

# HISTORIC BRASS SOCIETY NEWSLETTER

News, Views, Notes and Comments for Members and Friends of The Historic Brass Society

Issue Number 6

ISSN - 1045-4594

Summer, 1994

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## CONTENTS

	Page
HBS Financial Report.....	2
Letters to the Editor.....	3
A View of an Important Horn Collection and a Look at Some 19th-Century Instrument Makers, <i>by Vicente Zarzo</i> .....	4
An Interview with Natural Trumpeter Crispian Steele-Perkins, <i>by Jeffrey Nussbaum</i> .....	10
Survey of Modern Cornetto Makers: An Update, <i>by Jeffrey Nussbaum</i> .....	15
An Interview with Hermann Baumann, <i>by Oliver Kersken</i> .....	20
Classified Section.....	22 & 29
A Systematic Approach to Determining Instrument Values, <i>by Dan Woolpert</i> .....	23
Brass Instrument Dating by Serial Numbers, <i>by Gordon Cherry</i> .....	28
Book and Music Reviews.....	30
News of the Field.....	38
Recording Reviews.....	57
Tenth Annual Early Brass Festival.....	64

## PRESIDENT'S MESSAGE

1994 is the sixth year for the Historic Brass Society and we keep growing in size and importance in the music community. In addition to serving as an important source of research information in the *HBS Journal* and practical information in the *HBS Newsletter*, the Society acts as a clearinghouse for many individuals and organizations seeking information about brass music. It's really a great pleasure for me to see the HBS develop. It's only because we are an organization that such activity can take place.

Last year the HBS had about 700 individual and institution members; please help us continue to grow. We plan to continue our goal of publishing a wide range of articles from the period of Classical Antiquity through the 19th century, covering scientific, biographical, theoretical, and historical topics. The *HBS Newsletter* gives us a view of the field through its many articles, reviews and News of the Field section. The Society is also continuing to organize many important events. The upcoming HBS/Galpin Society Meeting and Symposium in Edinburgh (June 10-13, 1994) is a great start for our first European venture. Thanks to the efforts of the Symposium organizer, Arnold Myers, this event will have many of the leading scholars and performers in our field presenting papers and concerts. The Tenth Early Brass Festival will take place July 29-31, 1994 at Amherst College, and during the five days of July 26-30, 1995, the HBS will sponsor an International Historic Brass Symposium at Amherst College. This will be the major event in the early brass field. We plan on having over sixty leading scholars, performers and ensembles as invited guests, with several hundred participants.

All this good work requires your continued support. We hope you will continue your membership and perhaps also send a tax-deductible contribution. Encourage your colleagues to join the HBS, and if you teach at an institution, ask your library to subscribe. Also, I'd like to thank the members of the the HBS Board of Directors, Board of Advisors, and Editorial Board for the great help and guidance they give me throughout the year. In particular, Stew Carter, Barry Bauguess, Karen Snowberg, Sandy Coffin and Jeff Snedeker deserve special praise and thanks for the fantastic job they do for us. If it were not for this joint "labor of love" we would not have an HBS. I hope to see many of you in Edinburgh or Amherst. Best wishes to all.

As this issue was being prepared for printing, I learned the sad news of the very untimely death of John Cook. John died on March 9th after a brief bout with cancer. John was an amateur sackbut player -- an amateur in the true sense of the word. He absolutely loved music, and his spirit was infectious. A ubiquitous presence at the Early Brass Festival, sackbut in hand, John was always ready to make music. A scientist by profession, John was an eager musician, whether singing with his wife Vivian or playing in a big band or in our occasional cornett and sackbut get-togethers. He was an active supporter of the HBS and remembered our organization at the end of his life with a request that his friends and colleagues make an HBS contribution in his name. For that gesture, I am very thankful. John Cook was a gentleman and will be missed.

Jeffrey Nussbaum, President, Historic Brass Society

## Notice of Annual Meeting

The annual meeting of the Historic Brass Society, Inc. will be conducted at 4:00 PM, Saturday July 30, 1994, at Amherst College, Amherst, Massachusetts. Plans for the direction of the Historic Brass Society will be discussed.

### Errata

In John Webb's article, "The English Slide Trumpet" in *Historic Brass Society Journal*, vol. 5, some of the illustrations were unfortunately reproduced too darkly. This was a result of a production/printer's error and we apologize to Mr. Webb and our readers. John Webb would like to make available to anyone interested a clear photocopy of the illustrations, gratis. Contact: John Webb, Padbrook, Chaddington Lane, Bincknoll, Wootton Bassett, Wiltshire SN4 8QR England, Tel. 0793-853171 or Fax 0793-848498. The HBS plans to reprint some of the illustrations in the errata section of the *HBS Journal*, vol. 6.

In Reine Dahlqvist's article, "Gottfried Reiche's Instrument: A Problem of Classification" in *HBSJ*, vol. 5, an error was made in the caption of the figures on pages 176 and 177. Figure 3 should read "Jäger Horn (Praetorius, 1620)" and figure 4 should read, "Helical horn by Wenzel Hollar (1607-77)." The illustration of the Jäger Trommet by Hollar was inadvertently omitted.

## HBS FINANCIAL REPORT, COVERING ACTIVITIES OF THE FISCAL YEAR 1993 Jan. 1, 1993 -- Dec. 31, 1993

### Opening balances (1/1/93)

Anchor checking account	3473.44
Barclays Account (U.K.)	0
Cash on-hand	0

### Revenues (Earned)

Membership Dues, Library Subscriptions	12,136.96
Advertising (HBS Journal)	845.00
Back issues sales (Journal & Newsletter)	4,130.00
Rental of Mailing List	35.00

### Revenues Unearned

Contributions	2,262.40
<b>Total revenues</b>	<b>\$19,409.36</b>

### Expenses

Printing & production costs (Journal & Newsletter)	\$7,385.81
Postage	4,634.65
Photocopying	716.40
Office supplies (includes computer service)	4,336.52
Telephone charges	950.66
Journal & Newsletter reprints	445.00
Miscellaneous, legal, bank charges	379.50

### Total expenses

**\$18,848.54**

### Net Fiscal Gain

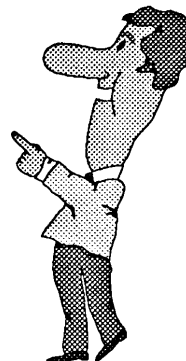
**560.82**

### Closing Balances, December 31, 1993

Anchor Bank Checking Account	3735.86
Barclays Account (U.K., £200 @ \$.492)	298.40
Cash on hand	0

---Jeffrey Snedeker, Treasurer  
Historic Brass Society, Inc.

**Note:**  
An additional issue of  
the *HBS Newsletter*  
will be published this  
Fall.



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## Letters to the Editor

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To the Editor,

To correct the disconcerting, albeit minor, error in asserting that the Amherst College Paean Band's name obviously originated from the God "Pan" (*HBS Newsletter* 5, p.49),<sup>1</sup> Paean (Παίων) was the later physician of the gods, an epithet of Apollo, but earlier, as stated by Hesiod, he may have been a separate god, a singer of spells for healing. In either case, early 19th-century Amherst students would have known that in whichever form, Paean or Paeon, his name had, for the Greeks, come to mean, among other things, "hymn" (e.g., as in the Hymn to Apollo), and in that sense the name was entirely appropriate for an early 19th-century college band comprised of young scholars who, willy-nilly, had learned their Latin and Greek. Of course Amherst was not alone in delving into the classics; up until quite recently one Ivy League institution continued after more than a century of changing musical values to call, to the increasing perplexity of its patrons, one of its musical groups the "Pierian Sodality," in honor of that spring where the Muses had sung. Times and intellectual fashions nonetheless do change. Yet when next we listen to the rapturous singing of dulcet Amherst serpents let us be reminded of the Paean Band's hymns to the gods.

(An anonymous but well-meaning "paeonist"!)  
-----

1. A delightful notion in that he was said to be the inventor of a) the shepherd's pipe (constructed from the very reed to which he had transformed the nymph Syrinx, who tried to flee from his amorous advances) and b) a kind of trumpet fashioned from a shell with which he terrified the Titans who were fighting the Olympian gods. (For the correct derivation, see "Paean," *Encycl. Britt*, 11th ed.)

[Editor's note: Παίων is the Epic Greek form of the word Paeon or Paeon, who was, in the *Iliad*, the physician of the Gods. It is also possible that the Amherst group was referring to the simple noun "paeon", which means a choral song, a song of triumph (Aeschylus), or a war song (Xenophon). Or they

could have been alluding to the simple noun "paean," which in Greek prosody is a foot consisting of three short syllables and one long syllable. Their name would have used a capital for reasons of English grammar, not necessarily Greek. References from Liddell & Scott, *Greek-English Lexicon*.]

To the Editor,

*HBS Newsletter* reviews have occasionally been subject to comment in "Letters to the Editor." One worrying feature has been the tendency to judge recordings against assertions made by modern authorities rather than against their adherence to the composers' intentions (when available) and to their success in reproducing appropriate period performance practices (inasmuch as these may be ascertained). "Authentic" or "historical" performance is subject to rapid and substantial change as more is learned about the periods we study and as more recent performing traditions are shed, but more impartiality and accuracy ought to be evident in judgements of the degree of success with which performers have followed instructions left by the composer in the music and also in any accompanying written directions.

Take the final three reviews of the most recent *HBSNL* # 5, for example. The late 17th-century trumpet pieces preserved in Nonnberg Abbey include "amazingly... cradle-rocking tunes...a centuries old tradition at Nonnberg" for the performance of which it is conjectured "that the nuns actually played in the trumpet and timpani ensemble." It is a pity that trumpet pieces based on the cradle song concerned -- *Joseph, lieber Joseph mein* -- were common throughout the Holy Roman Empire and other areas in which the "Italian style" of trumpet ensemble performance had been adopted during the first half of the 16th century. Moreover, it is doubly regrettable to note that the Nonnberg archives make it quite clear that, although these pieces presented by Salzburg court trumpeters were originally for trumpet ensemble, the nuns performed the trumpet parts on the *tromba marina*. Indeed, the *Vorwort* to the edition shows that as early as 1625,

the nuns were learning to play this string instrument, and that one of the composers represented on the disc, Bartholomäus Reidl, even indicated a number of times on one of the scores that the trumpet parts were to be *geigt*.

There is some confusion regarding the two *litui* employed in Bach's funeral motet *O Jesu Christ, mein's Lebens Licht* (BWV 118), but it cannot be stated that "it is not known what the *lituo* was." Kurzinger's *Getreuer Unterricht* (Augsburg, 1763) equates *Lituus* with *Trompette oder Waldhorn* and this definition echoes a particular 18th century scoring practice followed in southern Germany and northern Switzerland, in which the term was used to describe brass parts suitable for performance on *either trumpets or horns (clarinis vel cornibus)* without any particular preference.

Finally, the fallacy of preferring modern authorities to the original sources is highlighted by the recording of Praetorius's *In dulci júbilo* setting of 1618/9. The piece is apparently "scored for five natural trumpets and is taken directly from the 16th-century trumpet ensemble tradition"; the recording includes the six trumpets required by Praetorius for the "I. Art" version (in which he supplied the four upper parts) and the trumpet form employed -- the *Aufzug* -- was a new German style developed in Dresden during the 1580's before appearing elsewhere much later, initially in Denmark (Bendinelli does not include a single *Aufzug*, for example). Praetorius also supplies the first four bars of the "improvised" *intrada* with which the two parts of the setting end, one half of the total needed in the case of the "1. Theil". Andrew Parrott's group errs in two ways: 1) by reconstructing the *intradas* by using totally unsuitable excerpts from the totally different trumpet ensemble form called the *sonata* and not allowing the music to overlap with the *Final* in the other parts, and 2) by following the modern and very inadequate *Gesamtausgabe* edition, which also places the antepenultimate and final entries of the trumpet ensemble in the wrong places.

As for their cardinal error in recording the trumpeters in the same room as the other instrumentalists and singers, anyone who reads what Praetorius actually wrote will soon realize that it is the modern authority who sins here.

