Universiteit Leiden
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Giovanni Punto (1746-1803) Cor basse célèbre

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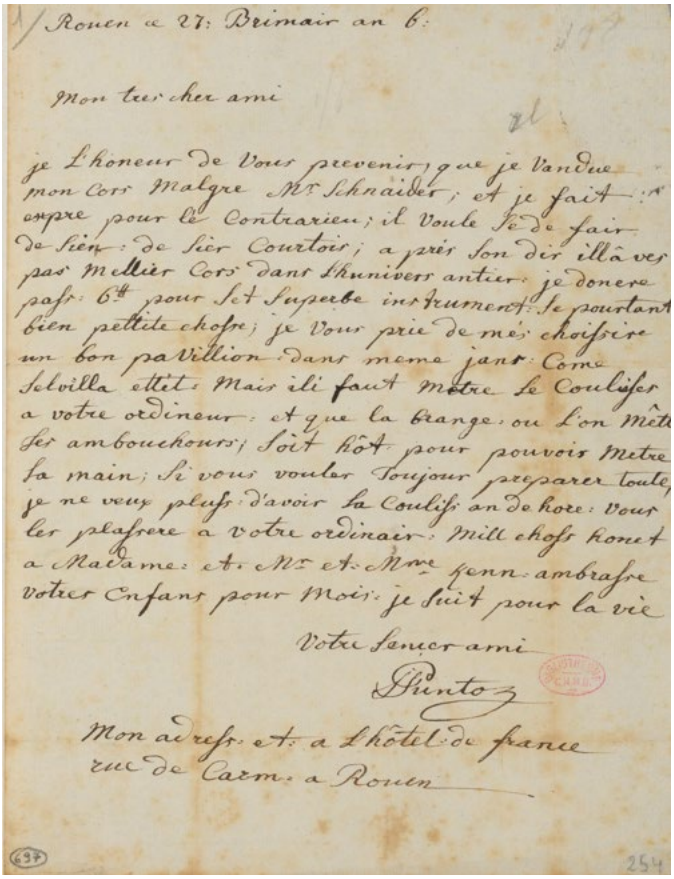
Annex 1 Letter to Raoux

In November 1797, Punto wrote a letter to Raoux, *facteur de cors*, while being in Rouen. The letter is in poor French.



Rouen ce 27: Brimair an 6:

Mon tres cher ami

je L'honeur de Vous prevenir, que je Vandue mon Cors Malgre Mr Schnaider; et je fait exprs pour le Contrarier; il Voule se de fair de sien: de sier Courtois; a pris son dir illa ver pas: Meilleur Cors dans lhuniverse antier: je donere pas: 6th pour set superbe instrument: se pourtant bien petitte chosse; je Vous prie de mé: choisire un bon pavillion dans meme jant: Come Selvilla ettet: Mais ili faut mettre le Coulisser a votre ordineur: et que la Crange: ou lon met ser ambouchours; soit hôt pour pouvoir metre la main; si vous vouler toujour preparer toute je ne veux plus: davoir la Coulis: an de hore: Vous ler plaisire a votre ordinair: Mill chos Honet a Madame: et: Mr et: Mme Jenn: ambrasre Votre Enfant pour Moi: je suit pour la vie

Votre Senier ami

Punto

Mon adres: et: a lhôtel de france rue de Carm: a Rouen

Figure Annex 1
Punto's letter to Raoux, 1779, Bibliothèque Nationale de France, Paris

Letter to Raoux, original French version:

Rouen ce 27: Brimair an 6

Mon tres cher ami

je l'honneur de vous prevenir, que je vandue mon cors malgre mr Schnaider; et je fait expre pour le contrarier; il voule se de fair de (du) sien : de (sier) Courtois; a prés son dir illâ ves pas mellier cors dans l'hunivers antier : je donere pas: 6 (?) pour set superbe instrument : se pourtant bien pettite chose ; je vous prie de més choisir un bon pavillion: dans meme janr : come seluilla ettèt : Mais il faut metre le coulisser à votre ordineur : et que la (brange/frange) : ou l'on mêtte les ambouchours ; soit hôt pour pouvoir metre la main; si vous vouler toujours preparer toute, je ne veux plus : d'avoir la couliss an de hore : vous les plassere a votre ordinair : Mill choss honet (?) a Madame: et Mr. et Mme Kenn : ambrasse votres enfans pour mois : je suit pour la vie

votre sincer ami
G. Punto

Mon adress: et: a l'hôtel: de france
rue de Carm a Rouen

Letter to Raoux, English translation:[265]

