young film score composer […], wrote a cantata called "Alexander Nevsky" [into which] he included a Russian horn orchestra […]. For us, that is a [very] good sign and we are [incredibly] grateful. That is [it], what concerns the repertoire and how we choose it.

R.: If we return to the beginning […], Vertkov, [in] the second half of his book, [presents us] arrangements […] folk [and other] music […], have you ever attempted to ["de-arrange"] what Vertkov has [in] his book […]?

P.: Honestly, no. Though, it can be an interesting [experiment]. […] I [wished] to find something that we can add to our repertoire, but […], why would we do that? We already have [a big enough] repertoire. Moreover, they played arrangements [back then] as well: different overtures, Mozart, Gluck, and etc. This is, in fact, the natural repertoire of a Russian horn orchestra. When we speak of Kozlovsky, Sarti, Degtyarev, Fomin [...], those are the [only] pillars [of original Russian horn music]. Everything else is, again, fitted [post-factum] to the Russian horn orchestra […].

R.: Understood. [We] were speaking of arrangements […] just now, but how do you approach arranging [music for a Russian horn orchestra]? Where do you take the [music] material [from]?

P.: What I do is imagine how can a [certain] piece sound. That is why I spend hours on [web-]sites where you can listen to music of all kinds. When I, suddenly, hear that [something] might sound interesting […] I [look for] the score. If I'm lucky, [I will] find a [piano reduction], because we work much faster with a [piano reduction]. […] If it is a score then we need to do a piano reduction ourselves and then [arrange] it for the [horns].

[…]

R.: […] Can you talk about the process of learning how to play in a Russian horn orchestra? How does a Russian horn orchestra rehearse? As I understand, you assemble the [orchestra of] 13 people […]. How does a [musician], that is only now getting to know how to play the [Russian horn, begin to learn it]? [It seems to me], that the mouthpiece [must] be special for this instrument. […] The control over the [instrument is probably very different as well].

P.: It is very rare that a person [struggles for] very long to learn how to produce a [sound out of a Russian horn]. If a person had training, especially in playing a wind instrument, everything happens, practically, immediately. […] It might be uncomfortable for the first few seconds. You need to get used to the mouthpiece to be able tofeel the instrument, but this happens, literally, within minutes. After, we listen to how the person sounds. If [the player] has an ugly timbre, this happens […] unfortunately […], we […] will not be [able to] work together. […]This would not be [beneficial], not for him or for us

[…]. What is actually important in this job? If people like to perform they immediately connect with the group. For us, the timbral sound [of the orchestra] is the most important [aspect]. Imagine, you have a grand piano and […] two notes in a chord are well tuned, but the third note [sounds off]. The timbres do not match […].This [is what] bothers us [most].Though, musical ear and rhythm [are very important too].

R.: […] How do [you rehears]? [When] you have a new piece, how do you approach [it]? […] What do you do to bring it up to the desired state, [suitable for the stage]?

P.: [What do we do in] rehearsals? In the first 15-20 minutes, we are, either, late, or tell jokes, warm up, and, generally, do not do anything [productive]. We [use] these 15-20 minutes […] to catch up with each other and chat outside of our profession […]. After, we put scores [on our stands] and begin playing. Firstly, it is quite hard to, always, keep all pieces, even the ones that have been played many times before, [in shape]. We have to [keep rehearsing all of our music], because, besides the fact that we perform a lot […], muscle memory [does not stay there forever] and it needs to be constantly refreshed. […] When we [learn] something new, you have to get used to it, it needs to get under your skin. Every movement of your hand, [of your] fingers, [switching the needed] instruments, [you cannot have] any hesitations [in these actions]. When [the player] holds an instrument in his hands he does not [look at it] if it is an E-flat or an E-natural […]. He needs to bring all of his actions to automatism […]. That is why each of them have their own fingerings, so to speak. […] It is a [very personal] technique [that gives others cues on how to hold theirown horns] more comfortably [and efficiently]. I try to learn about these things [myself], but, [also], not to intrude in this process [too much]. […] We rehearse… How should I put it. Their brain is [always] on fire […]. 30-40 minutes of these dense practices [correlate to] 3-4 hours [of rehearsing] in a symphonic orchestra. [That is why], the first [part of our rehearsal lasts] about an hour. Then, we take a break for as much as needed […]. After, [we proceed with the rehearsal]. We sit down and work. […] The task [of rehearsing] is very hard […]. Imagine how they are playing [Johann Sebastian] Bach's Badinerie (No.7 from Orchestral Suite No.2 in B minor, BWV 1067). The interactions, here, happen within a hundredth of a second […]. You need a lot of patience and respect for each other to endure what your colleaguesare, sometimes, struggling with. You are forced to repeat the same bar thousands and thousands of times, […] so that the note of your colleague […] would finally happen [at the right time and place within the bar]. […] Negative commentaries […] do not suit this job at all, [everyone] needs to be [understanding of each other]. […] We try to do [our] hard job with [as much] ease [as possible].

R.: […] In the process of working on a piece, [as I understand it], you have to start with […] very slow tempos […], so that later [it] could be increased up to the required one.

P.: Of course […]. Today we play the Turkish March or the Badinerie… *Starts singing Bach's Badinerie in a fast tempo (about 125 beats to a quarter)*. [Yet], we began playing it in… *Sings Bach's Badinerie 4 times slower than initially*. After a few rehearsals… *Sings Bach's Badinerie 3 times slower than initially*. We [keep accelerating] it [in the same key] Sometimes, I will take a complicated episode of 2-4 bars and tell [my colleagues] to [sequence] it. *Sings the first three bars of the Badinerie, repeating them a few times in a row in a fast tempo*. [We] can repeat it up to 10 times […]. I can see that they are tired, but they are now [one] with this [musical and rhythmical] material […]. [Only then] we can proceed. However, it is always a thrill for them to achieve [this] result […]. They understand that, in reality, [they] are working above the limit of regular human capabilities […]. It gives them [a lot of] gratification when they come out [on stage] and do what no one else in the world can […].

R.: […] Does knowing that Russian horn orchestras employed forced labor, almost exclusively, […] affect the way you portray this tradition?

P.: No, not at all. Moreover, […] we were able to make a huge leap ahead, even in comparison to the historical orchestras, because we have [musical] education. If these orchestras were [made out of serfs] today, maybe, we would have been able to sound harmoniously […] and, even, play [some] serious music, but [having] this education brings us closer to achieving a certain result faster. We learn faster, we understand faster, we can [quickly] navigate through [musical] material, understand the forms, and etc. [Knowledge] will, actually, give us results, not a stick to our back […].

R.: I understand. […] Many [foreign musical journals] described [Russian horn orchestras] as slave labor, [lacking] music […] and […] art in it […]. Of course, some elements of that were present, but, probably, not to the degree described […]. Yet, [this negative view] remains, when people start researching the past, and most of the accents are put on this [violent] drill and inhumane treatment towards serfs. Do you notice this [type of attitude in people's views today]?

P.: Not really. We abandoned these concepts long ago. Who are these serfs? […] We do not know how they lived […]. We have our own contemporary norms and, in reality, we cannot compare the Age of Enlightenment and our digital. […] We live in a different world, different society, different […] rhythm. On the example of traditions, […] there was a great tradition called Neva Serenades in St. Petersburg. […] [You could see] rafts gliding through [the] canals and the Neva river. These rafts [were filled with] Russian horn [players and singing] choirs […]. [I can imagine] this being [magnificent]. […] People walked by the Fontanka river, young ladies in crinolines, rare carriages passing by […]. A [completely] different world […]. People are different [now], the time is different [as well]. […] The question is – did we lose […] or gain more? In what [way]? Probably, times were difficult back then […], but is our any easier?

[…]

R.: Understood. [It appears], that the timbre become […] the main […] pillar for recreating [this art]. […] Yet, there are also advancements in this art, […] like the creation of a new repertoire, [among other things].

P.: Questions of advancements are very important […]. Everyone knows what symphonic music is, everyone knows what choir music is, they can, perfectly, imagine a pipe organ, but who, actually, knows what Russian horn music is? Very few know. Yes, in 15 years we were able to [build up] our own audience, When we arrive into different cities, people come to listen to us, but, [usually, as a result of pure] coincidence […]. Many, [simply], come out of interest, only to learn what we actually are […]. We do not have this [great presence] in mass media. They do not write about us every day, we are not scandalous [in any way]. […] We work exclusively on music. In the old times, [Grigory Aleksandrovich] Potemkin would travel to [different places] and, [simply], bring his Russian horn orchestra with him […]. The elite would visit [or] invite each other [to their estates] and everyone knew that this is a [Russian horn orchestra] of Razumovsky and that one is of Potemkin, [or] Vadkovsky, [or] Bezborodko […]. Yet, today, […] there is internet. We slowly put out our work [on the web] and try to, somehow, attract audiences. It works, but not always […]. The [younger generation] does not get it usually, but I am not expecting 16 year-olds to [come up to their parents and to demand from them to hear a Russian horn orchestra]. Of course, we need to work on that. That is why we are trying to give this information through new, understandable to young people, [medias], forms, and genres. If they do not understand what Russian horn orchestra is, they, definitely, know what a new media performance is […]. In combination with all that, they [notice the Russian horn orchestra and search for it through

Google]. This is how it all begins. In this manner, we are able to attain a certain percentage of young people [in our audience]. This is [our main] advancement.

R.: […] What would you think if Russian horn orchestras began to appear in other countries around the world? [What] If they began to appear in America or Europe and played different music? What is you position on that?

P.: […] You know, maybe, in a modern world [something like] that is possible, [but] under a certain set of circumstances. For example, if [I was asked to create a Russian horn orchestra] today I would categorically say no. I do not want and would not spend even a second to do anything with it. Yet, 15 years ago I had was [more energy] and I looked at things differently. It is not because I became more [rigid with time]. […] 15 years ago […] I would take up anything and that is why, today, we have some kind of a result. Was that a right [choice] or not is now history […]. […] Notice that in Europe and in America, everyone had 250 years to create such an orchestra. Who prevented them? Moreover, they refused [the idea] and said that why would they need it if one organist [can do it all alone]. […] The factor like serfdom strongly influenced the development [of Russian horn orchestras]. I will not be [laying out] a prognosis, so, if such orchestras appear [anywhere else] then great! It will only help us, because people will, finally, start understanding what Russian horn music is […]. On the other hand, we need to understand that if such orchestras will begin to appear we should not [keep to our own small corners].On the contrary, we need to make friends, communicate, and share experiences, because this is a very rare form of art. Imagine, suddenly, a dinosaur was reanimated in some laboratory […] and everyone began to examine it. They study and study it and, all of a sudden, another dinosaurappears in another laboratory on the other side of the [planet]. In fact, [I am sure it would be] interesting for scientists to discuss how they reanimated these [two] dinosaurs and what do[these dinosaurs] have for breakfast. Is it not interesting? Same here. I am, simply, [curious about the process of these new revivals]. We spent years to find the proper shape for our instruments, learn how to [properly] make arrangements, create […] a repertoire […]. How fast will the others be able to do it? Many things depend on financing the project. If, for example, the people have enough funds, they quickly made their instruments, […] created a repertoire, […] invested [enough] money into promoting the [orchestra], and everything is going [great] for them. However, [we have to take into perspective that] these are [massive] funds and I always strive for our [orchestra] to have a state status, so we could remain under the guardianship of the state. [Initially], these orchestras were never [supported by the] state. They all had their [wealthy] owners: Naryshkin, Razumovsky, Orlov, and etc. [Though], there were [some Russian horn orchestras] in different [military] regiments: Preobrazhensky, Jäger, and Guards' Horse regiments.

R.: […] The last question is: how do you see the future of Russian horn orchestras? What is your vision? What are some of the paths of development [for your group]?