Praetorius wrote that the trumpeters -- and timpanist -- should be placed "in a special place nearby [the other performers in] the church" (*an einem sondern Ort/ nahe bey [in] der Kirchen gestellet werden*) so that, he continues, "when they are in the church, the strong peal and call of the trumpets will not overwhelm the entire consort, but the one part and the other may be distinctly and properly heard" (*wann sie in der Kirchen stehen/ der starcke Schall vnd Hall der Trommeten/die gantze Music nicht vberschreye vnd vber täube/ Sondern ein theil neben dem andern/ vornemblichen vnd eigentlich gehört werden könne*). He then adds that "the *Kapellmeister*... must beat the time so that the *Chorus Musicorum* on the one side in the church and the trumpeters on the other side... can see him and keep together" (*Aiß dem*

*mus der Capellmeister ... den Tact also führen/ daß jhm der Chorus Musicorum in der Kirchen auff der einen/ vnd die Trommieter auff der andern sietern ... sehen vnd sich darnach richten können*).

It is a pity that Praetorius never got round to issuing his *Vnterricht vnd Anleitung/ wie man in vollem Chor in Chur: vnd Fürstlichen Capellen/ auch sonsten in andern Kirchen nach Orts vnnnd Zeit gelegenheit ohne confusion, auch anderer Vocal vnnnd Instrumental-Stimmen vbertreibung die Trompetten vnnnd Heerpaucken mit einbringen vnnnd einstrimmen könne*, but it is quite certain that his trumpeters were present in the same building as the other performers and spatially separated from them. Or could it be that early 17th century trumpeters and Kapellmeisters were able to see through walls, an interesting new aspect of "authentic" performance practice?

---Peter Downey

Jeffrey Nussbaum Replies,

Oops!! I certainly erred in relying on modern authorities and not consulting the original sources at hand. I thank Peter Downey for his ever-vigilant eye and for bringing these issues to light. I offer a minor point in my defense concerning the Praetorius *Syntagma Musicum* vol. 3. On taking a look at the section in question, Peter Downey is indeed correct in that the trumpeters are in the same room as the other performers. Hans Lampl, who translated this work in his PhD dissertation, does call attention to this passage and indicates that the language is not at all clear and further explains it in a footnote. However, right is right and Mr. Downey is indeed right! (Readers should note that the *HBS Journal* vol. 6 will contain an article by Steven Plank on this Praetorius work along with Hans Lampl's translation.)

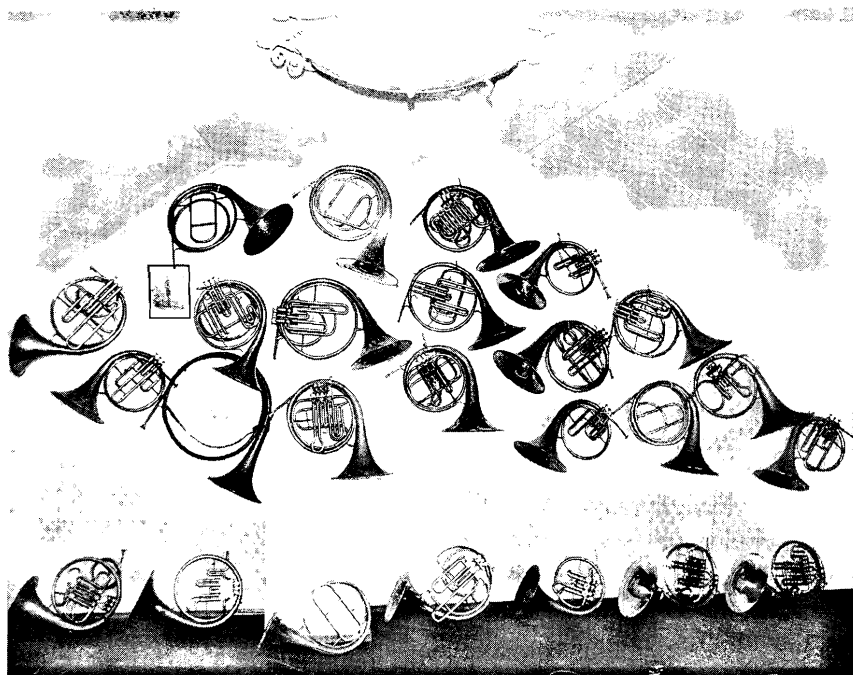
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## A View of an Important Horn Collection and a Look at Some 19th-Century Instrument Makers

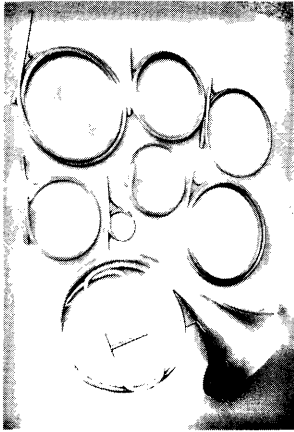
by Vicente Zarzo

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I have the good fortune of possessing a very interesting, and one of the largest, private collections of horns and horn music and would like to share a view of this collection with readers of this publication. The collection formerly belonged to Professor Edmond Leloir, horn teacher at the Geneva Conservatoire. This institute witnessed much important history in the development of the horn. It was where Henri Kling (1842-1918), author of an important methodbook and many compositions, also taught horn. He was also the first to publish piano reductions of many important horn works by Mozart and Weber. Having access to this wonderful collection of instruments and music has led to many opportunities. Because of this collection I was able to give the first performance in the Netherlands of the Gallay (1795-1864) *Horn Concerto* in F, op. 18, more than 150 years after it was



Ex. 1. Partial view of the Zarzo collection.

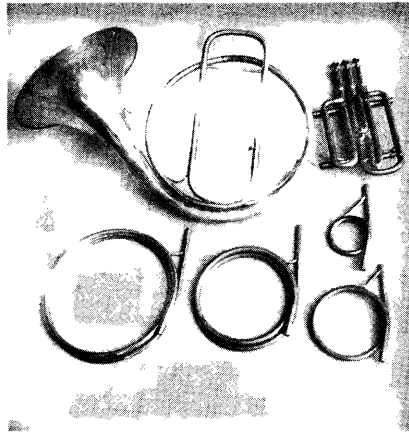


Ex. 2. Horn by Lucien Joseph Raoux.

written. This is only one of many unique horn pieces that I had access to and it has certainly made my artistic life much richer.

Lucien Joseph Raoux (1753-1821) was a notable horn maker. Around 1775 his father Joseph Raoux was established at rue Mercier, à la nouvelle halle. Joseph Raoux was at rue de Petit-Lyon, St. Sauveur from 1769-76. In 1776, Joseph Raoux (*père*) and Lucien Joseph (*fils*) joined forces and moved to Place du Louvre, St. Sauveur, remaining there until c. 1794, when the business was moved to 8 rue Serpente. It was there that Marcel August Raoux (1795-1871), son of Lucien Joseph Raoux, sold the business to J.C. Labbaye. Marcel August helped bring further prestige to the firm when they won the Silver Medal at the Paris Exhibition of 1839 and Gold Medals at the Exhibitions of 1844 and 1849, as well as the Medal 1st Class in the Paris Exhibition of 1855.

Lucien Joseph probably became head of the firm in the late 1790s. His horns have a small round stamp with the monogram "L.J.R." This stamp is on the horn given to Dauprat in 1798. Many of the horns with this mark made between 1814 and 1824 are dated. My own horn is dated 1812. It is a marvelous instrument and is in perfect condition. In addition to the horn of Dauprat, Raoux also made horns for many famous soloists, such as Punto, Türschmidt, Palsa, Gallay, Puzzi, and M. Corret of the Théâtre des Arts in Rouen. The elaborate decorations on the

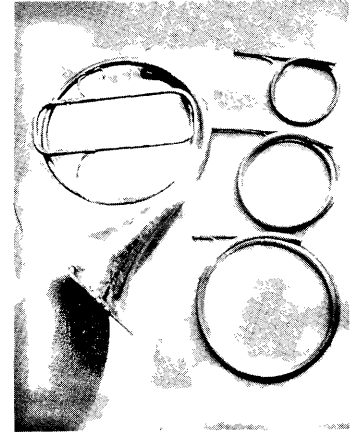


Ex. 3. Horn by Marcel Auguste Raoux with four crooks and sauterelle.

bell of Corret's instrument contains the names of six famous horn players: Lebrun, Punto, Duvernoy, Domnich, Henn, and Dauprat. It is marked "Raoux A Paris" and has a *fleur-de-lis* at either end; it was made c. 1824. Lucien Joseph Raoux was considered the "Stradivarius" of the horn and I am thrilled to have one of his instruments in my collection. It is marked in the bell's garland "Raoux A Paris 1812."

The horns of Marcel Auguste Raoux are not dated, but carry the *pointon* with a monogram in an oval, rather larger than that of L.J.R. This *pointon* was used by both Labbaye and Millereau. Jacques Christophe Labbaye was born in 1814 in Paris. He studied *cor-à-pistons* at the Conservatoire before joining his father in his instrument-making firm. He won honors at many exhibitions, including a Silver Medal for a *cornet à pistons* in 1849. Among his many patents was one for a three-piston trombone in 1836. He received Honorable Mention at the London Exhibition of 1851 and Paris Exhibitions of 1867 and 1878. His firm was situated at rue des Minimes 14. He bought out the business of Marcel August Raoux in 1857 and in 1878 sold it, along with his own firm, to Francois Millereau.

Millereau established his firm in 1861 after working for Besson. The address of his firm in Paris, according to the *Chronique Musicale* of 1873, was 29 rue des Trois-Bornes. He also distinguished himself with many awards at the international exhibitions, winning the Silver



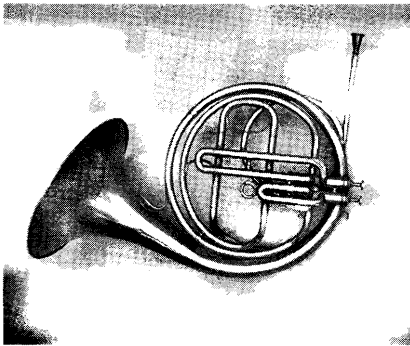
Ex. 4. Horn by Boosey & Co. Crooks in A, F, E<sup>b</sup>.

Medal at the Paris Exhibition of 1878 for woodwinds and brass, and the Gold Medal at the Paris Exhibition of 1889.

The horn by Marcel Auguste Raoux pictured in Example 3 has four original crooks; B<sup>b</sup>, A, F, and E<sup>b</sup>. It also has a *sauterelle*, which is a mechanical device that can be adjusted to the horn, enabling it to be either a natural horn or a fully chromatic one. The bell has the following inscription: "Raoux, Fournisseur Du Conservatoire. Rue des Minimes No. 14, Paris."

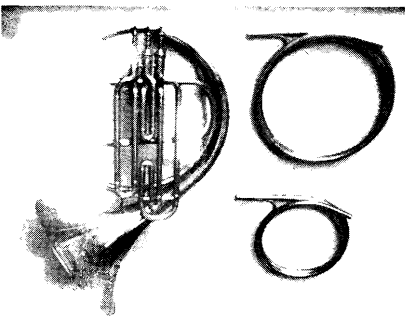
The Boosey firm was established by Thomas Boosey in 1816, and around 1850 wind instruments were added to their publishing and music import activities. In 1868 they purchased Henry Distin's brass instrument factory. In 1874 they moved from 28 Holles Street, Cavendish Square, to 295 Regent Street, where the name of Distin & Co. was replaced by Boosey & Co. In 1876 the factory was set up at Stanhope Place, Marble Arch. It burned down in 1913 and was subsequently rebuilt and expanded. Thomas left the firm to his son John, who is noted for establishing the London Ballad Concerts in 1867. John Boosey died in 1893 at the age of 61, leaving the company to his nephew, Arthur Boosey. Arthur's son, Leslie, became a Director of Boosey & Hawkes in 1930.

There are several Boosey horns in the collection. The first, pictured in Example 4, is a very nice instrument with crooks in A, F, and E<sup>b</sup>.

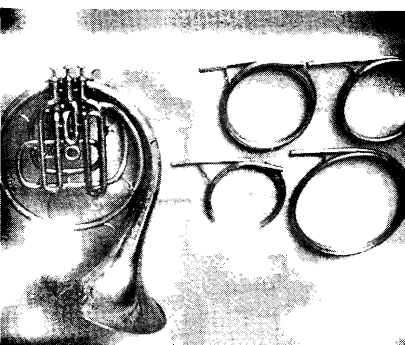


Ex. 5. Two-piston horn by Boosey & Co. 295 Regent Street, London, #42274.

