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SHEET MUSIC

On The Way
Alan Danson
Dunn & Broadbent

On The Way consists of four movements. The first is a March which is heralded by a simple fanfare figure. The march, itself, has some clever touches for such an easy piece. It makes good use of imitation and keeps sneaking into a Lydian mode to make it more interesting...that means it has E naturals in B flat major! It ends with final calls from the first horn as the march goes off into the distance.

The second movement is a very short lullaby and therefore aptly subtitled 'Cat Nap'. It is in 6/8 and lilts along comfortably with the lead line being shared out between the first and third. There is a 9/8 bar thrown in for good measure to catch out those not concentrating. Close harmonies are used effectively throughout.

There is a Charleston-like dance for the third movement, which allows the fourth horn a share of the limelight with a punchy base-line and a couple of ascending scale passages, one of which is again in a Lydian mode.

The finale is a lively gallop which is introduced using bare fifths. The players are divided into pairs, with an alternating on versus off beat rhythm. The writing is very hornistic and lies mostly on the harmonics. It gives a rousing end to a well thought-out quartet.

The collection in particular must surely have a place in the repertoire as an alternative to the Fripperies. I do hope Alan will be inspired to write more.

(PS Special thanks to Liz Goodall for allowing me to try out the quartets on her horn pupils.)

Lindsay Robinson

The HORN Magazine

SHEET MUSIC

Just For Starters
Alan Danson
Dunn & Broadbent

How often have we heard our piano and violin teaching colleagues talk of studying repertoire with their pupils in between associated Board exams. We often look enviously at the pile of flute music in the storeroom and then forlornly at our *Tune A Day*, Endresen and Maxime Alphonse. What about Gunther Schuller?...perhaps not for a 10 year old who has just scraped through Grade 1 with 100 marks.

Composers are trying to help, but sometimes forget that a number of young players will never develop advanced techniques, many have a poor sense of pitch and the vast majority, although perhaps brilliant mathematicians, cannot count four in the bar even if their lives depended upon it.

Alan Danson is a composer, horn player and teacher. He is well aware of the problems encountered by people of all ages who decide to tackle this fiendish instrument. His *Just For Starters* is aimed at Grade 1 and 2 pupils and consists of six movements for horn quartet. Each movement has a title. Children will be far more interested in playing Tick Tock March and Wild Goose Chase rather than just plain Movements 3 and 6. They have time signatures of 2/4, 4/4, 6/8 and Alla Breve to cope with, and plenty of variation in tempo between the six movements. The range covered is from G below middle C for the fourth horn up to D on the fourth line for the first. Each player has to count rests and cope with the first and second time bars as well as a D.S. and Coda in the final movement.

In fact, all the things that we need to concentrate on for the dreaded sight-reading tests are here: dynamics galore, accidentals in abundance and several challenging intervals to develop the sense of pitch. Staccato and legato passages, together with accelerando and rallentando markings could all help with the aural tests at a later date.

Vivien Davies

RECORDING Horn & harp soirée - Soren Hermansson (horn) and Erica Goodman (harp) BIS CD-648

In 1987 Swedish horn player, Soren Hermansson made a stunning CD of 20th Century concertos for horn and strings. His new disc is equally imaginative, exploring some of the repertoire for horn and harp which was particularly popular in 19th Century France. The most substantial piece, on a CD where most of the music is unknown today, is a delightful Sonata by Louis Dauprat. There are also works by the horn players Frederic Duvernoy and Henri Chaussier, and by the harpist Robert Bochsa. (Incidentally, Bochsa was also a convicted forger, swindler, bigamist and secretary of the Royal Academy of Music - but that's another story!)

The remaining music is by composers who are better known for their operas, Spontini, Paisiello and Boiledieu. While the works by Boiledieu and Spontini were written for Parisian players, Paisiello's Andante was apparently composed in St Petersburg. None of it is great music but all of it is pleasant enough and Soren Hermansson is a persuasive advocate. An ideal birthday present for the horn player who seems to have everything?

John Humphries.