P.: Well, you must understand, that every time we build any plans it is only to make God laugh. I prefer not to plan. How should I say it? I try to imagine what needs to be done. We need contemporary repertoire and [that is what] I work on. I do not say to myself, that from October till November I work [only] on contemporary repertoire, no. Sometimes, I spend months to […] stumble upon something that might, [eventually], be valuable in what we do. […] When I, suddenly, find it [then] my work begins […]. I [believe], that it is important to work on the creation of a contemporary repertoire for the Russian horn orchestra. Attract young composers […] not only from Russia, but from [other countries] as well. Some, simply, have a desire to write music for unusual groups. […] We will always be happy to perform their pieces […]. I think that we need to create a [rare records fund] of scores such as Kozlovsky and etc. To preserve and to develop – that is what [I find to be most] important. All those plans [like] 25 concerts in October, 38 in May, that is all not for us. It might be important to keep the

financial state of the group [in mind], but it [cannot] collide with the content of our work – the repletion of the phenomenon that is called the Russian horn orchestra.

R.: [I see]. Thank you very much!

P.: Thank you!

[…]

End of the interview

Part 2
Trying Out the Russian Horns

Sergei Polyanichko: Do you want to try [the horn]?

[…]

Roman-Vincent Golovanov: *Takes the small octave A-flat Russian horn and fails to make a sound with the first two attacks*

P.: *humms the pitch* A-flat.

R.: *Plays A-flat, but in the first octave (first overtone), then tries again and plays A-flat in the small octave (natural tone of this specific horn) a couple of times*

P.: The name of the [episode]: "First sounds" *laughs*. […] How do you feel?

R.: I feel that it is really pleasant to play, and easy [too]. As soon as you find the note it immediately [locks in and resonates very well].

P.: [What about] the mouthpiece? Is it similar to the ones you play […]?

R.: It is very different, certainly […] different. Meaning, it clearly has a conical shape, similar to a big fugelhorn mouthpiece […]. As I understand, with each [Russian] horn [the mouthpiece] grows.

[…]

P.: Look, these are the instruments that belong to the small octave. If you look over here *takes in his hands a very similar instrument from out of the rugged Russian horn carrying case* you will see that we have a similarly sized instrument, but, in reality, this is only a part of a […] bigger instrument, because [on the wider side, here], there is a special thread. We connect several of [these tapered parts, one wider than the other], and by means of length of the instrument, we achieve a certain [pitch]. Now, we will take out […] the smaller instruments, you will try at them too.

R.: […] As I see, they are [basically identical] in shape *takes the A-flat Russian horn and the top part of a lower horn in his hands*, yes?

P.: Of course.

R.: […] The shape itself and the taper is identical.

P.: The taper is [exactly] the same.

[…]

P.: These are bass instruments, if you want to try to play on an, [even], bigger mouthpiece. We just took out a part of a bass instrument, it is supposed to be marked, the engraving is the name of the pitch. This is pitch C – the lowest note in our diapason. […] We will need to screw on a few more parts on it, but we will [come back] to it. For now just try how the mouthpiece feels *gives Roman the top part of the contra octave C Russian horn*.

[…]

P.: We were looking for the bells of big instruments, but instead found the small [Russian horns]. […] It is important to spray them [with alcohol] because they were played before [by other people] and, also, laid in their case for a while.

R.: *Takes the first octave F horn and after a few missed attacks finds the horn's pitch*

P.: Sounds really good! Try to play *piano* or *forte*, maybe, [find different nuances].

R.: *Plays the note quiet, at first, then crescendoes to a very loud dynamic, after, tries soft and strong attacks a few times*

[…]

P.: *Takes a first octave C Russian horn, finds its sound and plays it by double-tonguing* Take [another horn]. I am holding [the horn in] C, you take [the one in] G […]. They are all marked […].

R.: *Takes the first octave G Russian horn and plays the main pitch. Mr. Polyanichko joins in playing the first octave C horn, both sounding a perfect fifth together and holding it for a few seconds. After, they try to play different rhythms*

P.: Do you understand the principle? It is all just one note, but when we play together we build intervals [and harmonies].

[…]

P.: […] Let us try to build you a bigger instrument.

R.: [Can I try] the smallest instrument [you have first]?

P.: The smallest? This is the smallest *hands Roman the smallest Russian horn in the set*. Be careful, though, you can loose conscience from [playing it] *laughs*.

R.: I see, that's important [to know].

P.: So, the smallest horn in our set is A of the […] second octave.

R.: *Tries to play the second octave A Russian horn with different dynamics and attacks*

P.: You see how easy it is for you, because you are a trumpet player. You are in the perfect register and

the mouthpiece [fits you well too].

R.: Another thing I noticed [just now], is that the [mouthpiece] rims are flat.

P.: The rims are flat and we did that on purpose. We [use] different mouthpieces, […], but we haven't silver-plated these ones which is probably a mistake [on our part] and we should do [it soon]. Flat rims, though, magically suited all the musicians. That is why we […] stopped at this [mouthpiece] shape.

[…]

R.: […] All mouthpieces are soldered into the horns, right?

P.: No no no, that is the thing, they are not attached. The trick is, try to pull it out…

R.: *Pulls up on the mouthpiece which slowly, but smoothly, starts to give and pull out of the instrument*

P.: Due to this [mechanism] you are able to, within moments, tune the […] height of the tone. Imagine, if on a 3 meters long instrument you would have to intentionally walk around it to adjust the sleeve [at the bell]. We solved this problem with a special long mouthpiece part. I want you to pull the [mouthpiece] out completely […].

R.: It comes out completely?

P.: Yes, completely. It adds about 15 centimeters [of tubing], that can lower the pitch, almost, half a tone […].

R.: Basically, this is a [regular] mouthpiece with a [cilindrical tube for a shank that is used to tune the instrument by going up or down and is, simply, friction fitted, without any fasteners].

P.: Yes, this [tuning tube has a] wide opening […], because these are not compression instruments, [so that the] air would not to slow down at any point.

[…]

P.: So, right now we took the top cone of the [great octave] F-sharp [Russian horn], this middle part is universal […]. We need to try these [top parts with the mouthpieces] *begins to assemble the top and middle sections of the Russian horn by the thread*. This is how we [assemble] our largest Russian horns. This is only the middle part and it has an additional bell [that screws on it]. […] You, actually, need large [well-trained] lungs to blow in such [low] instruments […]. Where are our beautiful bells […]? This, in fact, is also an important [case] because, here, we keep our instruments of the small octave. We will assemble [one instrument of this octave as well]. I hope I am doing everything right here, because I, myself, almost never assemble the instruments. [My colleagues] do it themselves […]. Let me assemble you an instrument, so we […] can play an interval [together]. Please, [do not forget to] disinfect it [before playing].

[…]

P.: [So, we, finally, found the bell of the lower horn and we can] extend our instrument *screws the bottom cone (bell) to the rest of the great octave F-sharp Russian horn*. What do we get [out of this]? […] Let me [hold your phone while you play it]. Lay it here, [against this chair], and now pretend to be a tuba player.

R.: *Takes the low Russian horn and tries to play a few long notes in succession*

P.: For how long can you hold the note?

R.: That is a good question *chuckles, and tries to hold a note a few times for as long as possible – averages to around 6 seconds*.

P.: How is it? [Hope] you're not loosing consciousness yet.

R.: Well, [a little bit].

P.: [Feeling woozy]? *Laughs*.

R.: Yes *laughs*.

P.: Imagine, [my colleagues] rehears for 3-4 hours on these instruments in a day. […] We do not play concerts [with intermissions] because it is physically [more straining]. […] What would happen if we […] play together… *Takes another, shorter, instrument and lays it against a chair to prop it up. Mr. Polyanichko plays his note first, Roman starts his interval right after. The interval sounds a tritone*. We are playing in a [tritone] with you […]. Have you played on this instrument? *Points at another instrument standing next to him*.

R.: […] Yes.

P.: Can you spray it with [your sanitizer] then? […] This instrument here, this one [will not work either]. Then, let us try to find [a] beautiful interval.

[…]

P.: *Takes another Russian horn, lets Roman start his note (C-sharp in the great octave), then plays his note (G-sharp in the small octave) and, together, they hold the interval for a few seconds*. How about we do it [this] way: one beat is one [tongue] attack […] *Roman and Mr. Polyanichko start playing together, attacking their notes at about 55 beats to a quarter tempo for about 10 seconds*. Can you hear how the whole space gets filled? This is a 5^{th} over an octave that we are getting here. When it is a 5^{th} in the same octave it begins to hang […] like a dense [piece of] meat […]. In all, this is how the [Russian horns] looks like, […] how they are designed. [I told you most] of the more important moments. If I [missed] anything, [tell me now].

[…]

R.: [Yes]! About the thickness of the metal. As I noticed, most of the instruments are made out of a pretty thick metal, I am guessing, this is on purpose […].

P.: The thinner the metal the more friable the sound gets. We tried very different metals. Here, we have 1 millimeter of thickness *points at the large great octave C-sharp Russian horn that Roman played*.

Here, we have a couple of [lower horn] bells, from the old [Russian horn] set [and they]… I lied… These (old set bells) are a millimeter thick and [the new ones are a bit] whittled down (thinner). We tried […] 0.5 millimeters, but 0.5 [does not give] a very good sound. We tried making [them] from red [brass] and tombac [and] I cannot say that the sound got any better [from that]. So, at a certain moment we decided to stop, and, as you can see *points at the old Russian horn bell*, we [stopped making them with reinforcing ribs and started implementing] these special rings [on the bells].

R.: […] This is all one whole sheet [of metal] that is [folded] and soldered [in the middle] here.

P.: Yes, this is a whole sheet, [made following] a specific scheme, that is [then] rolled up, soldered through, and polished. It, also, goes through heat treatment […]. This is the bell *points, again, at the old bell* that, when we traveled to Spain or to Germany, I do not remember exactly, [got] completely flattened out (ruined) [by the air company]. […] We [tried] fixingthem, but then, simply, replaced them […]. You can see how they [patinaed]. The metal is different [between the old and new horns]. Metal matters. You can [search] forever, trying to figure out the thickness, especially, if you collate it to the length of the instrument, the width of its bell, and the width of the entrance [point] (the mouthpiece side).

R.: The thickness is […] the same […] from top to bottom, right?

P.: Yes. […] If we find the right thickness we use it everywhere. We had an experiment where the top parts were made out of thick brass and the bottom from tombac […] that was slightly thinner, but it did not sound [that] good. The sound needs to be fairly uniform […].

R.: The mouthpieces though. […] How did you come to the [shapes and forms that we see on your horns right now]?

P.: In actuality, everything came down to how the instrument had to be tuned. This is why we decided not to copy the [tuning collar at the bell portion] of historical instruments, simply, because it is not convenient. We [added] this [tuning] pipe [at the top of the instrument] and, only then, we began thinking about what our mouthpieces are supposed to be like. This is not the only modification, but we have caught on to the very principle immediately. We tried [different] forms, depths of the mouthpieces, as well as different widths of the entrance point inside [the shank]. It is all very different there. […] For example, here, you can see *points at the very top mouthpiece portion of the low Russian horn* it has this [cylindrical] part that is [tightly parallel to the outside]. The difference [in width of the mouthpiece's shank and the inside of the lead pipe] is only some 0.01 millimeter and one part goes into the other. Can you see? *Pulls out slightly the mouthpiece*. We had instruments were the mouthpiece would go directly into the body of the instrument and it did not adjoin to the walls of the instrument. [Because of the conical nature of the instrument], some space remained between them. So, the [straight] pipe would go down like this and the instrument would be like this *shows with his fingers that the mouthpiece shank was straight and the horn's body would widen away from very top of the shank*. By the way, it sounded pretty good.

R.: Meaning, that it does not play a [huge] role. It is only done do make [the mouthpiece] move more smoothly.

P.: This is [done], simply, to have the possibility to quickly tune the instrument. I think, that this is one of our smartest inventions

R.: […] How many horns do you have [at this moment]?

P.: […] In the set that we use right [now] there are 106. How many we have made in total? We have 4 sets. The first was 74 horns, then we made additional 40, and then 30 more. After, [we made] two more sets of 106 [horns]. At some point we, also, organized a youth Russian horn orchestra which was called *Fanfarniyorkestr*(Fanfare Orchestra). This orchestra played special instruments, we don't have them here right now. These instruments look like a real hunting horn in a curved shape.

R.: Exactly! I wanted to ask you about them. I saw photos where a big group [of people] stand holding these [curved] horns.