This horn has a crook in A and a mouth-piece by Rudall Carte & Co., a firm taken over by Boosey & Hawkes. Two-piston horns were often seen in musical instrument catalogues during the second half of the 19th and early part of the 20th century.

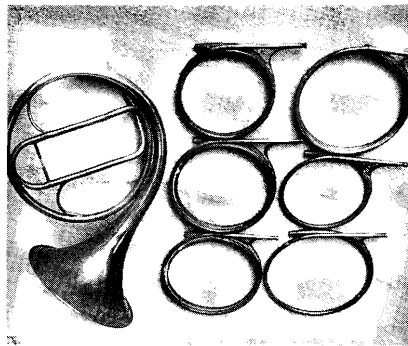


Ex. 6. Horn by Boosey & Co. (1905). Two crooks in F and E<sup>b</sup>. In perfect condition.



Ex. 7. Horn made by Boosey & Co. (1889). 295 Regent Street, London #36910.

This instrument has four crooks; three in F and one in E<sup>b</sup>, and is in perfect condition.



Ex. 8. Natural horn made by Hawkes, London.

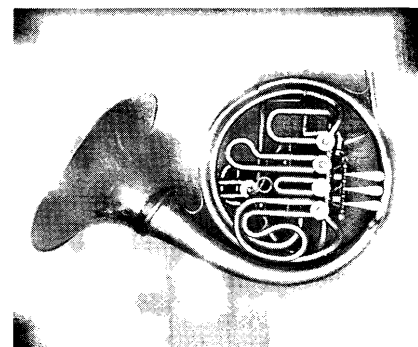
William Henry Hawkes, a Band Corporal in the Scots Guards, established his London firm in 1860 at Cumberland Street, Pinlicko. He may have been the first cornet player in Rivière's dance orchestra in 1858. The company moved to 33 Soho Square from 1862 to 1876. Hawkes went into partnership with Jules Prudence Rivière in 1876. The Rivière and Hawkes concern operated at 28 Leicester Square until 1884, when the partnership dissolved. Oliver Hawkes joined his father in 1884. Hawkes & Son continued at the Leicester Square location until they moved to Denman Street, Piccadilly Circus from 1895 to 1930. After 1930 Boosey & Hawkes operated at 295 Regent Street. Geoffrey Hawkes, Chairman of Boosey & Hawkes Ltd., died on July 17, 1961 at the age of 66.

P.L. Gautrot (Paris 1845-1884) became associated with the instrument making firm of Guichard (established 1827) around 1835. Gautrot became the sole proprietor in 1845 and specialized in brass instruments. He developed the *cylindres transpositeurs* in 1847 and made important modifications on the ophicleide. In 1849 he won Silver Medals for two trumpets and a transposing horn. In 1851 he added woodwind and string instruments to his line. He continued to display instruments and won Silver Medals in the London Exhibition of 1862 and Paris Exhibition of 1878. The Paris address was 80 rue de Turenne. In 1884 the business passed to Couesnon et Cie. Gautrot left a legacy of being the first firm to make instruments on a large-scale mass-production basis.

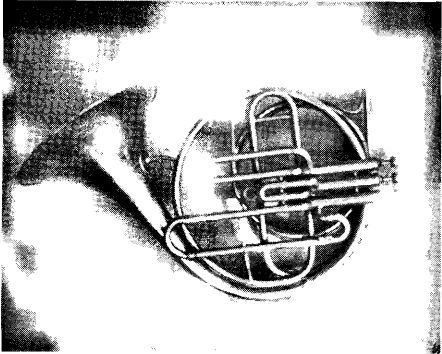
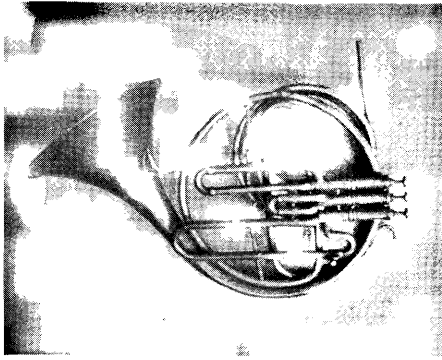
Johann Eduard Kruspe was the oldest son of Franz Carl Kruspe and worked with his father until leaving to devote himself exclusively to working with brass instruments. In 1864 he took over the 30 year old brass wind factory of Carl Zielsdorf. He acquired a reputation as an inventor of double-horns and other duplex instruments. In 1893, the firm was located at Daberstedterstrasse 9, where it came under the control of Johann's son, Fritz. After his death, his widow continued the business with a brother. In 1928 the firm was headed by her son-in-law, the horn player Georg Wendler.



Ex.9. Single B<sup>b</sup> Horn by Johann Edward Kruspe (1831-1919).



Ex. 10. Double horn in F/B (compensating) by Kruspe.



Ex. 11 and Ex. 12. Horns by Pélisson, Guinot & Blanchon.

The Paris and Lyons firm of Pélisson, Guinot & Blanchon was founded in 1812. Maison Cuturier took it over in 1875 and it was again taken over by Martel & Loiselet in 1931. From 1905 the firm was known as Blanchon & Cie and was located at 273 Cours Lafayette, Lyons, and 34 rue Richer, Paris.

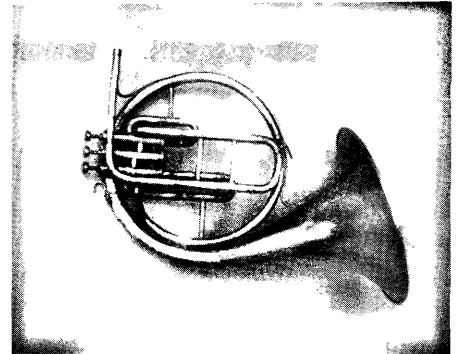
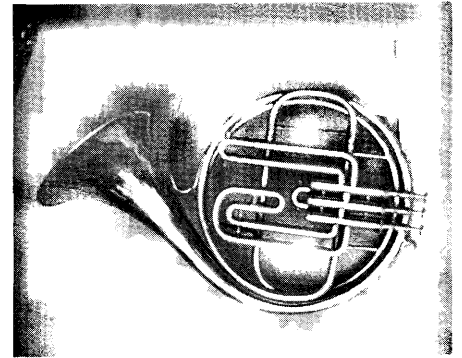
The important company of Couesnon & Cie. acquired the business of Gautrot in 1882 and became "Fournisseurs de l'armée" at rue d' Angoulême, working with the Dutch agents D. Ansmgh en Co., Zwolle. Numerous makers were involved in the Couesnon & Cie. business and this has certainly created much confusion in terms of the history of instrument making. This is also true from the perspective of the collector. The myriad of trade-marks by such makers as Gautrot ainé, Gautrot-Marquet, Tolon, and Triébert & Cie. on the Couesnon line has caused further confusion as to precise period, as well as authenticity, of the instruments. To further complicate the issue, the Couesnon catalogue of 1890 states that the company will sell instruments with

or without the various trade-marks. The Couesnon firm operated at 105 rue Lafayette, Paris. The small horns in Examples 14, 15, and 16 are tuned in E<sup>b</sup>, and in France were called "cor alto." They are to be played with the right hand and were very popular in symphonic bands during the 19th and early 20th centuries until they were replaced by piston horns. (Examples 13 & 14.)

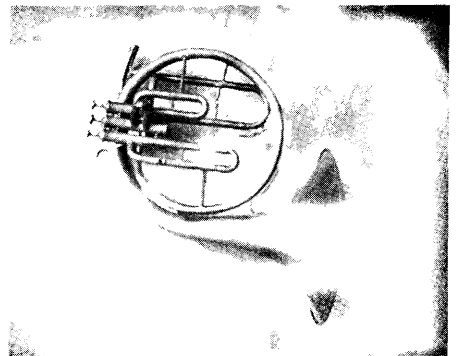
Anton Konrad Hüttl founded his brass making business in 1877. This firm received honors at the Paris Exhibition of 1878, Melbourne Exhibition of 1880, Copenhagen-Stockholm Exhibition of 1901, Tetschen Exhibition of 1902, Osaka Exhibition of 1903, Aussig Exhibition of 1905, and the Buenos Aires Exhibition of 1910. Since 1954 these trumpet, horn, trombone, and woodwind makers have operated at Hauptstrasse 36, Baiersdorf, Germany. (Example 18 on page 8.)

Carl Lehmann of Hamburg took out a British Patent #263460 (Dec. 30, 1926) for a special model of double horn. At one time there were four of these horns in the Scottish National Orchestra. (Example 19 on page 8.)

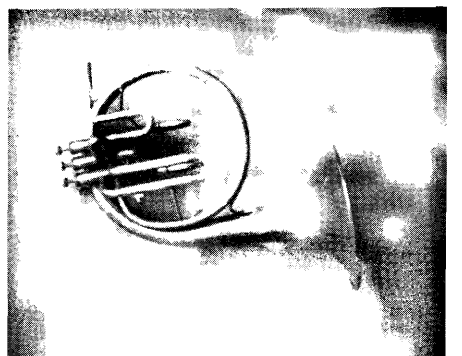
Ambros Alexander founded his firm in 1782. It was located at Schillerstrasse, Mainz, until 1909. It then moved to Bahnstrasse 9. A catalogue of 1909 describes them as "Grossherzogl., hessische und Herzoglich anhaltische Hofinstrumentenfabrik." It mentions a concert in Mainz on November 22, 1907, where the first clarinetist was Anton Alexander, Sr., first hornist Philipp Alexander, and first bassoonist, Anton Alexander, Jr. The catalogue lists brass, woodwinds, percussion, and "signal-instruments". Today they are well known for their horns. (Examples 20-21 on page 8.)



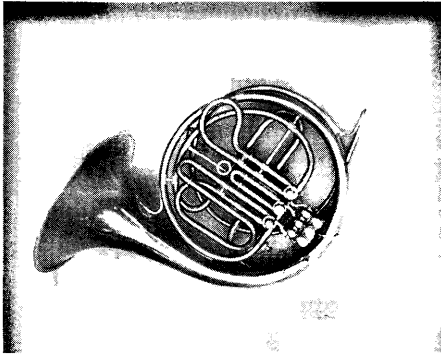
Ex. 13 (upper). Single F Piston horn by Couesnon, made in the early 1900's.  
Ex. 14 (lower). Cor alto in E<sup>b</sup>, Couesnon & Cie.



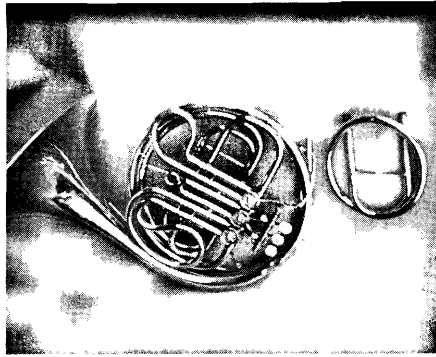
Ex. 15. Cor alto in E<sup>b</sup>, J.R.G. Der Kunstler, Graslitz.



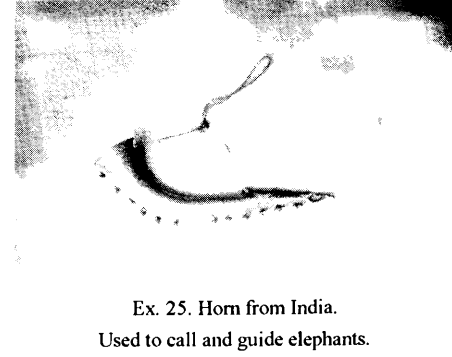
Ex. 16. Cor alto in E<sup>b</sup>, Augustin Heinrich Rott, Sohn: Prague c. 1914. (Address, Vaclavske nam, 31, Prague)



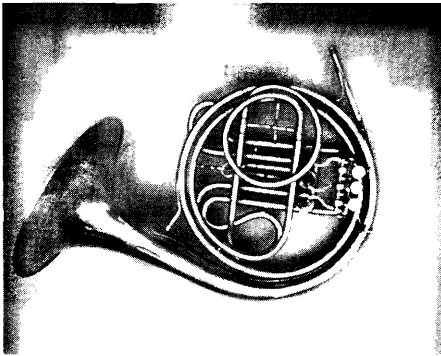
Ex. 17. Single F horn by A.H. Rott Sohn, Prague, Bohemia.