Rouen, 17 November 1797,

My very dear friend,

It is my honor to inform you that I have sold my horn, despite Mr Schneider. And I did it deliberately to annoy him. He wanted to get rid of his (horn), from sir Courtois. According to him, there was no better horn in the whole universe. I would not give 6 (Francs?) for this superb instrument. And yet, it is very little thing. I beg you to choose for me a good bell, in the same kind that this one had. But it is necessary to put the tuning slide as usual, and that the (branch) where we insert the mouthpieces is high so it is possible to put the hand. If you

[265] Translation by Pierre-Antoine Tremblay.

still want to prepare everything, I do not want to have the tuning slide on the outside: you will place it as usual. A thousand honest things to madam, and to Mr and Mrs Kenn. Kiss your child for me. I am for life

your sincere friend,

G. Punto

My address is at the hotel of France
Carm Street in Rouen

In the first half of the letter, we get to know the ironic side of Punto. *I would not give 6 (Francs?) for this superb instrument.* 'Superb' instrument is what he obviously meant to write. The request for a good bell is interesting. Standardization was not yet common in brass instrument building. Period horns by one maker show different sizes and shapes.
The passage about the placement of the mouthpiece could refer to the angle between the lead pipe, …*where we insert the mouthpiece*, and the bell. On some horns this angle is too narrow to comfortably maneuver the right hand inside the bell. It is also plausible that Punto meant he wanted a good spot for the left hand to rest under the lead pipe and first brace as to hold the horn comfortably and be able to maneuver the right hand with ease.
The repeated comment about the tuning slide may be related to a previous experiment; this time Punto wants it to be placed at the usual spot, at the center of the horn. Remarkably, a cor solo does not have an extra tuning slide. The crook itself can be pulled or pushed in order to fine-tune the horn. Punto, the owner of a silver cor solo that Raoux made him in 1778, is ordering a more common orchestral horn, a cor d'orchestre, with tuning slide, maybe to use for orchestral playing and/or chamber music.

Annex 2 Selective List of Punto's Published Works

Concertos for Horn and Orchestra (strings, 2 oboes, 2 horns: unless otherwise stated).

No.1 in E (2 flutes as a possible alternative to 2 oboes)

No.2 in E

No.3 in F

No.4 Lost

No.5 in F

No.6 in E♭

No.7 in F (2 oboes as a possible alternative to 2 flutes)

No.8 in E♭ (string orchestra)

No.9 Lost

No.10 inF

No.11 in E

No.12 Lost

No.13 Lost

No.14 in F

No.15 Lost

No.16 Lost

Concerto F major 'Stockholm'[266] (2 clarinets or 2 oboes, 2 horns)

Concerto for 2 horns and orchestra

Concerto for clarinet and orchestra

Chamber Music

Sextuor op. 34, horn, clarinet, bassoon, violin, viola, bass.

6 Quartets op. 1, horn, violin, viola, bass. Lost.

6 Quartets op. 2, horn, violin, viola, bass. Lost.

[266] Unpublished concerto, copy in the Music and Theatre Library in Stockholm.
https://www.corno.de/shop/concertos/Horn-Orchester/rom375.html
accessed 15 May 2023

6 Quartets op. 3, horn, violin, viola, bass.

3 Quintets 0p. 4, horn, flute/oboe, violin, bass.

3 Quartets 0p. 18, horn, violin, viola, bass

3 Quatuors favoris, flute, violin, viola, bassoon (arrangement of op. 18)

Sonata op. 76, horn and bassoon

3 Duo's, horn and bassoon

6 Trios, flute/violin, viola, bass

6 [3] duos op. 5, 2 violins (nos.4–6 by J.A. Fodor)

Several collections of Duo's for two horns and Trio's for three horns.

Singers and Orchestra

Hymne à la liberté, three baritons and orchestra

Descends du haux des cieux: hymne à la liberté, singers and orchestra

Pedagogical works

Seule et Vraie Méthode pour apprendre facilement les Élémens des Premier et Second Cors… composée par Hampl et perfectionnée par Punto son élève.

Étude ou Exercise Journalier, Ouvrage Periodique pour le Cor.

Curriculum Vitae

Teunis van der Zwart was born in Katwijk, the Netherlands, 13 April 1964.
From 1981 he studied horn as a major subject at the Royal Conservatoire of The Hague and obtained his degree in teaching in 1986. From 1986 to 1988 he studied at the Conservatory of Maastricht where he graduated as a Performing Musician.
Van der Zwart has been active as a period horn specialist in orchestras, chamber music ensembles and as a soloist, performing all over the world, and making highly acclaimed CD recordings.
As a teacher, jury member, and lecturer, he appeared in numerous masterclasses, festivals, and conferences.
Many of his former students from the conservatories of Amsterdam and The Hague hold important positions in early music.
Today, Teunis van der Zwart has a very talented natural horn class at the Royal Conservatoire The Hague, at which institution he is head of the early music department.
His PhD research was conducted at the Academy of Creative and Performing Arts at Leiden University and at docARTES.