P.: […] When, the [young musicians] played on these curved horns, [there was only] 8 of them. Their goal was not to play different art [music], they, [generally], played fun [hunting and ceremonial] signals, marches, and etc. Though, for us, it was an important [step], because this was a "forge of workers" that was a part of the "adult" Russian horn orchestra (Horn orchestra of Russia). [Several players] from this youth orchestra have, [later, joined the main group]. […] They we're able to learn [the basics] there and, then, [assimilated] into the [Horn Orchestra of Russia].

R.: [Yet], the concept of that youth orchestra is the same?

P.: The same. Only, they did not have these big instruments *points at the tall Russian horn that Roman just played*. These instruments were not straight, they were curved and they held a maximum of 2 instruments [at a time]. […] Though, the smallest instruments were, also, curved. It was an interesting, at the time, undertaking and it was interesting to build these instruments. They still exist […], somewhere, in one of our storerooms, not in this building.

R.: […] Is this undertaking, also, supported by some historical accounts?

P.: You know, […] this is the shape of a [true] hunting horn. There exist different kinds: they can be curved as a half-moon, they can have a sharp angle of 90 degrees. Though, for me, these half-moon horns sound more musical. They have a deeper, "velvetier" tone. […] We went towards a more artistic [path], not of a hunting entertainment […]. I think, that [keeping] these straight shapes [of our instruments was the right choice], because on bent instruments… Imagine, you need to play on this instrument *takes the big Russian horn in his hands* and you don't have a stand [to prop it up] and [it is the year] 1883. You are standing with this instrument and it is bent like a saxophone, you need to lift it like this *lifts the bell of the instrument above his head holding it sideways with the bell pointing to his right* and play into it this way. Firstly, you would not be able to hold these 7 kilograms for more than 3-4 minutes with extended hands […]. I can imagine how strong those fellows were, [playing these Russian horns back then]. We made special stands, straightened out the instruments, and did not loose anything in [the quality of our] sound. From my view point, this is convenient, and, moreover, we do not need to assemble a group of […] 40, or more, people. 13-14 players is enough for us to, even, play the hardest pieces, simply, due to the shape [of the instruments].

[…]

R.: […] I have one last question [for you]. Have you ever had to use […] overtones [on your] instruments […]?

P.: The fact is, that on these instruments it is, of course, possible [to play overtones]. [You can play overtones] on any any of them, excluding the smallest ones *picks up a Russian horn sounding A-flat in the small octave and plays the main tone and the next two subsequent harmonics*. Yet, this way, we would cripple the [main] idea, the [core] principle itself. The people that began [doing] this 250 years ago had a specific principle [in mind], when only one musician plays only one note. That is why, we decided to [leave this concept as is]. I think this was the right [decision]. We, already, allowed ourselves [a lot] of liberties: we straightened out the [horns], we use, most likely, completely different alloys of metals than the ones used before […],stuck on ornaments [on the instruments, and etc].Our instruments today are, honestly, a bit more aesthetic than the instruments of the past centuries. […] They, maybe, sound a bit more velvety, though, in general, we did not loose any of that depth of sound [as] a "living pipe organ." […] Yet, I do not think we brought any damage to the history, but on the contrary, maybe even, improved on something. It is the 21st century after all.

R.: I am asking this to [point out] that your group is [only] 13 people and you categorically avoid playing any overtones [which I find fascinating]!

P.: [To be completely frank, there are] two pieces where we used [overtones] one time. We do not have a [Russian horn in] B-flat of the second octave. Our diapason ends on the note A (of the second octave), but when we played [Samuel] Barber's *Adagio* [*for Strings*], the highest note there is a B-flat. […] We decided not to make a special instrument for this one note and we played it by overblowing (a technique on wind instruments for achieving other natural harmonics of the instrument). This is, probably, the sole occasion, but this was justifiably necessary for us. There was one more episode when in the very beginning of the Albinoni's *Adagio* [*in G minor*] there is a [sequence of octave leaps and] we tried playing it [by using] overtones to […] simplify the arrangement. Of course, one person could play it, [but otherwise you need] two. We [decided to leave] it for two [people to play] and not use overtones. Though, that was all. There were no other occasions.

R.: I do not think I have any more questions.

[…]

P.: Well, that is great! I am very happy that we were able to get out here and take look at everything.

R.: Thank you immensely!

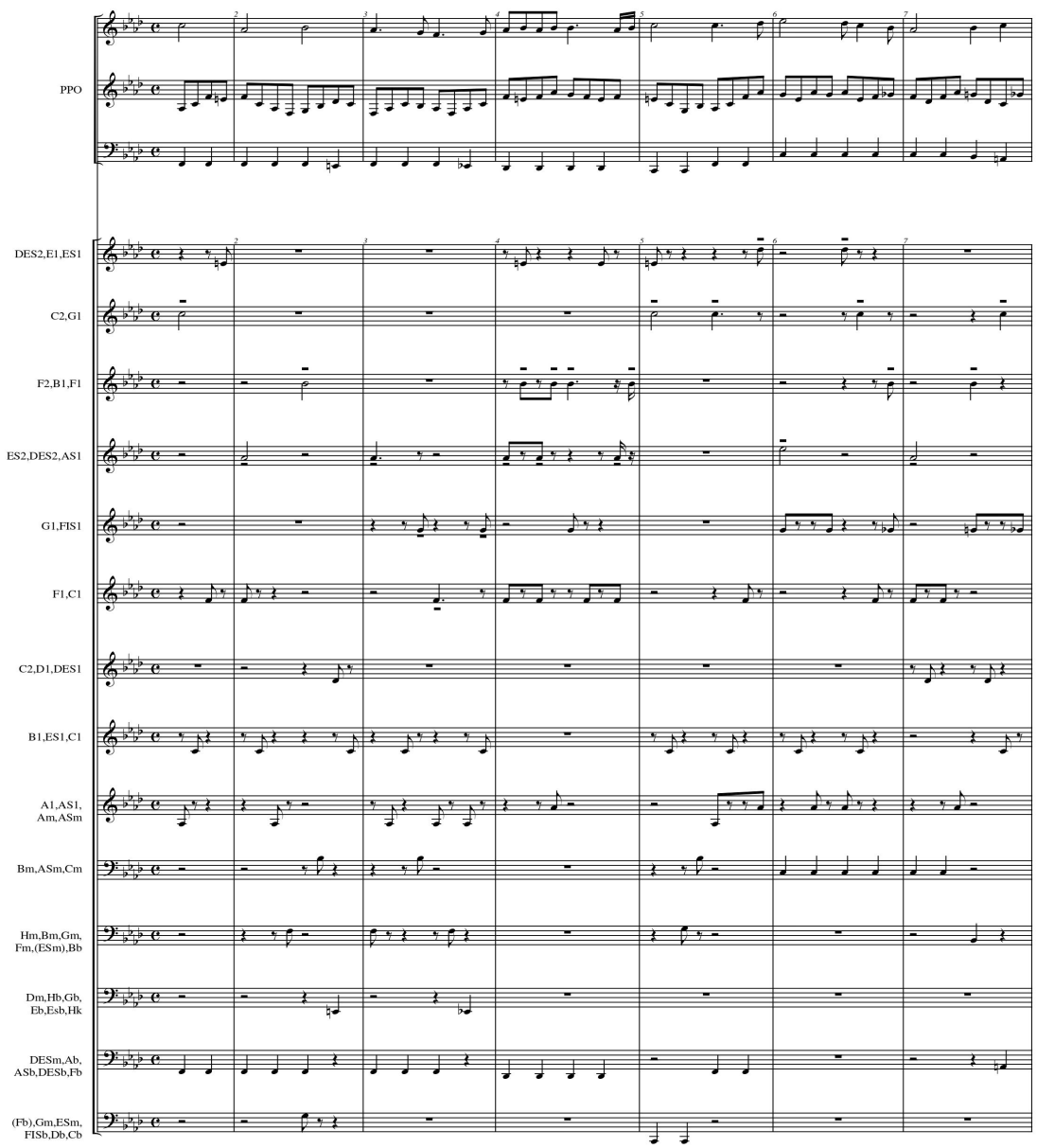
[…]