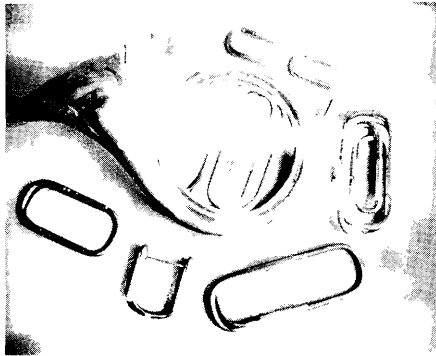
Ex. 21. Alexander single F horn. One extra slide to put horn into E<sup>b</sup>.



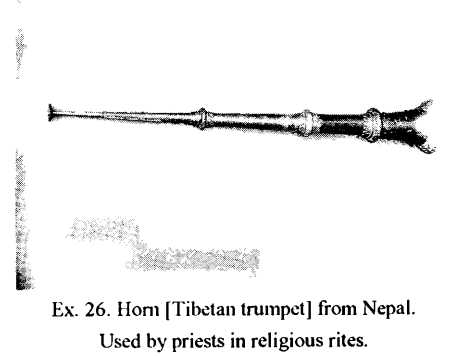
Ex. 25. Horn from India. Used to call and guide elephants.



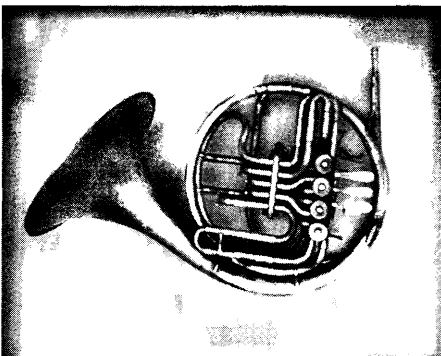
Ex. 18. Single F horn by Anton Konrad Hüttl, Graslitz.



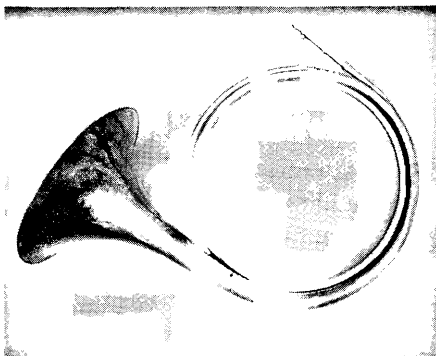
Ex. 22. Alexander natural horn in F. Can be tuned to low B<sup>b</sup>.



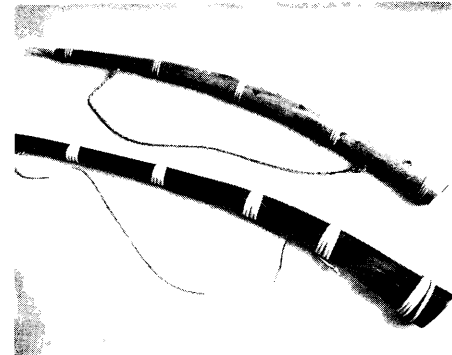
Ex. 26. Horn [Tibetan trumpet] from Nepal. Used by priests in religious rites.



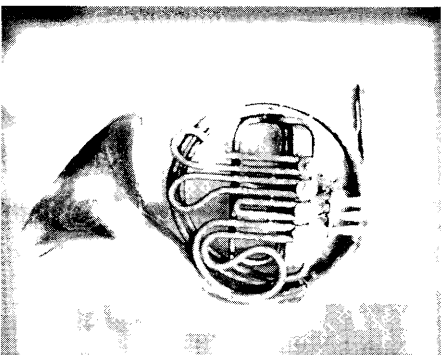
Ex. 19. Horn by Carl Lehmann. Patent Doppelhorn D.R.P. 440308 MS Pat. 1642783 Auslandspatente.



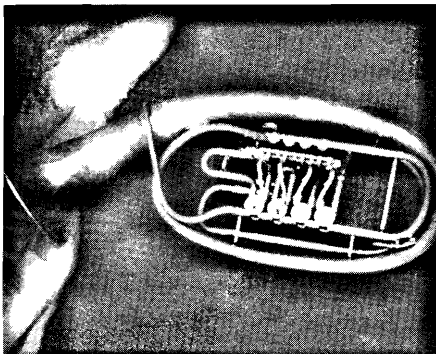
Ex. 23. Hunting horn in B<sup>b</sup>. No mark.



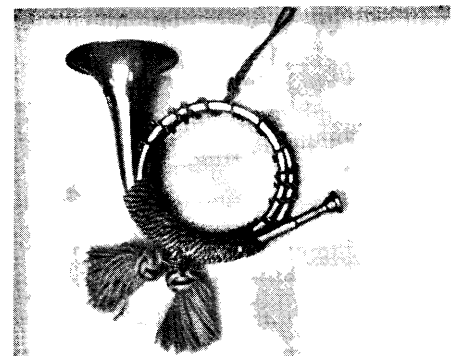
Ex. 27. Midwinterhorn made of wood. Length: 1.50 and 2 m. Folk instrument from Trente, The Netherlands.



Ex. 20. Horn in F and E<sup>b</sup> by Rommer. Musikinstrumenten Fabrik, Volt-Aux.

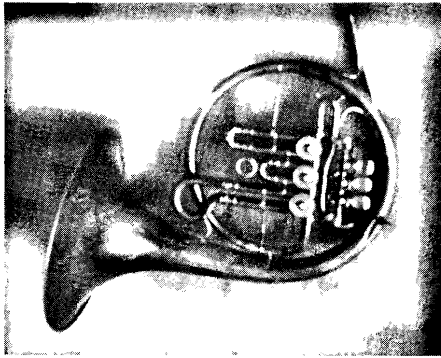


Ex. 24. Wagner tuba in B<sup>b</sup>, by Carl Lehmann, Hamburg. The fourth valve puts the instrument a fourth lower.

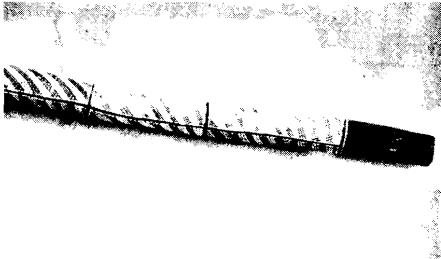


Ex. 28. Gotthardposthorn. Pferdepost. Flüelen - Andermatt - Gotthard - Italian.

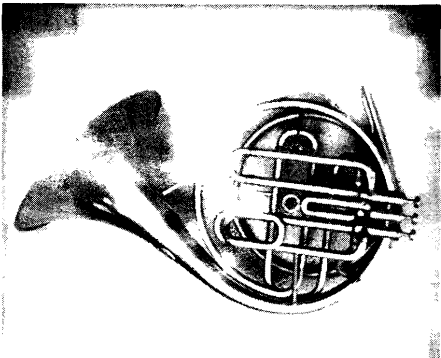




Ex. 29. Horn in high F. Sächs Musik-instrumenten Fabriken VEB, Klingenthal.



Ex. 30. Australian Aborigine didgeridoo. Made by hollowing out a tree trunk.

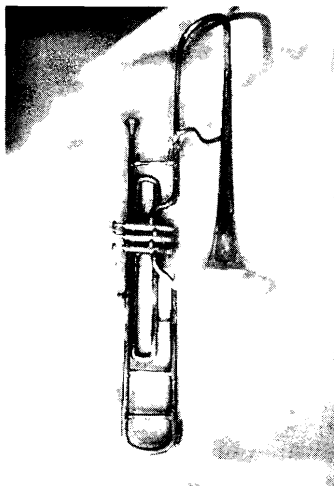


Ex. 31. "Sonara" German horn in E<sup>b</sup>



Ex. 32. Piston trombone by Couesnon & Cie. Address: 94 rue d' Angouleme. Paris.

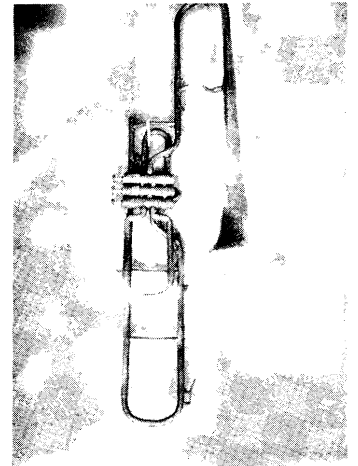
Fontaine Besson operated his company at 198 Euston Road, London from 1862 to 1873. Curiously, however, engraved on the bell of the trombone is the address: 96 rue d'Angouleme. The firm developed many various sorts of instruments including an early piston cornet, double slide contrabass trombone, posthorn, Bull valve trombone, cornophone, and a pedal clarinet. Of the many British patents registered are: #16358 (October 14, 1890) for "a new brass family of instruments" which are similar to saxhorns with a tapered bore and #6649 (April 30, 1890) for a valved brass instrument.



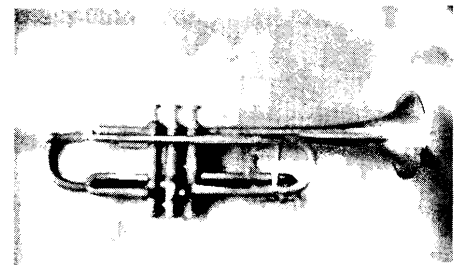
Ex. 33. Piston trombone by F. Besson. Brevete Grands Prix, Paris 1900, and St.Louis 1904.



Ex. 34. Piston trombone. F Besson

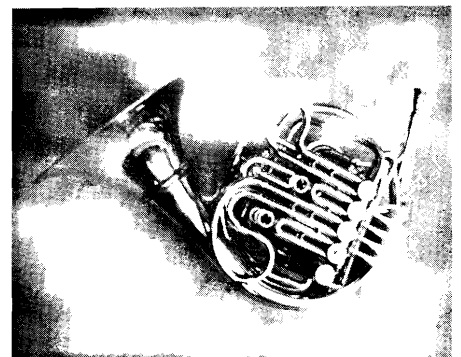


Ex. 35. Nillet Sinfónico piston trombone. Barcelona, Spain.



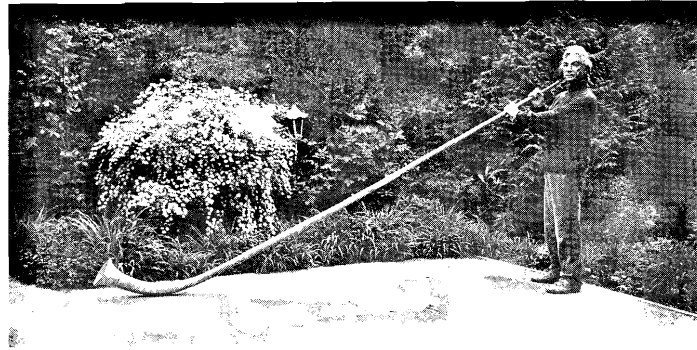
Ex. 36. Trumpet by W. Stowasser.

Wenzel Stowasser, Söhne, Grasnitz, founded his company in 1824. The firm had branches in Graz, Verona (at via Stella in 1899 and via S. Eufemia in 1941), and in Buenos Aires. The Czech Government liquidated the company in 1945. The company won awards at the Vienna Exhibition of 1873. Stowasser instruments are in the following other private collections: Stradner: E<sup>b</sup> natural trumpet; Frauenfeld: tenorhorn and contrabass tuba; and the Bernoulli collection (#325 and #385).



Ex. 37. Triple horn made by Paxman, London.

When you love the horn, the possession of such a collection is of great importance, not only historically, for the obvious reasons, but also emotionally. Sometimes it is an enormous pleasure to just look at some of these instruments. The Raoux horn, for example, is of a different color metal, since a different alloy was used. It is a lighter yellow, and the metal is thinner. It is easy to picture Punto and Dauprat playing these instruments, since they both used Raoux horns made in silver. How can it be anything but exciting?!



Ex. 38. Author Vincente Zarzo with alphorn from Switzerland.

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## An Interview with Natural Trumpeter Crispian Steele-Perkins

by Jeffrey Nussbaum

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JN: I understand that you have some exciting recording projects coming up. Could you tell us about them and how they came about, as well as some of your other recent and upcoming performance projects? What repertoire will you be doing on the recordings and with whom?

