

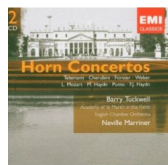
## Horn Concertos (Barry Tuckwell-Marriner) [1996]

Written by bluesever

Tuesday, 24 May 2011 19:10 - Last Updated Monday, 14 October 2013 23:17

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## Horn Concertos (Barry Tuckwell-Marriner) [1996]



Disc: 1 Telemann – Horn Concerto in D Major TWV 51D 1. *I. Vivace* 2. *II. Largo* 3. *III. Allegro*  
Cherubini – Sonata No.2 for  
Horn & Strings 4. *I. Largo* 5.

*II. Allegro moderato*

Forster - Horn concerto No.1 in E Flat Major

6. *I. Con discrezione* 7. *II. Adagio*

[play](#)

8. *III. Allegro* 9. Weber - *Concertino for Horn and Orchestra in E minor J188 (Op. 45)*

Leopold Mozart – Concerto for Horn & String Orchestra in D Major

10. *I. Allegro moderato* 11. *II. Andante* 12. *III. Allegro*

Michael Haydn – Horn Concerto 'Concertino' in D Major

13. *I. Larghetto* 14. *II. Allegro non troppo* 15. *III. Menuet & Trio*

Disc: 2 Giovanni Punto Horn Concerto No.5 in F

1. *I. Allegro moderato* 2. *II. Adagio* 3. *III. Rondo (Allegretto)*

[play](#)

Horn Concerto No.6 in E Flat

4. *I. Allegro moderato* 5. *II. Adagio cantabile* 6. *III. Rondo (Moderato)*

Horn Concerto No.10 in F

7. *I. Allegro maestoso* 8. *II. Lento cantabile* 9. *III. Rondo (Allegretto)*

Horn Concerto No.11 in E

10. *I. Allegro* 11. *II. Adagio* 12. *III. Menuetto*

Josef Haydn – Horn Concerto No.1 in D Major

13. *I. Allegro* 14. *II. Adagio* 15. *III. Allegro*

Barry Tuckwell – horn Academy of St Martin in the Fields, English Chamber Orchestra Neville Marriner – conductor

Barry Tuckwell is the most recognizable name in solo horn playing in the latter half of the 20th century, but he is also revered as a conductor, educator, and author. He was present at the first horn workshops and was the first president of the IHS.

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Barry was born in Melbourne, Australia in 1931 into a musical family. He learned organ, piano, and violin and has perfect pitch. He started playing horn at the suggestion of family friend Richard Merewether, who became his first horn teacher. At age 15, Barry joined the Melbourne Symphony Orchestra as third horn, moving to Sydney a year later to study with Alan Mann at the Sydney Conservatorium and play assistant to Mann in the Sydney Symphony Orchestra.

In 1951, at age 19, Barry arrived in London. Over the next four years, he played in the Buxton Spa Orchestra, Halle Orchestra, Scottish National Orchestra, and Bournemouth. In 1955 he became first horn of the London Symphony Orchestra, a position he held for 13 years. He was also on the board of the orchestra and chairman of the board for six years.

Barry left the LSO in 1968 to pursue a free-lance solo career. He had already begun that type of work, so the transition was smooth. "If you are the principal in an orchestra, in a sense you are playing in public more, because you have to come to the rehearsals, which are not just yourself playing. The other thing is that if you are playing in an orchestra, you are actually playing more. If you're not in an orchestra, you to be very careful not to under-play. You have to actually practice more - you have to, otherwise your lips go, you lose all your strength. It's not easier - it's just another set of problems." Barry is the world's most recorded horn player and has received three Grammy nominations. He formed a horn trio and a wind quintet with which he toured and recorded.

Barry lists as inspirations Dennis Brain, Gottfried von Freiburg, Tommy Dorsey, the Chicago orchestra with Farkas, and the Cleveland Orchestra. He championed the double horn when the British tradition held to single horns, and he worked with Mark Veneklasen, Walter Lawson, and Holton in testing, analyzing, improving, and designing horns. He played the Holton Tuckwell Model 104 with a Lawson bell for his retirement concert in 1997. The Kruspe sound is his ideal.

Barry taught at the Royal Academy of Music in London for ten years, has been artist-in-residents at Dartmouth and Pomona College, is a Professorial Fellow at the University of Melbourne, and leads the Tuckwell Institute summers in the US. Barry has inspired many composers, including Thea Musgrave, Gunther Schuller, Richard Rodney Bennett, Don Banks, and Oliver Knussen, who have written concertos or chamber music for him. --- .hornsociety.org

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