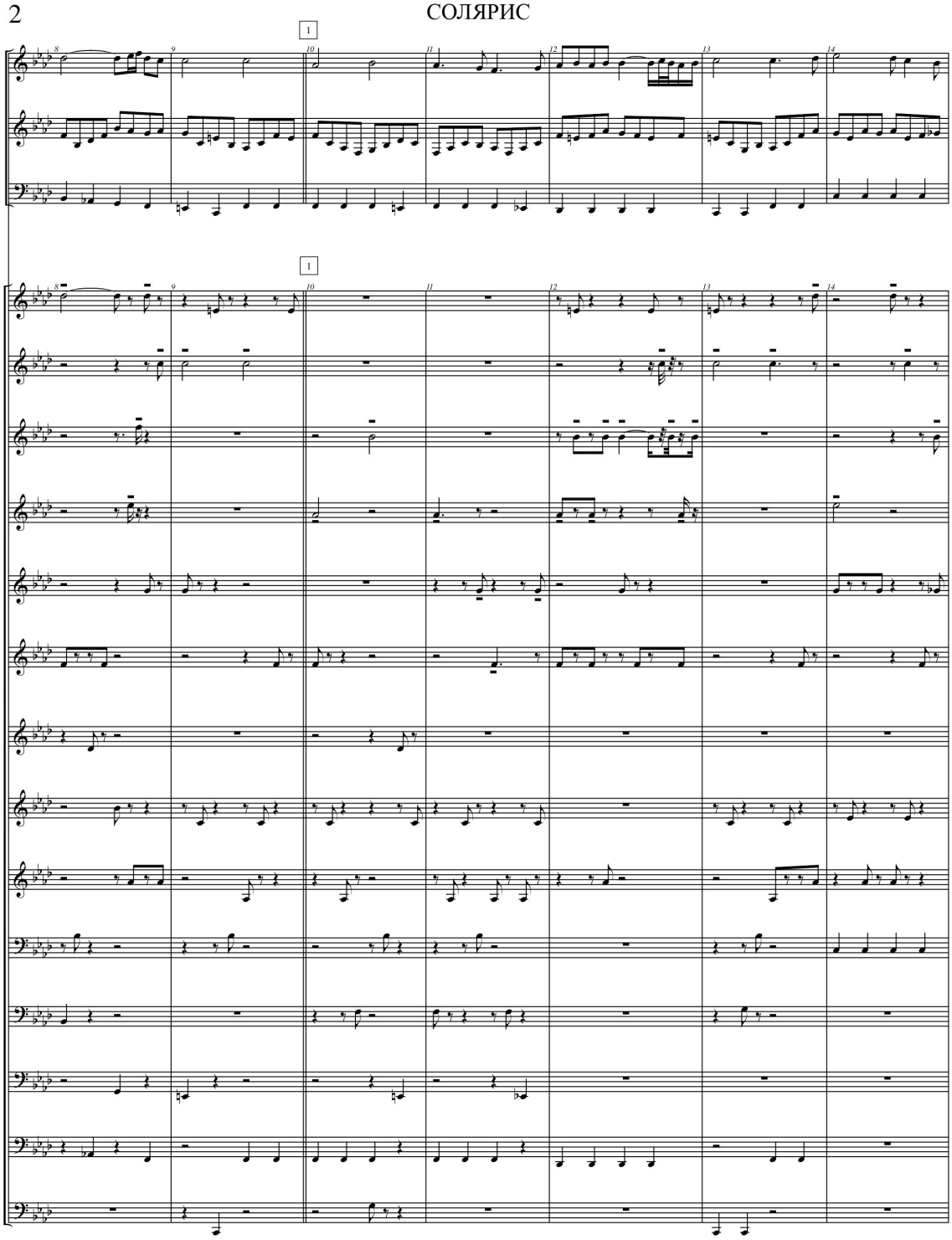
End of the meeting with Mr. Polyanichko

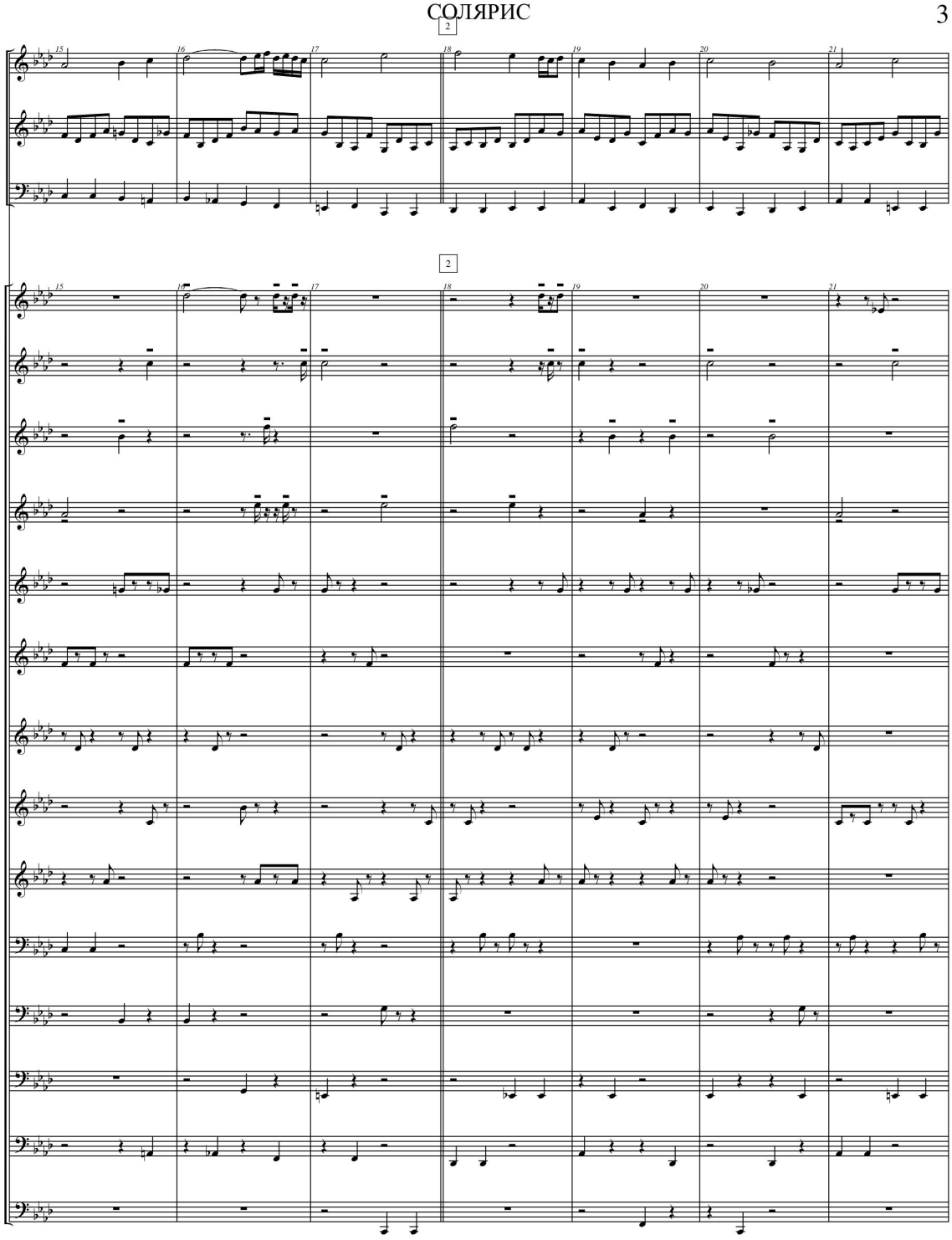
Appendix F

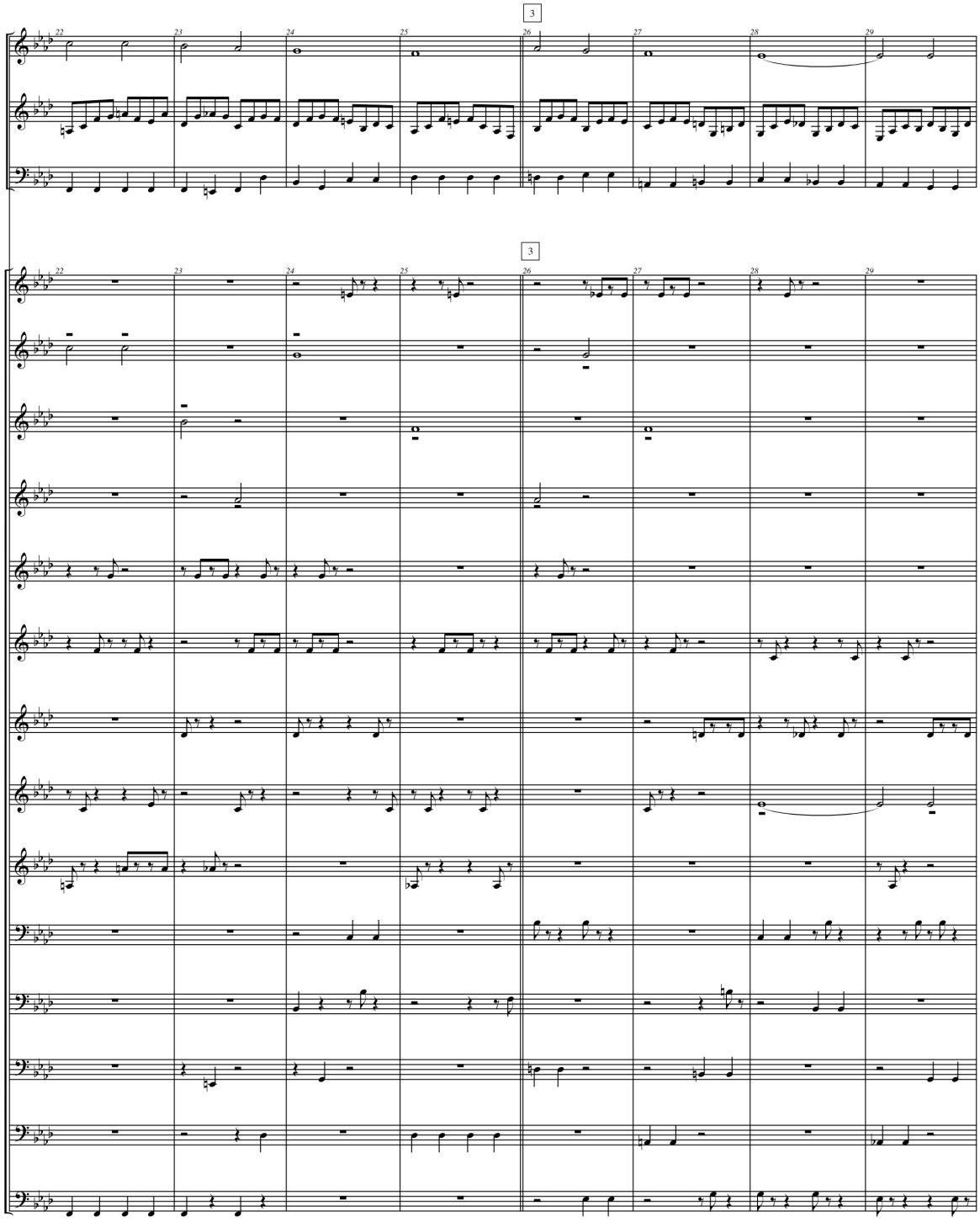
Scores and parts of the Horn Orchestra of Russia

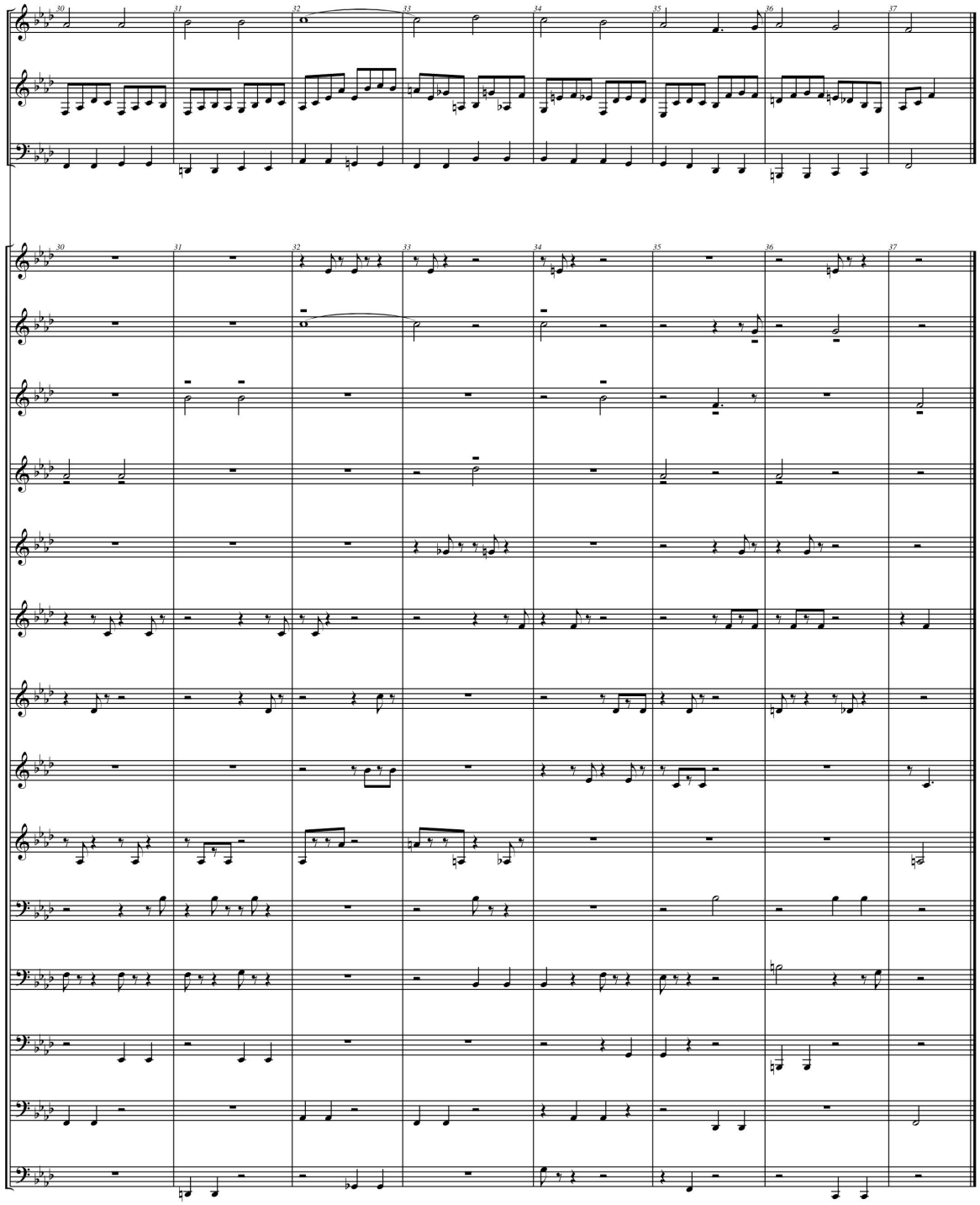
BWV 639 Choral Prelude in F Minor – Johann Sebastian Bach