CS-P: Yes, I have just recorded my first album for Sony's Vivarte series (SK 53 365) with Tafelmusik, a superb ensemble from Toronto. Some of the items, such as Biber and Stradella sonatas, have appeared on previous albums -- many now deleted. But, the Vivaldi Concerto for Two Trumpets and the Albinoni Concerto with three oboes and bassoon have been in my sights for sometime, as has been James Sarjant's 1790 arrangements of Handelian Arias for the slide trumpet. I try to include at least a few numbers on a real antique trumpet so those who wish to hear the "real thing" can do so, and hear the articulations and ornaments that really work. I hoped to follow up *Shore's Trumpet*, which is no longer available, but sadly, the general interest in this type of repertoire is very limited.

JN: You've had a long fascination with English trumpet music from several periods. You edited a fine series of English trumpet music for McNaughtan Musikverlag, recorded it, wrote on the

subject, and plan to write an article for the *HBS Journal* on this topic. What about this music attracted you to it and where do you see this project taking you? Do you think there is truly a distinctive English trumpet style, either in Purcell's time or in the 19th century? I know this is a question of some controversy, i.e. what constitutes a "style" and when is a music the result of outside influences.

CS-P: I know of eleven surviving 17th-century British-made natural trumpets. They have a singularly different appearance from those from other parts of Europe, being constructed pivotally through a large and distinctive central pommel or "ball". The bell-flare is longer and wider than the Nuremburg instruments suitable for Bach's florid trumpet music, and the large hemispherical mouthpieces produce a noble yet elegant tone, not as nimble in the highest partials, but well suited to the music of Purcell and his contemporaries where only small orchestral forces were employed. A comparison of Schmelzter's and Purcell's scores and those of Handel and Bach seems to suggest different expectations of trumpeters and perhaps a different "school" rather than style of playing. Interestingly, a number of Dutch players worked in London and its theaters, but no German, French, Moravian, or Italian trumpeters, even though

other musicians assembled from all over Europe; this may have religious significance since the Royal Household trumpeters were not least of all part of a bodyguard and with the accession of William and Mary, Roman Catholics were kept at a distance.

JN: How has this and your other historical interests influenced your actual playing?

CS-P: In my own endeavors to play natural trumpet without recourse to finger holes, I resolved to begin with this less technically ambitious "school" in which the trumpet was a distinctive color in the orchestral texture, and also to start from scratch rather than go over the ground so fully and masterfully covered by Don Smithers and Edward Tarr in German and Italian musical literature. One thing which immediately became apparent (and in these days of intensive specialization seems odd) is that those who earned their living as trumpet players (and teachers) had to earn a substantial part of their income upon other instruments such as violin and flute or singing and were more "complete" in their musical training than many of their modern counterparts (James Morrison excluded!). They may

not have seen the instrument as a vehicle for the expression of self-admiration in the way that some of our colleagues presently appear to do. I refer of course, to the obscene and tasteless over-ornamentation redolent of the band-stand to which we have become increasingly subjected over the past twenty-five years. The "piccolo" valved trumpet enables quite modestly gifted players both to blast and to convert a simple melodic line into a 19th-century style *Air - Variée*. This seems to have evolved from confusing late Renaissance musical practice as exemplified in the tutors of Bendinelli and Fantini (a composer of dubious worth, in my humble opinion) and in particular woodwind instructional manuals, with musical practices of a century later when music was far more disciplined and refined. I can find no bibliographic or critical evidence that it was the custom for trumpeters to imitate the embellishments and vocal acrobatics of Handel's singers in the way that Arban later composed variations on operatic favorites for the piston cornet. I find no evidence either that the divisions practiced by cornetto players were relevant to English trumpet music in the period under discussion.

JN: In terms of playing different repertoires, i.e. English, German, or Italian, do you prefer different types of trumpets to meet the various subtle requirements that each calls for? By that I mean, do you find certain horns better to play Bach or Purcell or Fantini, etc.?

CS-P: For florid high music of the Italian and German schools, I use a smaller-belled instrument made by David Edwards, copied from John Harris (c. 1715). For Purcell a fuller, fruitier instrument, also made by Edwards, copied from Simon Beale (1667). I like the sound of copper or copper-brass instruments, as were favored by William Bull (father-in-law to Harris) and look forward to David Edward's first copy of a Bull, due any day now! The Harris is much more like a Nuremberg instrument to my mind and the Beale too much like hard work for Bach. I suspect and hope the Bull will cover both composers' music.

JN: You mentioned before some of your upcoming projects. Are there any particular repertoires that you've played very much that have piqued your interest?

CS-P: Not yet especially. The quality of the music is very important to me. I don't have any urge to play a piece because it's there, but because it's good. Others may wish to break new ground and display technique and virtuosity -- but I'm happy with just a good tune. I hope to record the Haydn and possibly Hummel concertos on the keyed trumpet soon, as well as some Mozart arias transcribed in the late 1790s for the slide trumpet. I am beginning to explore repertoire for the F trumpet, especially 19th-century transcriptions of Rossini and Bellini. Any pointers from other HBS members would be gratefully received.

JN: To take a step back, could you tell us about your early education both musical and academic. What were your goals as a young person and who were your major influences? When you became involved in early music did you play any of the other instruments such as recorder, cornetto, crumhorns, etc.? If so, how did that influence your trumpet concept?

CS-P: I was sent to a boarding preparatory school at the age of seven like most middle-class boys of my generation in England. I proceeded to a public school (a typically British misnomer for private school) at the age of thirteen where I won the school music competition my first term, since I had taught myself to play the trumpet over the previous year and a half. In the following year I joined the National Youth Orchestra, meeting many colleagues with whom I still work some thirty-five years later! I always found the high register easy and the low register hard. I still do! I began playing Purcell's and Handel's music at that time, sometimes on a home-made B<sup>b</sup> piccolo trumpet, since they were not then manufactured, in the works of Bach, and on a long D trumpet by Mahillon. I also had a great interest in archeology and was surrounded by pre-Roman settlements both at my parental home in Exeter and my school at Marlborough. I have recently moved house and have a Mesolithic

hut-site at the end of the road, a couple of burial *tumuli* and a hill-fort adjacent. It has been my great good fortune to be able to combine these two absorbing interests into my own brand of musical archeology.

JN: What were some of your first experiences in the early music world?

CS-P: Early in my freelance career I used to play in David Munrow's Early Music Consort. He expected one to "have a go" on all sorts of bizarre instruments; in my case, all propelled by lip vibration, including long wooden Swedish trumpets and cornetti of various types. I have never dwelt long with the latter since it is already done so well by other players. David's ability to communicate to ordinary people on the radio, sometimes concerning very sophisticated topics, always in intelligible layman's language, has always been an inspiration to me. It is at the back of my mind every time I speak to an audience or on the radio myself. His complete lack of 'b\*\*\* s\*\*\*', if the readers will forgive the expression, was and is a great rarity in the musical world.

JN: Most trumpeters seek careers as regular orchestral players. Some have hopes of being soloists, particularly after Maurice André opened the door in that area. You, however, became a virtuoso on that funny long pipe!! What led you to pursue the natural trumpet and when did you seriously develop an interest in trying to develop historical techniques such as playing without holes, bending the notes in tune, and using historical articulations? It seems to me that you have taken a very intelligent approach in that you carefully choose your venues in which to demonstrate the purist route and at other times you might choose to play with holes. How do you go about this process and how has it affected your career?

CS-P: I was a symphonic player for fifteen years in the Sadlers Wells (now English National) Opera Orchestra and the Royal Philharmonic until 1980, when early music began to take off in the UK and one could earn a living from it. Initially I played a finger-holed instrument made by Michael Laird, but in 1983 or so, I encountered by chance, and

bought, a pair of late 19th-century fanfare cavalry trumpets, in good condition and with their original large mouthpieces. Once I had them it seemed opportune to find how well they worked.... That was the beginning! I now have nine instruments by this fine maker, Henry Keat, alone. I have four slide-trumpets and over fifty others which I try to use on recordings so that others may at least share some experience of their musical provenance. All instruments in my collection are restored to working order, and are left to either the Bate collection in Oxford, or the Edinburgh collection when I depart this life for that great orchestra in the sky!

It was necessary at an early stage to identify those conductors and employers who were genuinely "authentic" in their approach, those whose motivation was the furtherance of their own careers by means of a convenient musical vogue -- this sadly, being by far the largest category -- and thirdly those with an interest but a practical eye looking towards market forces. The final group are open to persuasion but have to be convinced backwards from a modern perspective; the second group want accuracy by modern standards at any price and often the volume of a symphony orchestra -- they can be readily identified since record companies always foist the up-and-coming Grand Opera Soloists upon them. This is of course absolutely ridiculous and usually sounds so, since singing (or organized shouting!) from the upper chest is a "modern" technique and a concept of vocal production necessitated by large concert halls and greatly increased orchestral volume. The first-mentioned category, exemplified by Andrew Parrott, provides a beacon in the musico-archeological darkness and makes other frustrations and embarrassments worthwhile.

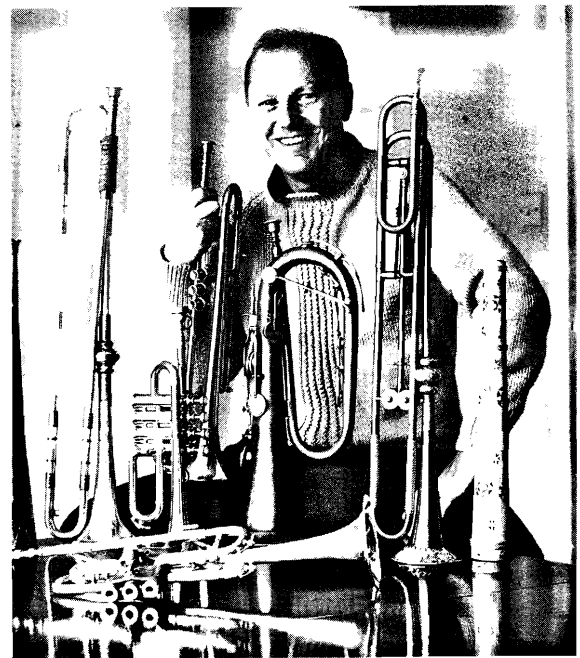
Whilst I had a large family to support, the luxury of "purism" was beyond my reach. The music comes first and foremost. I have no qualms playing Bach's B-Minor Mass on a piccolo valved trumpet, though I prefer performances using "old" instruments, especially wooden flutes. I

wish that I were sufficiently competent and confident to play the work with a fingerhole-less instrument -- we got very near to it in Parrott's new recording of the Easter Oratorio -- but I am not, and I know that I would not be asked a second time by the musical director of such an enterprise. What I think is wrong is to pretend that a "play-safe" instrument gives the absolutely authentic experience of sound. This is an unpardonable falsehood. With the security of finger-holes one can play and, above all, strike notes much harder and louder than would be secure or elegant on the "real thing." Don't forget however, that Carnegie Hall or Sidney Opera House are not the same acoustically as the Thomaskirche in Leipzig or Stationers Hall in London. So, different requirements are made of the performer.

JN: The "A" word sparks all sorts of tumult. What are your thoughts about authenticity in early music and what do you feel are the particular issues related to natural trumpet playing?

CS-P: There are many ambiguities that defy logical solution. It strikes me as absurd that we frequently wear 19th-century tail coats to perform music of a century earlier, in this context also the spectacle of the ladies in the band wearing ballroom gowns attracts attention to the most apparent visual aspect of the debate in that no women played in the orchestras of the time and indeed hardly did so when I first began my career in symphonic music, neither in the Royal Philharmonic nor the London Symphony Orchestra. May I hasten to add that as far as I am concerned this was a most welcome innovation and also that the visual could be easily overcome if period male clothing and wigs were worn.