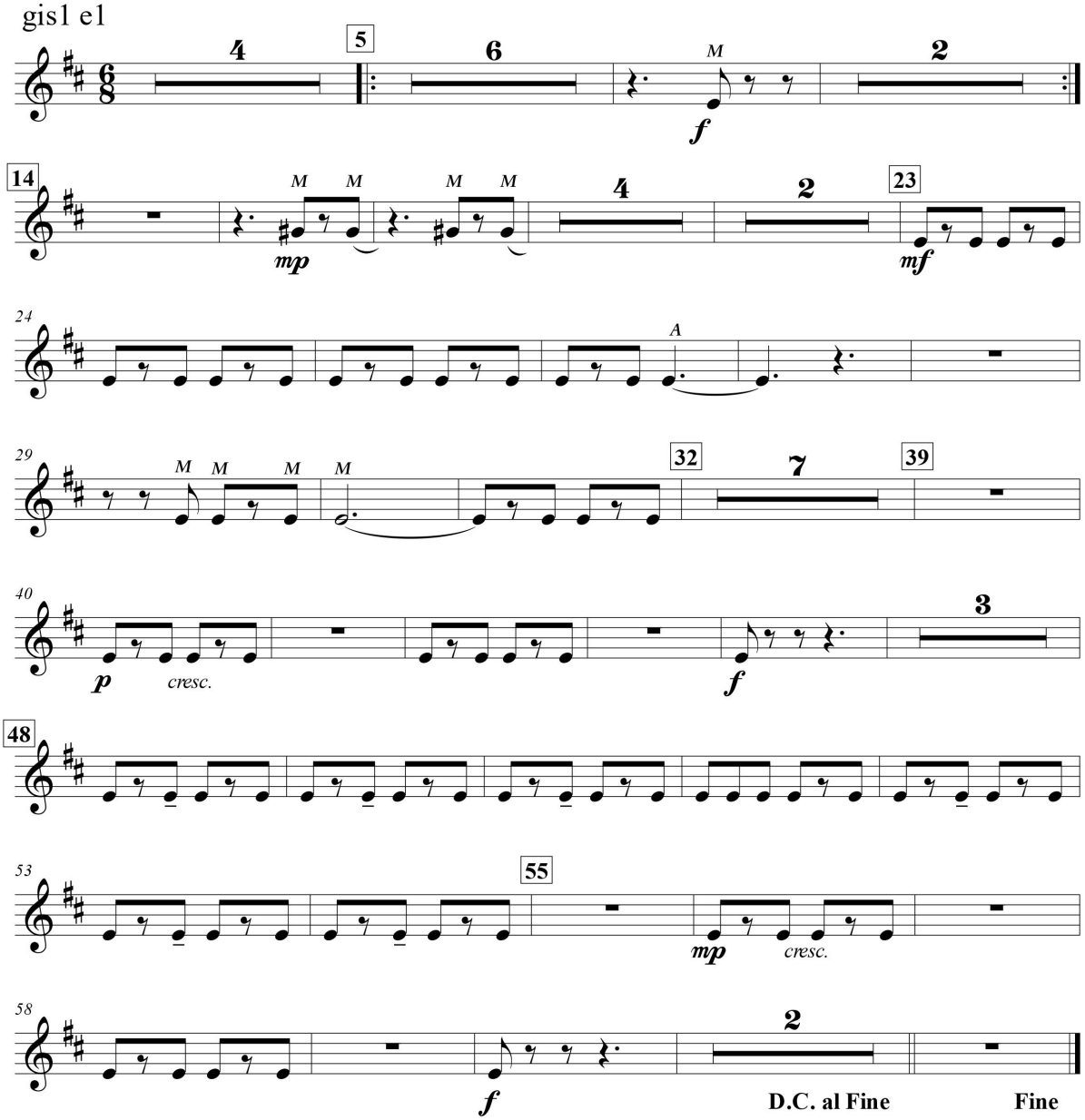




Фуникули-фуникула

Денца

gis1 e1

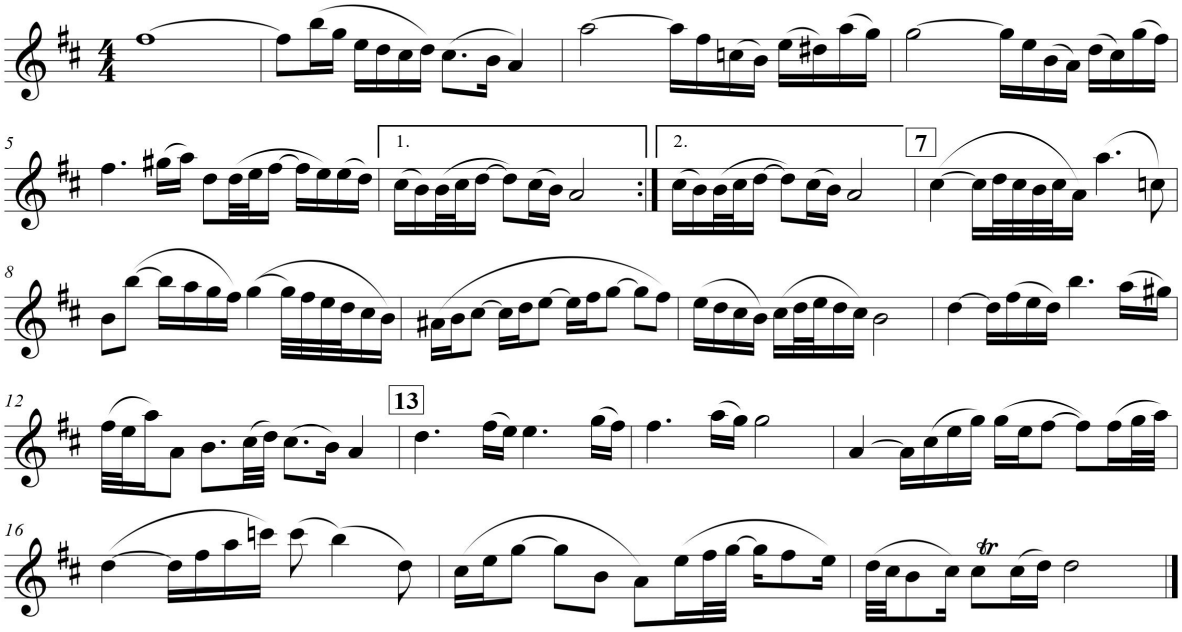


ВанЭду 2016

Ария

solo in B

Бах

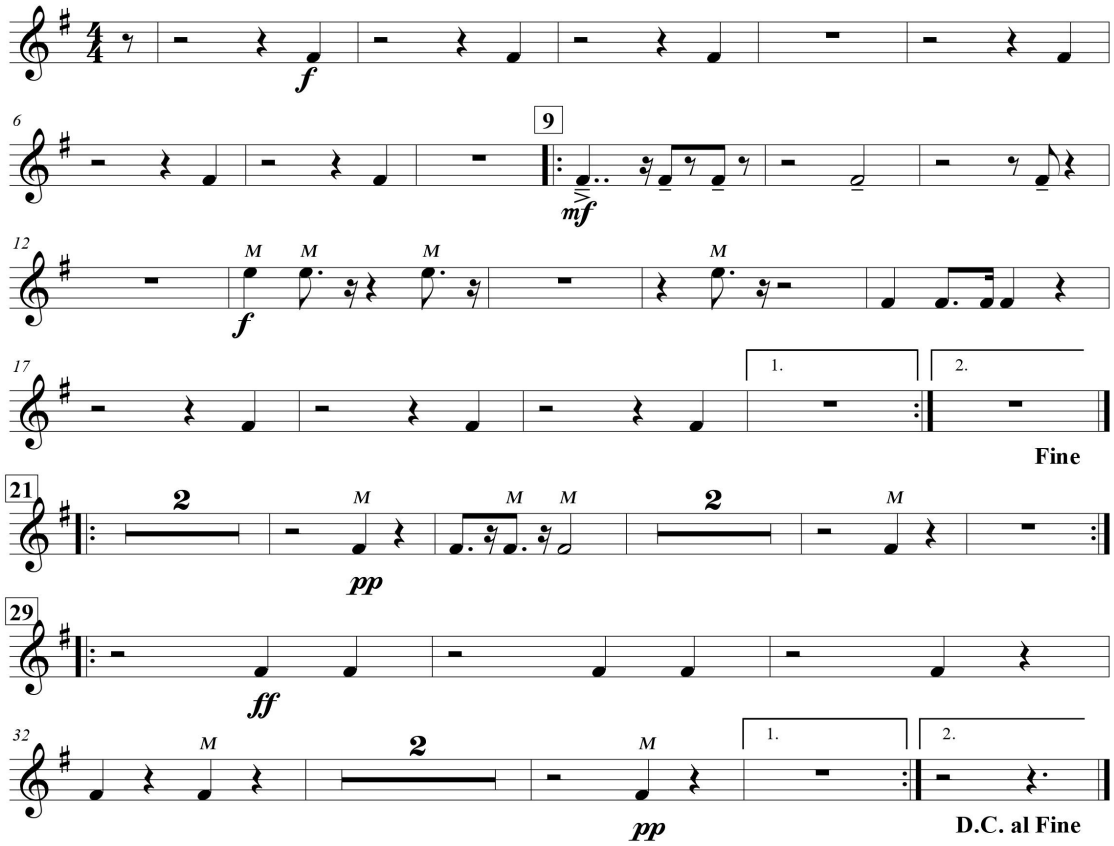


ВанЭду 2016

Преображенский марш

Народ, опус 1

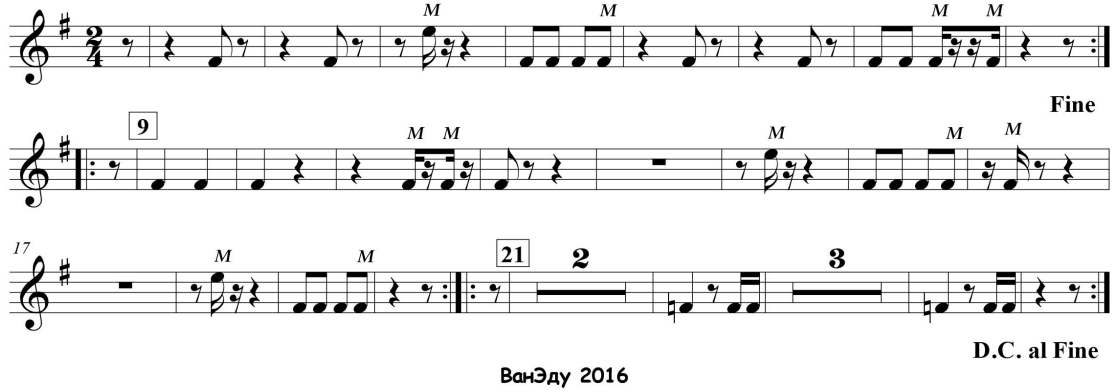