As far as sound and visual compromise are concerned upon the trumpet, the ideal solution for English music is the revival of the slide-trumpet. It is simply a



Crispian Steele-Perkins

genuine natural trumpet which is tuneable in all of its various pitches. It is also very necessary for English music to use the larger hemispherical mouthpieces even if you use a finger-holed instrument. Any brass instrument is simply a means of amplifying the sound produced by vibrating the lips into a mouthpiece. It is puzzling to watch even experienced players changing instruments, bells, lead-pipes, etc., hoping either to emulate another player or to improve their range when, by and large, every player makes his own individual sound anyway. If there are other playing problems by that time in one's playing life, it is probably an indication that it is time to put in some work on the absolute basics again. I find myself constantly going back to what I was told at college and after thirty years or so -- for good or ill, and certainly not at needless expense -- still play on the same instruments in my everyday playing that I had back then. One other word on the subject of authenticity is that if we were to travel back on a time machine we might possibly be horrified by the efforts of our predecessors. Those of you who have heard the recording of *Tubby the Tuba* that Danny Kaye made in the 1950's might reflect upon the standard of a presumably well-respected West Coast

studio tuba player of the time and realize how standards and expectations have been raised over the past forty years. Imagine how much more so over the past 240 years!!

I think any serious student of the natural trumpet should spend at least a small part of his daily practice playing simple pieces, especially the lower parts, on an instrument that has no artificial aids to intonation. I recommend to makers that an additional yard without finger holes should be supplied with an instrument so that one gets the feel and sound of a "real" natural instrument, and can have the sensation of the instrument almost being an extension of one's own body -- a really "natural" musical entity like the vocal chords or clapped hands.

JN: You have, in addition to a very active performance career, been active as a teacher. What has that been like for you? What institutions are you affiliated with and how would you evaluate the early music education in the States and in the UK? What do you think would help improve the state of music education?

CS-P: I taught at the Guildhall School of Music from 1980-1990 but no longer do so. It is one area of musical life in which I have developed a rather negative attitude because I find technical standards attaining heights of perfection that were unimaginable thirty years ago, but basic standards of musicianship becoming so standardized and universal that the old national "schools" are disappearing. A London Orchestra sounds very little different from a French, German, Japanese, Russian, or American one, or will do in the course of the next generation. If indeed the general public's interest and support for Western so-called classical music can be sustained for that long. In London there are five full-time symphony orchestras playing virtually the same repertoire, with no useful additions of note from any composer for over twenty-five years, to ever and rapidly dwindling audiences. Over 500 "classical" grammophone or CD releases appear in Britain every month, many now of the

"economy label" type. Recently a whole series of Beethoven Symphonies was released over a period of eighteen months. This is a body of work which took Otto Klemperer a whole lifetime to absorb. I often wonder how long it will be until the bubble bursts. My reading of history reminds me that these troughs of creativity have occurred before, and this may be overcome when the human brain has come to terms with the new electronic and percussive sounds that force themselves upon us at limitless volume twenty-four hours a day.

JN: What sort of impact do you see these developments having on schools and the world at large?

CS-P: Classical music, like classics, ethics, and morning assembly -- where else are children going to learn right from wrong? -- are dirty "elitist" words among the British educationalists at present. In an environment of aggression and deprivation, I suspect that to many of us music is an escape from a reality that we can hardly bear to contemplate. However, Shakespeare is still there. Bach is still there and many less known and unknown glories remain to be rediscovered. The particular joy in our own field is that modern instruments are so much improved and much perfected, with tone evened out throughout their range, with immaculate (in some hands) intonation that they have become positively dull to listen to. Not so "that small, portable, commodious and martial tube" as Roger North describes it, especially in consort with the human voice, where it still can elevate our senses and spirit in a way that 20th-century man finds hard to rationalize. In other words, I try to teach by dedication and example now, if that is not too pompous a posture!

JN: You've added the keyed trumpet to your arsenal. What was it like tackling that monster!? What sort of process do you need to go through to feel at ease with that instrument?

CS-P: The technique for mastering the keyed trumpet requires evening out the sound between notes of the natural harmonics and those obtained by opening one of three or possibly four holes cut in

its tubing which tend to resonate more weakly. It helps a great deal if you can play a hole-less natural trumpet first, since you will not have a fear of coming in on a high concert B<sup>b</sup> for example, without the "security" of an octave hole. Also, the sixteenth-note runs in the first movement of Haydn's Concerto, for example, simply "flow" as in any florid passage of Baroque music. The initial difficulty, as with the big 19th-century F trumpet, is feeling "at home" with an unfamiliar pitch of instrument. I have to say that I found this trumpet one of the easier ones to come to terms with. The slide trumpet, for example, is far more insecure and requires different positions on the slide for each crooking of the instrument. It is rather like adjusting the valve slides on later brass instruments. I have not begun to fathom out the Italian keyed trumpets which require different fingerings in each crook. I'm going to leave that to someone like Ralph Dudgeon whose fingers and brain coordinate far better than mine.

JN: Another aspect to the issue of doubling on various instruments, such as keyed trumpet, slide-trumpet, and natural trumpet, is the task of playing modern trumpet in addition to early brass instruments. How much modern trumpet do you play nowadays, and what do you do to prepare yourself for the switch, both mentally and in terms of chops?

CS-P: I don't have a problem "swapping" since I practice it all the time and in my recitals I play up to twenty different instruments using mouthpieces appropriate to each. This is very much an attitude of mind and I had to set my mind against some contemporary teaching at the outset, such as always playing the exact same mouthpiece rim for example. This strikes me as neurotic. Sorry, I don't mean to offend anyone. About one half of my work is still on the modern trumpet.

JN: I imagine that you will be plenty busy in the upcoming Purcell anniversary year in 1995 with all sorts of projects. What are your thoughts about this wonderful composer?

CS-P: There is one thing that has concerned me for many years and I would like to invite comments from other HBS members. Since we are about to celebrate the tercentenary of Purcell's death, I would like to precipitate as wide and ferocious a debate as possible regarding a practice that is threatening to mar many Purcellian performances. The very great musicologist Thurston Dart at one point in his life conceived the notion, unsupported in any way, in my opinion, by history or musical taste, that whenever trumpets played, a drummer would, if no part was written, improvise along with them. I cannot accept this theory in any way. The idea that a musically illiterate drummer would flail away at will in this immaculately scored music defies belief. If I recall correctly, Purcell writes for kettledrums in four works. Timpani are scored in the 1692 *Ode for St. Cecilia's Day* and Act Four of *The Fairy Queen* (1692). Thereafter Purcell appears to have abandoned the experiment totally although I am aware that drum parts were later added in some works by other less gifted hands such as Robert Pindar's 1765 edition of the 1694 ode *Come Ye Sons of Art* (RCM MS. 993). Purcell's own scoring is so excellent that it defies emulation in this regard. He was not careless or hasty in his scoring like Handel was, and his music has suffered in my opinion, by musicologists imposing Handelian standards retrospectively upon his music. The most basic oversight is that Purcell uses the trumpet as a melody instrument, albeit embodying fanfare-like passages occasionally, but when drums are added, the character of the music becomes radically altered. Again, my own firmly held opinion is that if Purcell wanted drums he wrote for them and if the part does not exist nor appears in the score, then they should not be played. Although, admittedly it sounds very effective. Most misleading of all is the creation of a four-timpani part to the *Funeral Music for Queen Mary* (1695). The only surviving parts are very clear and do not incorporate timpani; they were notated by Tudway, who had been a chorister at the service, some years later. The music for a *Funeral March* with flat-trumpets is scored in four parts with five phrases each of three bars which

terminate like most hymns of the time, with a double bar line at the end of each phrase. This march was "sounded before her Chariot," which may be interpreted in many different ways. Dr. Bruce Wood has recently surmised that these phrases were repeated as the players walked in front of the funeral bier and were accompanied by the twenty-five drummers in mourning livery, along Whitehall and into Westminster Abbey. Apart from the fact that this is not supported by eyewitness accounts, this seems impracticable. The Queen had died on December 28, 1694 and her funeral was delayed until March 5, 1695 by unusually cold weather; the flat-trumpet is a cumbersome relative of the trombone, symbolic of death and mourning, and has a gentle, sad tone which requires great control to play in tune. In this circumstance it seems unsuitable for accompaniment by twenty-five side or tenor drummers. It seems far more likely to me that they were played stationary and with great dignity as the coffin arrived at the west door of the Abbey. The adding of timpani to the Canzona is so absurd as to hardly merit discussion, but hearing Dart's version one can hardly be unmoved by the symbolism of his imagination in the attempt to make something fundamentally sad into the guise of something heroic and triumphant -- the triumph over death itself. However, to me, it is as if some vandal had daubed a pair of spectacles on a portrait of the much loved Queen and said "Well, they had spectacles in those days." Such desecration is all the worse for having been perpetrated not by a prankster but by one who was regarded as authoritative and has spawned many disciples *who blindly* perpetuate this absurdity.

JN: You've been a major player in the early brass world for some time. How do you view the general state, both economic and musical, of the early music "movement" in London and elsewhere? It seems that if there is indeed a movement, it is moving up closer to our own cultural age. Something that started with great interest in the Medieval and Renaissance periods now embraces not only the Baroque and Classical periods but the late Romantic as well! I guess this is fortunate for trumpeters since Dufay didn't write that many

trumpet concertos! Do you think it will continue in this direction or might there be a renewed interest in the earlier periods again? Also, the entire reason for this historically informed movement is in question. Some people hold the view that has been well stated by Richard Taruskin, that the early music, period-instrument approach is still essentially a modern, 20th-century view, albeit a different view perhaps than a modern orchestral one. Another perspective is that early music with its emphasis on period instruments, historical performance practice, and historical study is a sort of time machine that may offer a view of an earlier era. Which side of the fence do you feel most comfortable on?

CS-P: It is very generous of you to classify me in those words, but I have to confess that some years ago I drew a line in my own mind at the year 1800 when musical history interested me less. This is for two reasons: 1) when instruments became more mechanical, they became more "understandable" and we could then better understand how they are played, and 2) the trumpet was "liberated" by its ability to play chromatically, but in the process it seems to have lost all individuality and has become a very bland uninteresting sound in "Western" type music. It is only really expressive in jazz. This is a vast over-simplification of the problem, but we have to recognize the manifest weakness in the instrument's repertoire, compared to others since 1800.

Also, I basically like chamber music, and once Beethoven and Berlioz came along, the trumpet lost its lyrical role and became an embellishment of the percussion section. Richard Taruskin's point is absolutely right, in my opinion, but the facts do not worry me unduly. Once the "fad" has burnt itself out, we can get back to the musical laboratory and try to find out what really went on. The great problem has been that 99% of music making in our sphere has been beholden to the record industry, and ungrateful beasts that we are, we resent our repertoire being dictated to us. What frustrates me is that having recorded Handel's *Messiah* twelve times (or is it fourteen?)

commercially, I have rarely taken part in performances or recordings of his operas which remain little known. We have simply re-vamped the Golden Oldies, but have not ventured into unknown pastures. Happily this remains to be done, but unhappily we need financial support to do it. In my candid opinion, we have hardly begun to scratch the surface of Baroque performance practice. Too many egos and too many careers have stood in the way, but it's still there to be done. My reply reveals that I am comfortable sitting on the fence with one leg on each side but a clear view in both directions!

JN: We've been very fortunate to have you as an active member of the Historic Brass Society Board of Advisors. In light of your views on the early music scene, how would you assess the work we've done so far with the HBS and where would you like to see us going in the future?

CS-P: The HBS is a breath of fresh air to me. I'm honestly not a very good committee man, but usually pretty balanced and reasonable (doesn't everyone think he is?). I regret that there are so few opportunities to meet personally and talk things through, but a Society with an unbiased

forum such as our Journal is certainly the next best thing. Providing that the impetus can be maintained, it will form a valuable cornerstone for the continuance of real interest in early music performance.

JN: Crispian, it's been a pleasure to pose these questions to you and want to thank you for your delightful thoughts. You've helped set a very high standard of natural trumpet playing. I know many await your participation at the upcoming Historic Brass Symposium in July of 1995, but until then we look forward to hearing you in concert and on your many upcoming recording projects.