e2 fis1



Егерский марш

Народ, опус 2

e2 fis1 f1



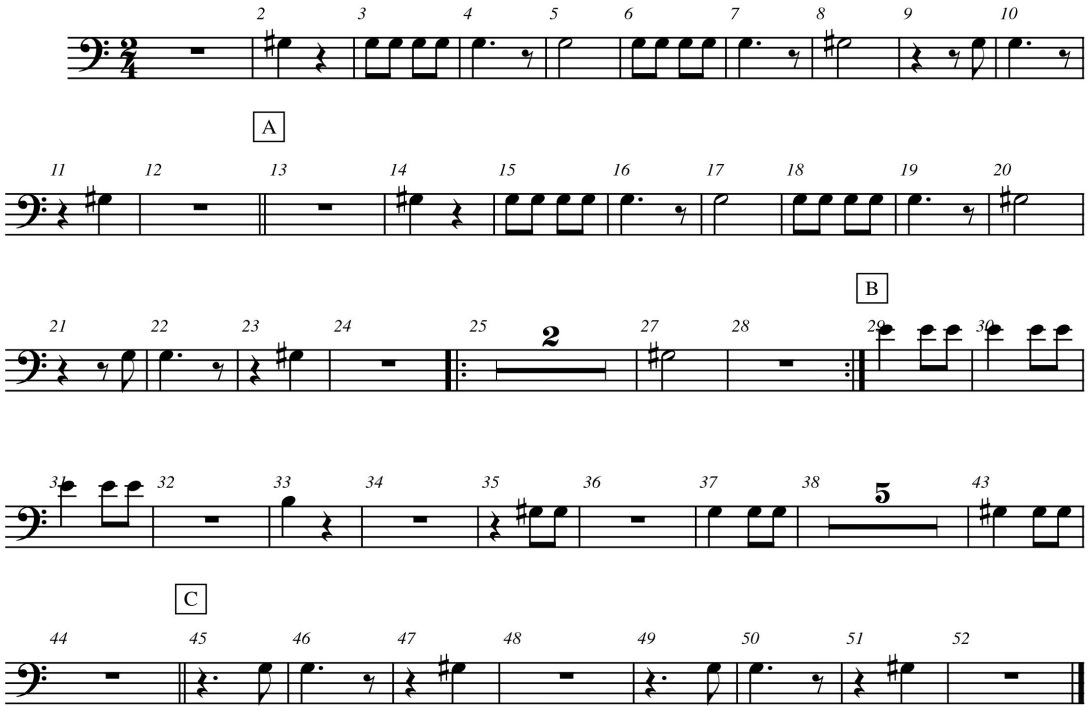
ВанЭду 2016

6

E1,Hm,GISm,Gm

Боже храни

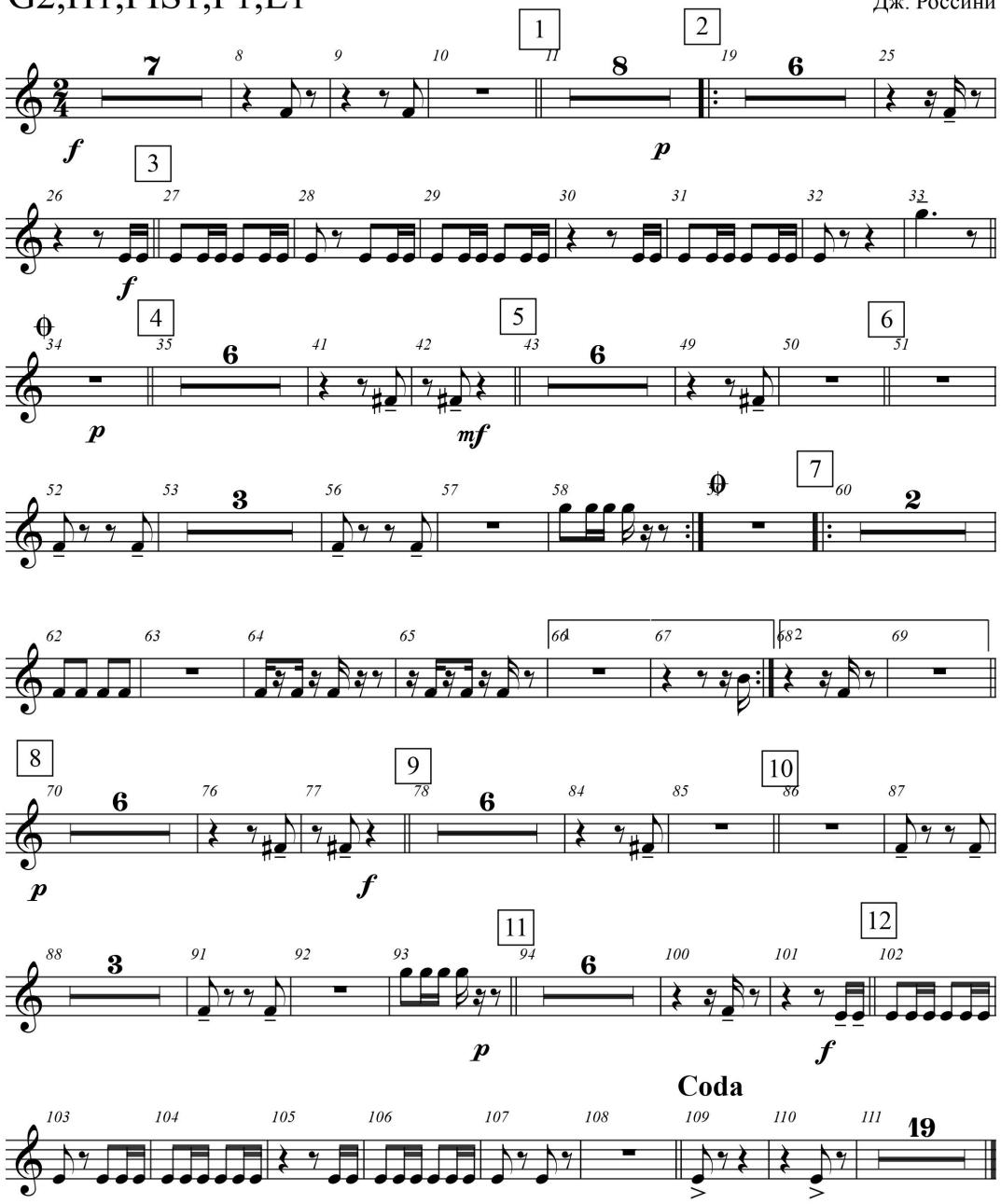
П.Чайковский



Вильгельм Телль

G2,H1,FIS1,F1,E1

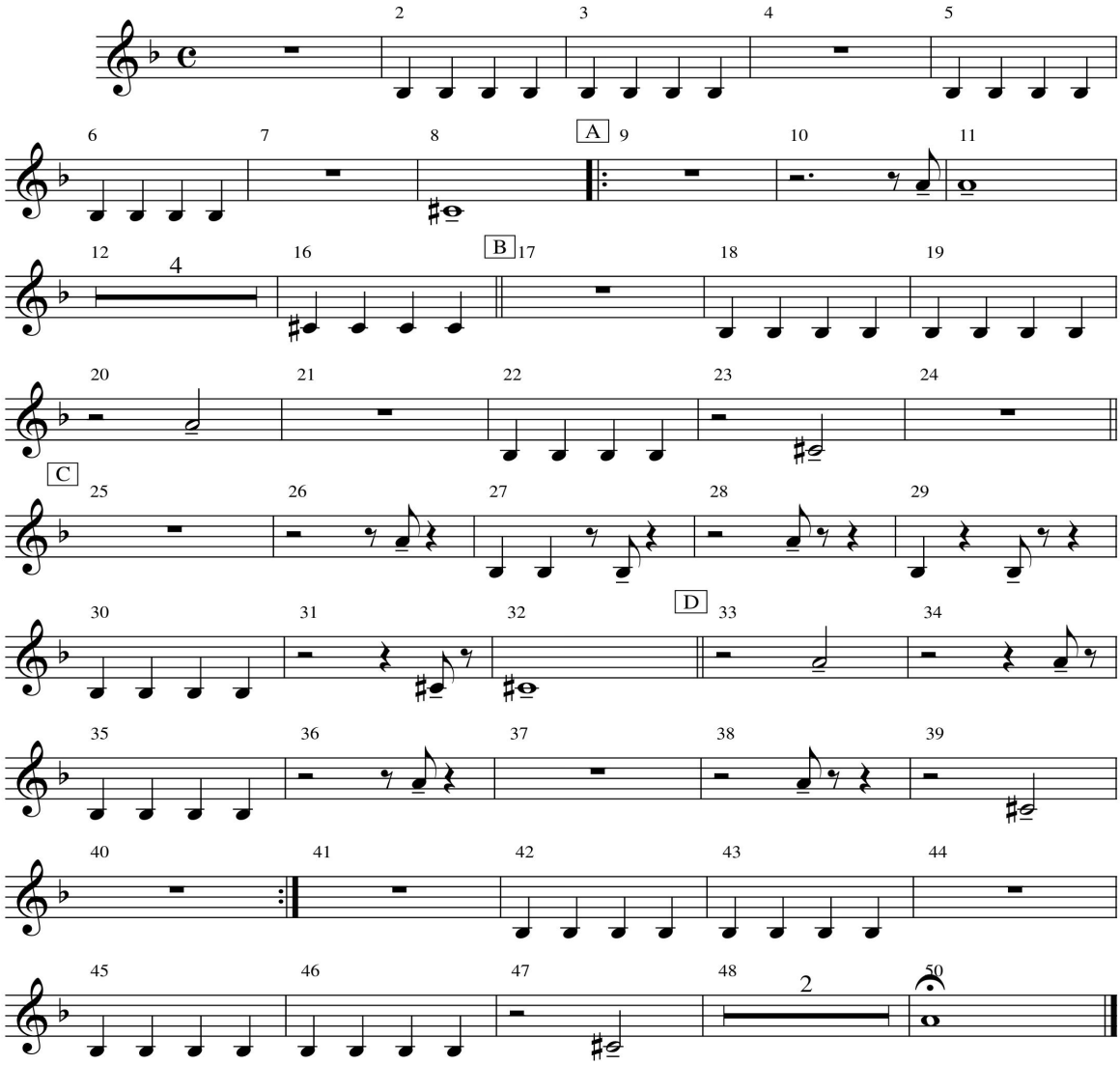
Дж. Россини



Ave Maria