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## A Survey of Modern Cornetto Makers: An Update

by Jeffrey Nussbaum

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Five years has passed since Douglas Kirk's article *A Survey of Modern Cornetto Makers and Their Work* in the 1989 *HBS Newsletter* #1; an updated look at cornetto makers is in order. As Kirk said in 1989, "The place of honor in our discussion must go to Christopher Monk, who almost single-handedly revived the art of the cornett in the present day." Unfortunately for the early brass world, Christopher passed away in 1991, but to our good fortune, the work of the Christopher Monk Workshops has continued in the able hands of Jeremy West. New to our list are Nicholas Perry, Romano Zölss, Bent Nielsen, Serge Delmas, Paolo Fanciullacci, Tony Harris, Lluís Sole Salas, and Henri Gohin. Makers were invited to send lists and descriptions of their instruments. As in our first article, firms that make mass-produce cornetti have not been included. Many of the finest players in the world perform on cornetti made by these fine specialists. No attempt has been made to include subjective opinions or endorsements of these instruments but rather the maker's descriptions have been included to help the reader.

The US dollar equivalent was calculated at the following exchange rate:

1 British Pound= \$1.492, 1 French Franc= \$ .169, 1 Italian Lira = \$ .000588, 1 German Mark = \$ .576, 1 Danish Krone = \$ .148

\* **Serge Delmas**, 11 Rue des Primeveres, 60110 Meru, France. Tel. 33-44221110.

Delmas has copied original instruments but will make modifications to suit the needs of a player if requested. He applies his study of mathematics and early treatises on proportions to guide his work. He uses a wide range of wood including; pear, apple, boxwood, West Indian boxwood, walnut, beam tree, true service tree, bubinga, Brazilian rosewood, rosewood, pernambuco, and Mozambique ebony. Instruments are covered either in black leather or parchment. He employs a wide range of historical designs. He makes mouthpieces of historical design or will make modifications.

Mute cornetto 440 Hz - 3500 FF (\$591)

Cornettino 440 H. - 3500 FF (\$591)

Cornetto 440 Hz - 5000 FF (\$845)

Cornetto 465 Hz - 5000 FF (\$845)

Alto cornetto 440 Hz or 465 Hz - 5500 FF (\$929)

Tenor cornetto 44 Hz - 8000 FF (\$1,352)

**\* Paolo Fanciullacci**, Via Machiavelli 39, Prato 50047, Italy. Tel. 39-0574-22807.

Fanciullacci is a cornetto player, and maker of numerous different instruments. He has been making cornetti for several players of note. Not copies of particular instruments, his cornetti are based on several original instruments; he has attempted to make modifications to best suit the modern player. He usually uses pear wood but can also use South American boxwood if requested. He uses black leather to cover his instruments. Mouthpieces are made from horn or PVC plastic. His delivery time is about ten months. While he does not currently make mute cornetts, he is contemplating production of those instruments. Boxwood instruments are 10% higher in price. Prices do not include postage, which is extra.

Cornetto (in G) 440 Hz or 465 Hz - 1,500,000 lira (\$882)  
Cornettino (in C) 440 Hz or 465 Hz - 1,200,000 lira (\$705)

Alto cornetto (in F) 440 Hz or 465 Hz - 1,650,000 lira (\$970)  
Mouthpiece - 50,000 lira (\$29)

**\*Henri Gohin**, 16 rue Macaigne Fortier, 95650 Boissy L'Aillierie, France.  
Tel.33- (1)-34669126.

Mute cornetto in G 440 Hz - 2850 FF (\$481)  
Straight cornetti in G 440 Hz - 2850 FF (\$481)  
Straight cornettino in D 440 Hz - 2350 FF (\$397)

Straight cornettino in D 415 Hz - 2350 FF (\$397)  
Tenor cornetto in D 440 Hz - 7150 FF (\$1,208)  
Mouthpieces in horn, ebony or boxwood - 200 to 300 FF (\$33 to \$50)

**\* Tony Harris**, Top Flat, 57 Bower Place, Maidstone ME16 8BG, England.  
Tel. 44-0622-687709

Tony Harris is an active early brass player and member of the Canterbury Waits. He makes a treble cornetto of his own design in A at 440 Hz. He has made instruments based on the Christ Church cornetts. He says that the Christ Church copies work best when fitted with a large trumpet-type mouthpiece. He also makes a tenor cornetto with a key in C at 440 Hz, which is based on an instrument in the Brussels Museum. The original tenor is a high-pitch instrument. He has made cornettinos of his own design as well as a mute cornett in A 440 Hz that is based on an instrument in the Brussels Museum. He uses sycamore, maple, or cherry wood. All curved instruments are wrapped in black leather and come with mouthpieces. He hopes to start production of a serpent at some point in the future.

Treble cornetto in A 440 Hz - £150 (\$223)  
Cornettino in D 440 Hz - £150 (\$223)

Tenor cornetto in C with key 440 Hz - £200 (\$298)  
Mute cornetto in A 440 Hz - £120 (\$179)

**\* Jacques Leguy**, 49 Avenue du Plessis, 92290 Chatenay Malbry, France.  
Tel. 33-(1)-43504499, Fax 33-(1)-43502100.

Leguy is trained in the acoustics of music and has used this interest in his instrument design. He makes a wide range of Medieval and Renaissance wind instruments including cornetti. His instruments are at 440 Hz or 465 Hz but at a slightly higher price he will design an instrument at any desired pitch, such as 415, 410, 430 Hz, "whose tuning," Leguy states, "according to the mesotonical temperament, has been considered as 'perfect' by some." Instruments can be made of rare woods such as boxwood, lemonwood from Sri-Lanka, red ebony from Madagascar, black ebony, or rosewood, according to supply. His leather design is described as, "classical, with sheep-thinned skin, glued with a special glue used for bookbinding." The mouthpieces are usually made according to Mersenne's data: internal diameter 11.5 mm, 2.5 mm at the throat. He will also make wider mouthpieces up to 13.5 mm at the client's request. Mouthpieces are made from horn, ebony, special palisander wood, or resin. A small supply of old ivory is available, but is not allowed to be exported to the USA. No hard cases are available. Prices include a mouthpiece in horn. Instruments with an asterisk (\*) can also be made at 460 Hz.. Delivery time is one to two years according to instrument type. Payment is by check, payable in French francs, payable through a bank in Paris. Postage is additional. Of special interest to cornetto players might be Leguy's small 3-hole cowhorn, tuning in a', b', or c". Other horns can be made on special request.

Cornettino in D\* -5,400 FF, or in lemon wood - 6,000 FF (\$912 or \$1,014)  
Cornetto in A\* - 6,450 FF, or in lemon wood - 7,200 FF ( \$1,090 or \$1,216)  
Tenor cornetto in D without key\* - 11,800 FF (\$1,994)  
Tenor cornetto in C with key\* - 14,500 FF (\$2,450)  
Serpent in D or C - on special request  
Mute cornettino in D\* - 2,300 FF, or in boxwood or exotic wood - 3,200 FF (\$388 or \$540)  
Mute cornetto in A\* - 3,300 FF, or in boxwood or exotic wood - 4,600 FF (\$557 or \$777)  
Alto cornetto in F with key - 4,800 FF (\$811)



\* **John R. McCann**, 2938 E. 9800 S., Sandy, UT 84092 USA. Tel. 801-942-6173.

John McCann is the only cornett maker in North America. He has been making them since 1959, professionally since 1975. His cornett in "A" (six-finger note) is an evolutionary instrument based on historical examples, his own experiments, and suggestions from leading players. Copies of specific historic instruments are also offered. McCann's instruments are completely hand-crafted and made to the highest acoustic, craft, and aesthetic standards. Players selecting these instruments normally request his premium woods, either Central American boxwood or German plumwood, although black cherry and maple are available as a basic wood. Black cherry is used for all his larger instruments. The curved instruments are offered plain or with various degrees of leather decoration. The Venetian model instrument may be ordered with normal Venetian tooling or with elaborate Venetian tooling. These can be further beautified with sterling silver mounts for the mouthpiece and bell ends, although this does make the instrument heavy. Straight cornetts are made from plum and maple. Mouthpieces come in three styles, all made from horn: a normal acorn, an acorn with a slightly wider rim, and a cushioned rim, the last for trumpet players doubling in the cornett realm. McCann produces two instruments a month. He lavishes care on making a precise, smooth bore. He is working with Professor William Mathews, an outstanding cornett player and astrophysicist, on computer optimization of the cornett. Instruments come with mouthpieces and are at 440 or 465 Hz. Prices are subject to change.

Cornetto, Venetian style, late 16th-early 17th c. (a-d<sup>m</sup>) - \$750

Cornetto, Venetian, late 16th c. A=440 Hz after Brussels 1208

and A=465 Hz after Vienna 4076, fingering after Virgiliano ca. 1600 - upon inquiry

Cornetto, German, 17th c. fingering after Speer, 1697 (a-d<sup>m</sup>) - \$750

Straight cornetto, German 17th c. after original in Berlin (a-a") - \$425

Straight cornetto, German early 16th c. after Nuremburg mural ca. 1520 (a-a") - \$425

Cornettino, German 17th c. (d-d<sup>m</sup>) - \$500

Alto cornetto, German 17th c. after decorated original in Nuremburg (g'-g") - \$1000

Alto cornetto, 17th c. (wide bore) decorated; with key (f-f") - \$1300

Alto cornetto, 17th c. lysarden form (narrow bore) decorated, with key (f'-a") - \$1375

Alto cornetto, 17th c. lysarden form (wide bore) decorated, with key (f-f") - \$1375

Tenor cornetto, Venetian late 16th c. (A =465 Hz) after keyless, decorated original in Braunschweig (d-d") - \$2100

Tenor cornetto, Venetian late 16th c. after keyed, decorated original in Verona (c-d") \$2400

Bass cornetto, 16th c. (G-a") - upon inquiry

Special Requirements (additional cost):

German plumwood for curved cornett, \$50; Central American boxwood for curved cornett, \$65;

Plum or boxwood for curved cornettino, \$30; Leather ornamentation for curved cornett or cornettino, German \$50, Venetian \$70;

Ornate Venetian, \$100; Sterling silver mounts - upon inquiry.

Extras:

Cornetto or cornettino mouthpiece (horn) \$55; alto or tenor mouthpiece \$60; nylon padded case for cornett (by Jean Cavallaro) \$45;

Historic leather cornett case - upon inquiry; hard case (several cornetts) \$65; hard case (tenor cornett) \$65.

**\* Christopher Monk Workshops, Jeremy West, Director, Keith Rogers, Craftsman,**

47 Chalsey Road, Brockley, London SE4 1YN England. Tel. 44-081-692832,  
1 Fax 44-081-6948784.

It must have been very reassuring to Christopher Monk to know that his life's work of making cornetti and serpents would continue under the capable hands of Jeremy West. It is certainly fortunate for the early brass world. Jeremy West is a first-rank cornetto player and director of the ensemble His Majestys Sagbutts and Cornetts. Along with his father-in-law, recorder maker Keith Rogers, West has continued to produce the resin Monk cornetti and has also developed new models of wood cornetts and serpents. The delivery time is four to six months on most instruments. All instruments are at A=440 Hz unless otherwise indicated. UK VAT must be charged on all sales within the European Community. The VAT is currently 17.5% and is subject to change. Postage and packing is extra for all items. The CM Workshop is also producing a line of historical oboes and oboe da caccias in cooperation with Dick Earle.