Giulio Caccini

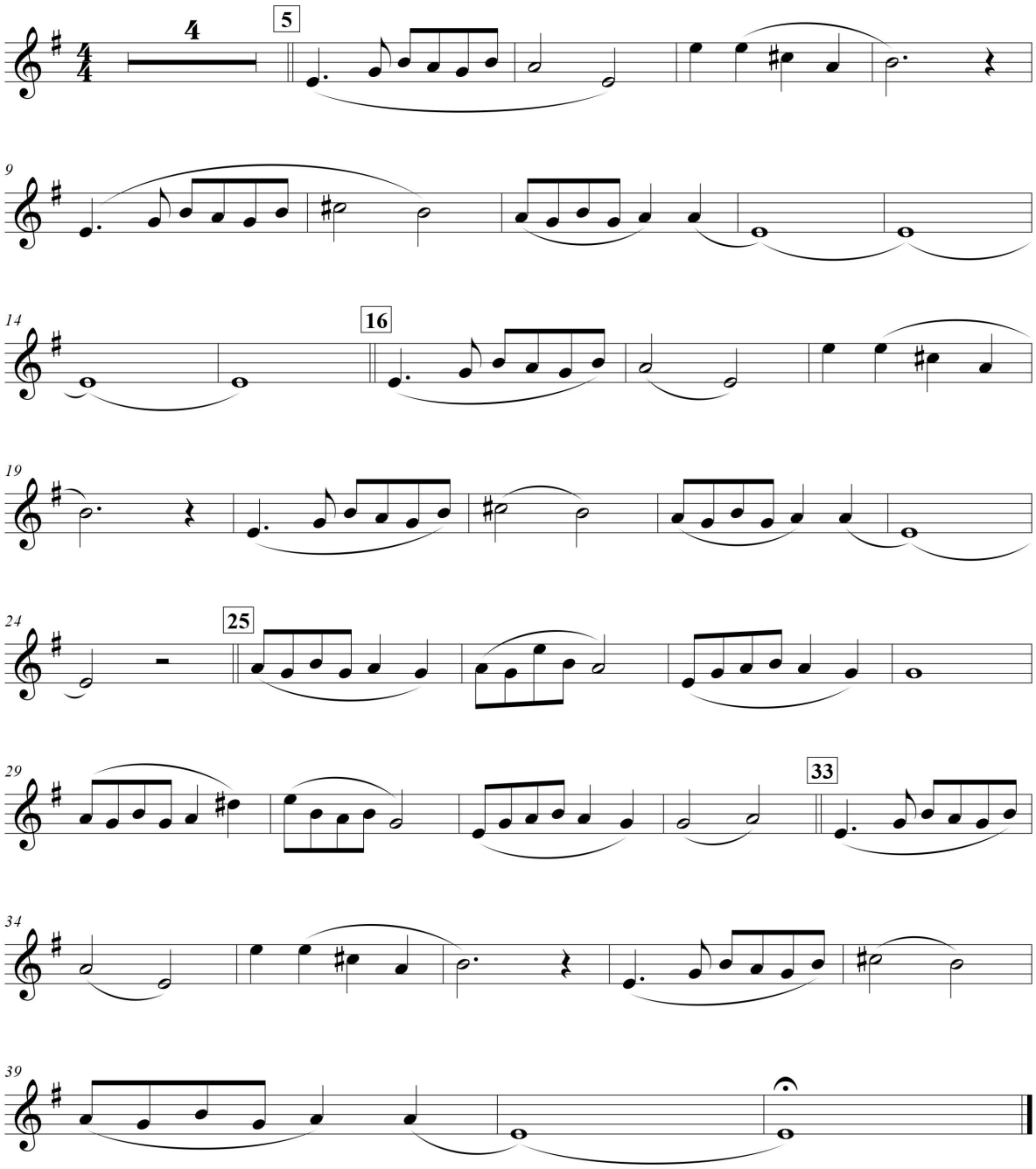
a1,cis1,Bm



гора Крестед Бьют

solo in B

Шилклопер

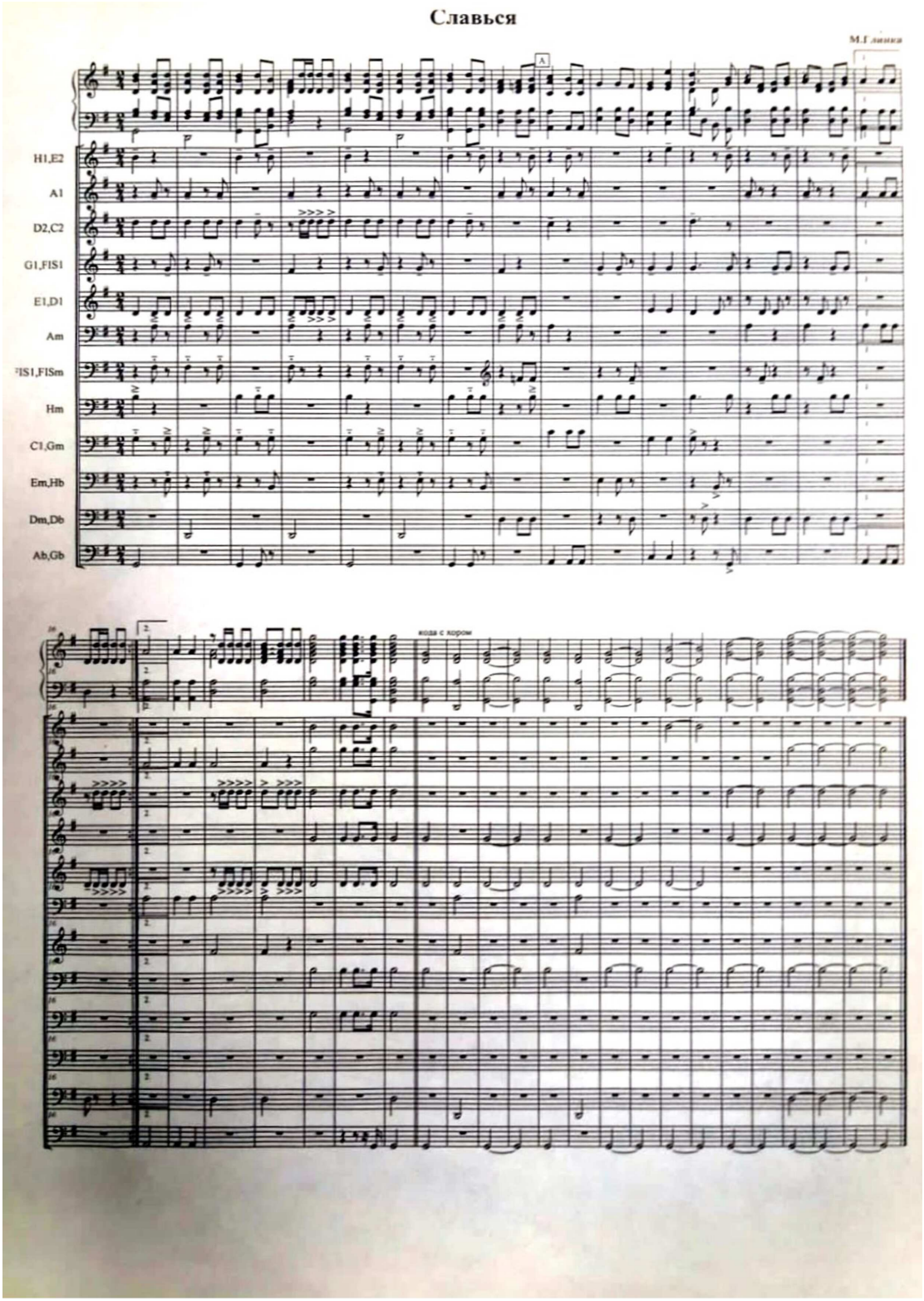


ВанЭду 2016

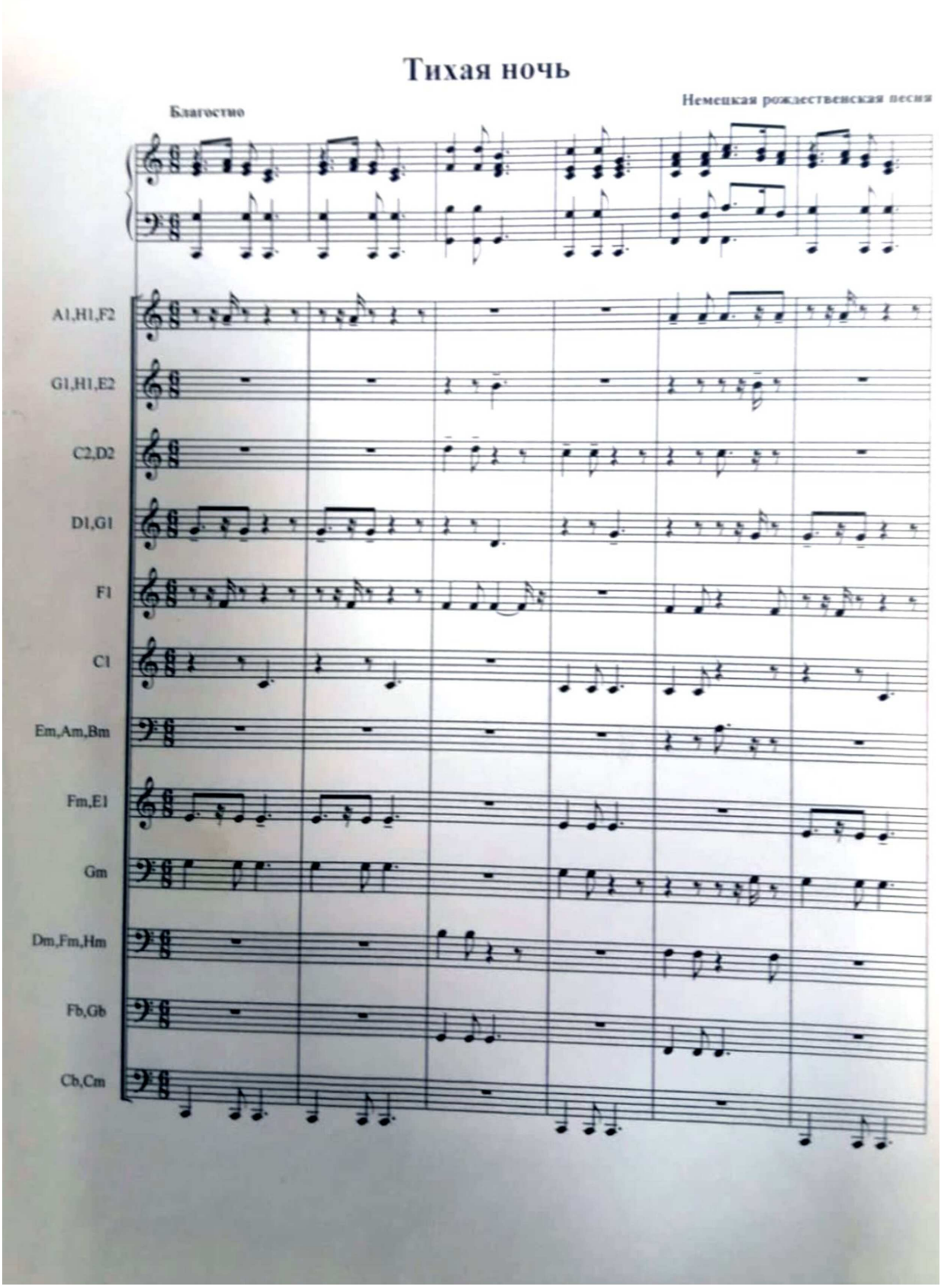
Appendix G

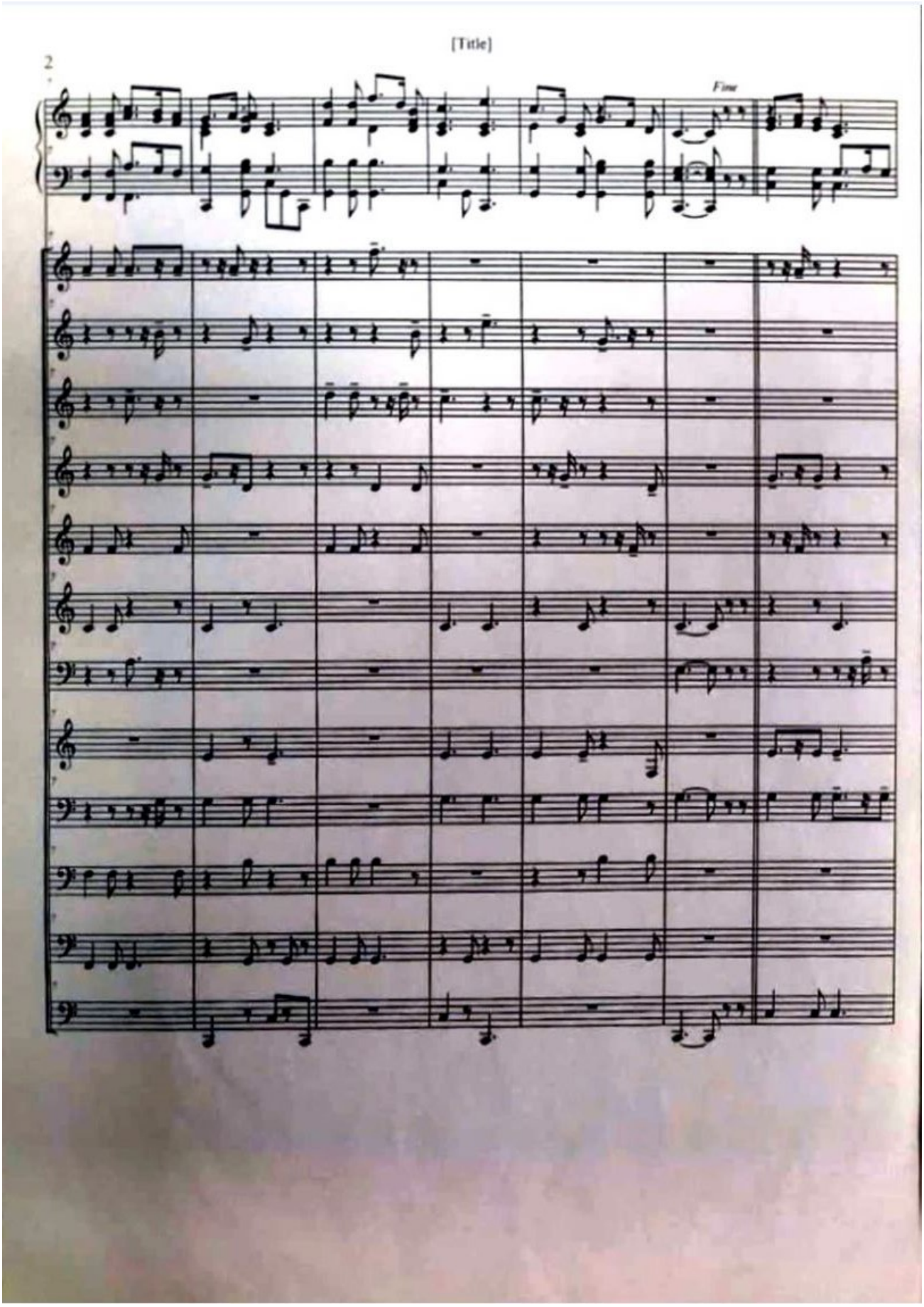
Scores of Russian horn Capella:

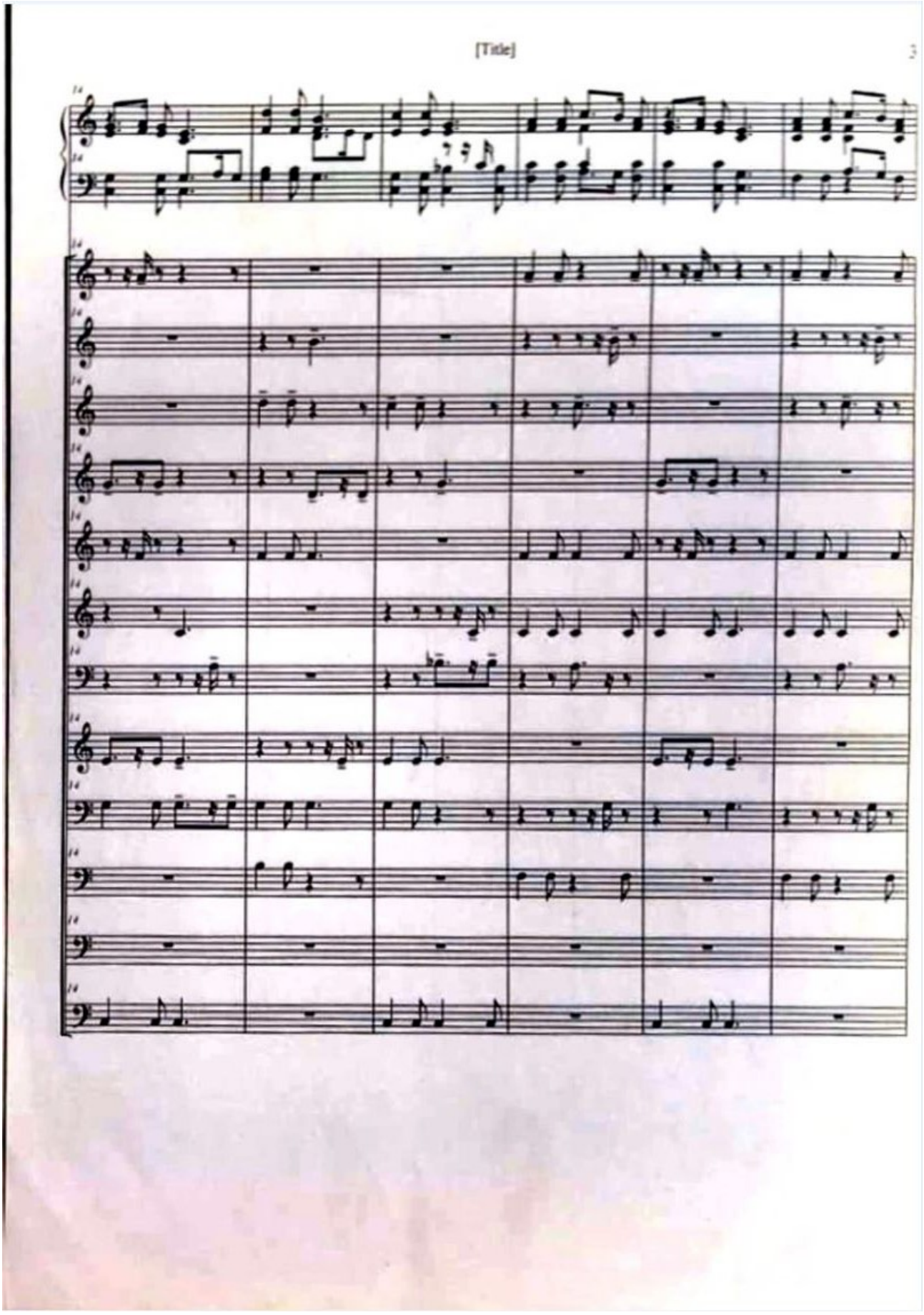
Slav'sya! - Mikhail Glinka

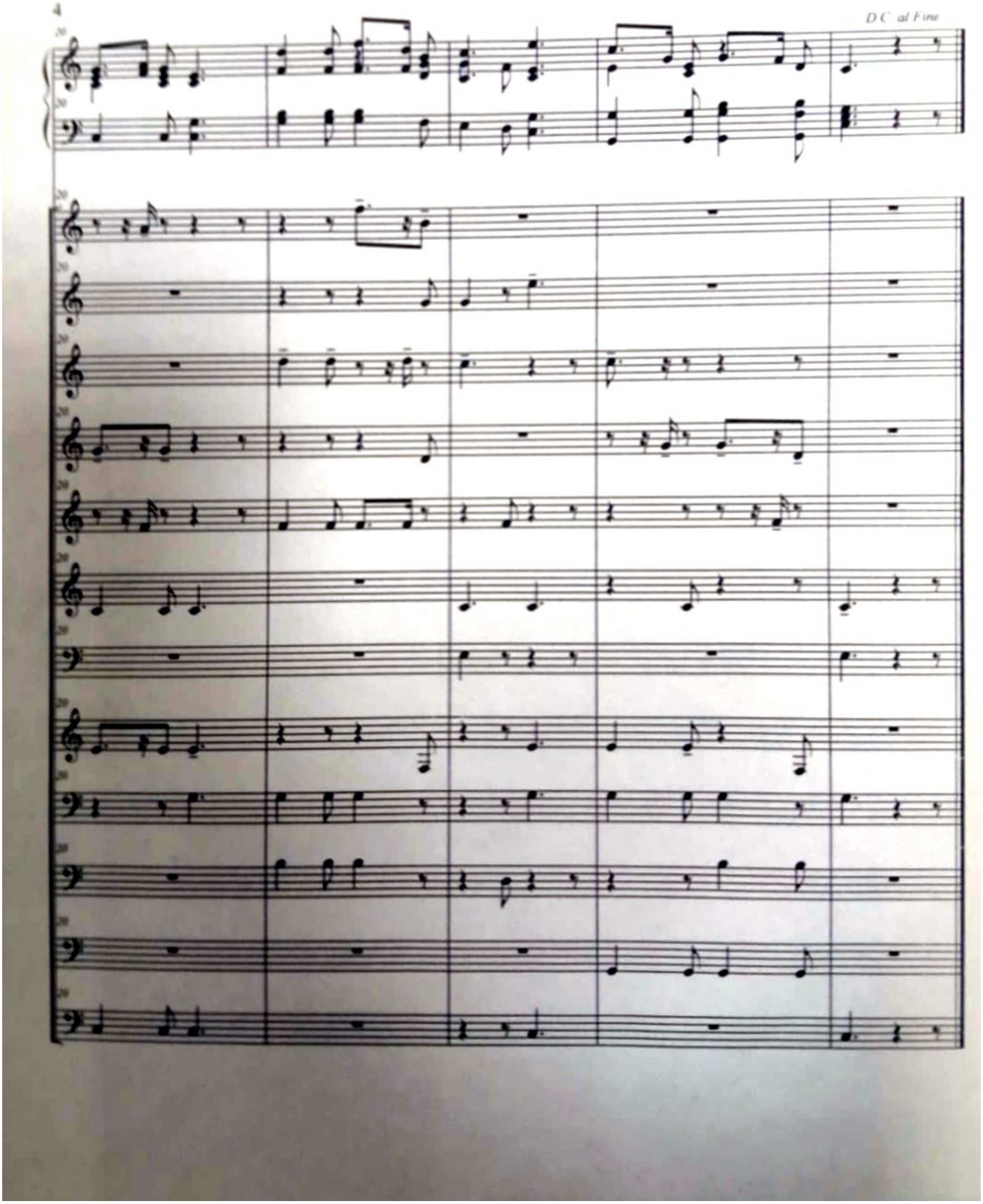


Stille Nacht, heilige Nacht – Franz Xaver Gruber (1787-1863)




[Title]
2
Fine

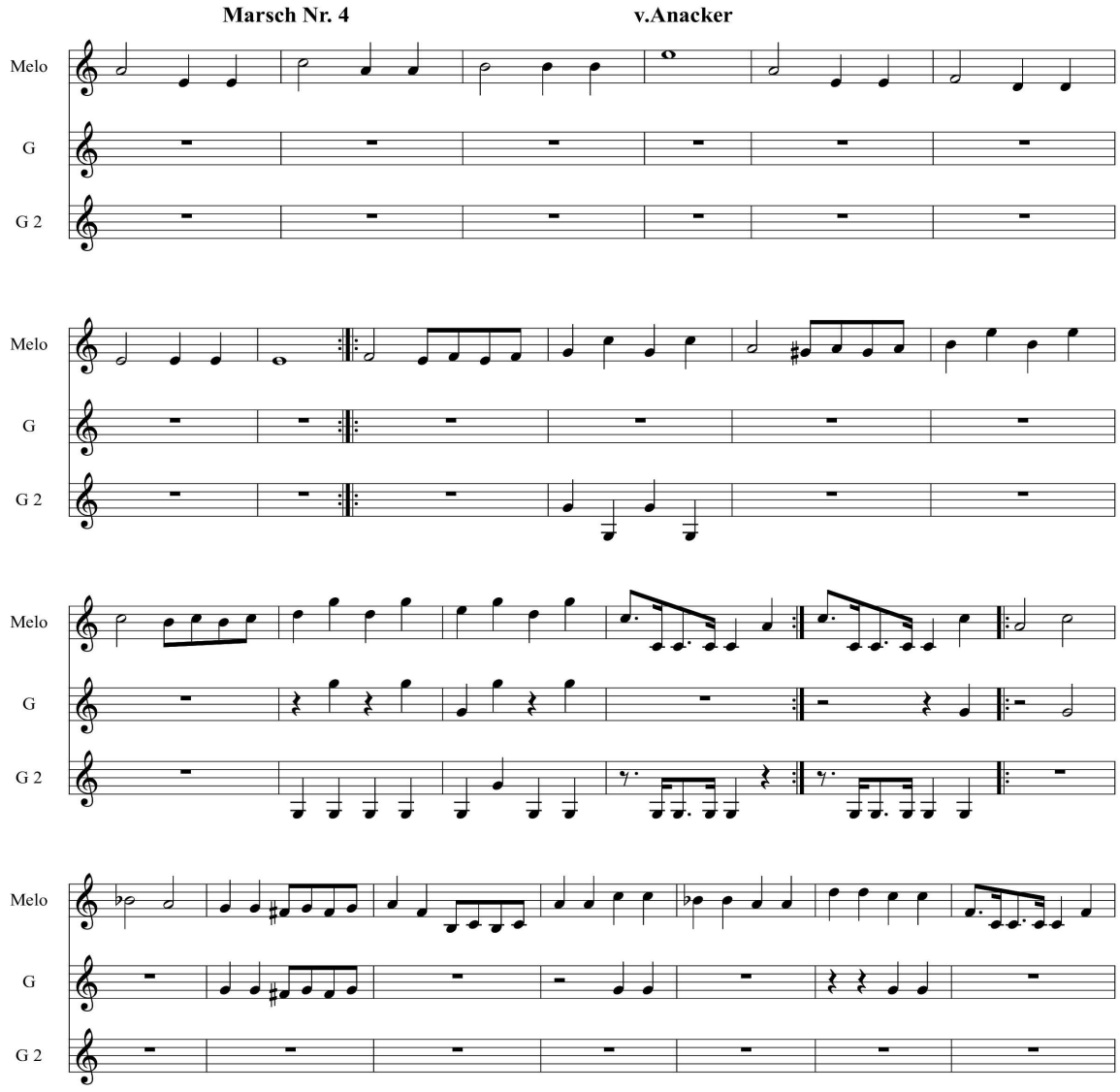


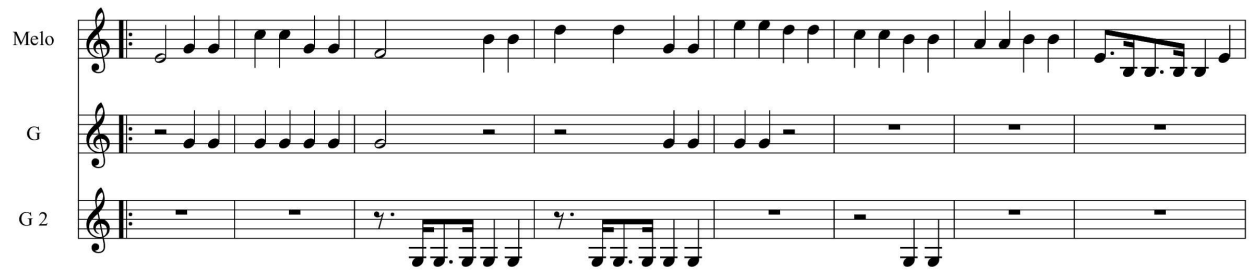

4
D C al Fine

Appendix H

Russian horn part of Bergmusikkorps Saxonia Freiberg e.V.:

March No.4 – August Ferdinand Anacker




Melo
G
G 2