Cornetti in ebony resin - leather covered:

Cornettino (c'-d<sup>m</sup>) - £90.00 [£105.75 Inc. VAT] (\$134)  
SM cornetto (g-d<sup>m</sup>) - £105.00 [£123.38 Inc. VAT] (\$156)  
SS cornetto (g-d<sup>m</sup>) - £115.00 [£135.13 Inc. VAT] (\$171)  
HP cornetto (g-d<sup>m</sup>) at A=466 Hz - £135.00 [£158.63 Inc. VAT] (\$201)

Cornetti in wood - leather covered:

Cornettino (c'-d<sup>m</sup>) - £380.00 [£446.50 Inc. VAT] (\$566)  
JW cornetto (g-d<sup>m</sup>) after various originals in rock maple, apple, plum, pear - £440.00 [£517.00 Inc. VAT] (\$656)  
JW cornetto (g-d<sup>m</sup>) in English boxwood when available - £500.00 [£587.50 Inc. VAT] (\$746)  
ITH cornetto (g-d<sup>m</sup>) at A=466 Hz, after 17th-century instrument formerly owned by the late Christopher Monk, now in the University of Edinburgh Collection: in rock maple, apple, plum, pear - £440.00 [£517.00 Inc. VAT] (\$656)  
ITH cornetto (g-d<sup>m</sup>) in English boxwood - £500.00 [£587.50 Inc. VAT] (\$746)  
Alto cornetto after various originals (f-c<sup>m</sup>) - £515.00 [£605.13 Inc. VAT] (\$768)

Mute cornetts

SP Sycamore (F-a<sup>m</sup>) - £230.00 [£270.25 Inc. VAT] (\$343)  
GK mute cornett in two sections (g-a<sup>m</sup>) in English boxwood - £310.00 [£364.25 Inc. VAT] (\$462)

Lysarden - leather covered: Tenor cornetto (C-c<sup>m</sup>) usually in sycamore or in maple

SB small bore after Norwich Museum instrument - £530.00 [£622.75 Inc. VAT] (\$790)  
LB large bore with one key - £625.00 [£734.38 Inc. VAT] (\$932)

Serpents - leather covered (in sycamore, walnut on request):

Soprano "Worm" in C (c'-c<sup>m</sup>) - £465.00 [£546.38 Inc. VAT] (\$693)  
Tenor "Serpenteau" in C (C-c<sup>m</sup>) - £530.00 [£622.75 Inc. VAT] (\$790)  
BCD serpent in D after Baudouin c.1810 (D-d<sup>m</sup>) - £955.00 [£1122.13 Inc. VAT] (\$1,424)  
BCC serpent in C after Baudouin c. 1810 (C-c<sup>m</sup>) - £955.00 [£1122.13 Inc. VAT] (\$1,424)  
BCK serpent in C after Baudouin c. 1810 (C-c<sup>m</sup>) with 3 keys - £1115.00 [£1310.13 Inc. VAT] (\$1,663); with b key only - £1010.00 [£1186.75 Inc. VAT] (\$1,506)  
EM military serpent in C after Pretty c. 1840 with 3 keys - £1320.00 [£1551.00 Inc. VAT] (\$1,969)  
Anaconda - leather covered in C after the only surviving original - £5600.00 [£6580.00 Inc. VAT] (\$8,344)

Accessories

Mouthpieces in synthetic material - catalin or ebony resin injection-molded: £5.50 [£6.46 Inc. VAT] (\$8.20); CSA-small acorn - cornettino, SA - Standard acorn - cornetto, TT - trumpet type (small) - cornetto, DA - Dutch acorn - cornetto, JW - deeper than SA and DA  
Copy-turned mouthpieces: 7C - Large trumpet type £8.50 [£9.99 Inc. VAT] (\$12.70); SBL - small bore lysard - £12.00 [£14.10 Inc. VAT] (\$17); LBL - large bore lysard - £15.00 [£17.63 Inc. VAT] (\$22); MPS - serpent (BCD, BCC, BCK, EM) £22.00 [£25.85 Inc. VAT] (\$32); NJW - JW's Hand-made mouthpiece in horn or in wood - £25.00 [£29.38 Inc. VAT] (\$37); 7CW - large trumpet type hand-made in wood - £25.00 [£29.38 Inc. VAT] (\$37)  
Hard cases: MTM triple cornett case for 3 cornetti - £65.00 [£79.90 Inc. VAT] (\$96); MTM case for BCC or BCK - £120.00 [£141.00 Inc. VAT] (\$179); DEM case for BCD or EM - £72.00 [£84.60 Inc. VAT] (\$107); TEN case for tenor cornett - £45.00 [£52.88 Inc. VAT] (\$67)  
Soft cases: callets of stout leather-cloth: cornettino - £9.00 [£10.58 Inc. VAT] (\$13); cornetto - £11.00 [£12.93 Inc. VAT] (\$16); mute cornett - £11.00 [£12.93 Inc. VAT] (\$16)  
Serpent headscarves and ties - £7.50 [£8.81 Inc. VAT] (\$11)  
"Il Cornetto" CD of virtuoso cornett repertoire, Jeremy West, soloist - £11.00 [£12.93 Inc. VAT] (\$16)

\* **Bent Nielsen**, Stenbergsvej 32, Valby 2500, Denmark. Tel. 45-36466686

Bent Nielsen is making a curved cornetto pitched at 440 Hz and covered in leather. This instrument is of his own design, but he has also made an instrument based on the Christopher Monk model #1 in wood. He uses apple or pear wood. His mouthpieces are made from African water-buffalo horn. Nielsen uses a personal approach in making his instruments in that he fixes the hole positions first, matching the personal grip of the player. He then adjusts the bore to fix the pitch. Delivery time is approximately six months.

Cornetto in A 440 Hz. - 3000 Krona (\$445)

Cornettino in D 440 Hz - price upon request

\* **Nicholas Perry**, The New House, Gypsy Lane, Knebworth, Herts SG3 6DJ England.  
Tel. 44-071-3544876 or 44-081-3415404

An active cornett player in the London early brass scene, Nicholas Perry makes a treble cornetto, mainly in 440 Hz, "loosely based" on the Christ Church instruments in Oxford. He is currently planning to also produce a tenor cornetto. He uses fruitwood. There is a six-month delivery time.

Cornetto - £320 (\$477)

\* **Lluis Sole Salas**, Ripolles 5-2N, 08400 Granollers, Spain. Tel. 34-(9)-3- 8466731.

Lluis Sole Salas has been playing cornetto and making cornetti for a short period of time. He has studied cornetto with Jean-Pierre Canihac and Philip Matharel, and cornetto making with Matharel. He has made copies based on a Christopher Monk instrument in 440 Hz, and on a Matharel instrument in 440 Hz and 415 Hz. He is currently involved in a project to copy an original and unusual two-curved treble cornetto preserved at the Conservatory of Toulouse. Salas speculates that this instrument is pitched in A at 460 Hz, but it cannot be determined at this time because the cornetto has many cracks. He makes mouthpieces from boxwood, and his instruments are made of sycamore and wrapped in leather.

Cornetto in A 415 Hz, 440 Hz, or 460 Hz

Cornetto after Toulouse instrument - prices upon request.

\* **Roland Wilson**, Emilstr. 35, Köln, 50827 Germany. Tel. 49-0221-533180,  
Fax 49-0221-533191.

Cornetto virtuoso Roland Wilson is also the director of the ensemble Musica Fiata and has been involved in cornetto making since the 1970s. He has conducted a study of both playing and measuring in detail about 150 original instruments. He explains that the bore designs, whether they are based on a particular original or not, adhere to historical principles without any compromises. All curved cornetts are hand-carved from air-seasoned woods, usually plum for smaller instruments and pear for the larger cornetts. They are covered with parchment and tooled in the Venetian style, except for two models, 3 & 9, which are covered in leather. Delivery time is 6-12 months depending on the model. Special requests can be made for instruments at any pitch between 440 and 490 Hz.

#### Treble cornetts

1. cornetto - 466 Hz - After a Venetian instrument now in Hamburg. This instrument has a wide dynamic and sound-range but requires a strong embouchure. - DM 1500 (\$864)
2. cornetto - 466 Hz - After a small-bore Venetian instrument in Vienna. Offers an easy high register but not as full toned as #1. - DM 1500 (\$864)
3. cornetto - 466 Hz. - A narrow-bore German cornett useful for late 17th century music requiring continual high and loud playing. - DM 1500 (\$864)
4. cornetto - 490 Hz. - A whole tone higher than modern pitch and a minor third above A=415 Hz, allowing the correct transposition of many late Baroque works. - DM1400 (\$806)
5. cornetto - 440 Hz - A small-bore instrument after an original in Brussels - DM 1600 (\$921)
6. cornetto - 440 Hz - A medium-bore Italianate instrument preferred by most customers - DM 1600 (\$921)
7. cornetto - 440 Hz - Copy of the Christ Church, Oxford instruments (large bore) - DM 1650 (\$950)
8. cornetto - 415 Hz - The correct procedure for playing at this pitch is to transpose! Some customers have, however insisted on having a cornett at this pitch, and it works very well. - DM 1700 (\$979)
9. Renaissance cornetto - 466 or 440 Hz - An early Renaissance instrument with a very wide bore and a very different sound for music around 1500. - DM 1600 (\$921)

List of instruments continues on the next page.

### Instruments by Roland Wilson, *continued*

Alto Cornetts - Wide-bore cornetts pitched a tone lower than trebles. These are very useful ensemble instruments and essential for many works by Schütz and Gabrieli. These alto instruments can be made with one or more keys to extend the range to F or lower.

10. alto cornetto - 466 Hz - After an original in Vienna - DM 1700 (\$979)
11. alto cornetto - 440 Hz - After an original in Nuremberg - DM 1800 (\$1,036)
12. cornettino - 466 Hz - DM 1150 (\$662)
13. cornettino - 440 Hz - DM 1200 (\$691)

Both cornettini are adapted from an original instrument in Linz which plays at A= ca. 452 Hz

14. Tenor cornetto - 466 Hz - With a key for the low c after an original in Verona - DM 2600 (\$1,497); Keyless model - DM 2300 (\$1,324); Tenor with key at A= 440 Hz - DM 2700. (\$1,555); Keyless 440 model - DM 2400 (\$1382)
15. bass cornetto - an octave lower than a treble with a key for low G, copy of an Italian original in Basel - DM 3500 (\$2,016)
16. mute cornetto - in a at 440 Hz or in g at 466 Hz - Large bore instruments after originals in Vienna. To facilitate tuning they are made in two parts. - DM 500 (\$288)

\* Roman Zölss, Frankenau 7, A-7361, Austria, Tel 43-2615626

With the aid of x-ray photographs, Romano Zölss makes copies and modified copies of instruments in the Nuremberg Museum and the Vienna Museum. His curved instruments are made in pear wood and covered in leather. The mute cornetto and straight cornetto are made in maple wood. Delivery time is approximately one month. The pitch of instruments is at A=440 Hz or 465 Hz if requested. Mouthpieces are made from various substances including ivory (a small quantity is available) or so-called "nuclear wood" plastic. All prices are upon request. His main activity is currently that of organ builder.

Cornetto in A  
Alto cornetto in G

Straight cornetto in A  
Mute cornetto in A

## An Interview with Hermann Baumann

by Oliver Kersken

*This interview took place on September 28th, 1993 in Hermann Baumann's house in Essen, Germany.*

Oliver Kersken: Mr. Baumann, when did you start to work on natural horn and how was the idea born to play natural horn?

Hermann Baumann: It was 1964, when I was the first-prize-winner of the International Music-Competition of German Broadcasting Corporation in Munich. After the last round a man came to me and congratulated my success. This was Dr. Willi Aebi from Switzerland, where he was the director of a farm machine corporation. He was a big lover of the horn, and he wanted to tell me something about the horn. What he meant I did not know. He invited me to dinner and afterwards to his home in Switzerland. He introduced me to the natural horn.

OK: What kind of man was Willi Aebi? I think he was a very decisive person in your life.



Hermann Baumann

HB: First I must say that he was a very successful businessman, and in his free

time he was crazy for the horn and especially for the natural horn. He spent all his free time on the horn. He was one of the first who made, together with the Physikalisch-Technische Bundesanstalt in Braunschweig, a lot of measurements with his collection of horns. In the '60s nobody was interested in the physics of a horn. He was one of the first people who made scientific investigations. He gave a lot of his money for these examinations. It is important to remember that it is now thirty years later. At that time nobody was really interested in the horn. In the late '60s, for example, I had been with my wife at the Germanisches Nationalmuseum in Nürnberg and all the old natural horns were left forgotten in the cellar of the museum. It was not the time for the rebirth of the natural horn. At that time I examined these instruments together with my wife. They were completely dirty and most of them were unplayable. My wife stood next to me and notated everything concerning the maker, the length of the horns and the

pitch. I think this was around 1967. One floor higher stood the most beautiful cembali, but an old horn was not of any interest. Years later the people invested a lot of money in these horns, but in 1967 was not the time for these instruments.

Through Willi Aebi I became a friend of the natural horn. He gave me an alphon and let me play all his instruments. I started to understand the horn in a new way. I searched for the secret of this instrument, for which so much music was composed in the Baroque and in the Classical eras. And I wanted to discover the playing technique of the natural horn, without using any books or any natural horn-methods.

OK: You had no natural horn teacher; you learned everything on your own?

HB: That is absolutely right. I have been a self-taught person. I did not want to use old tutors or books for my work; I wanted to find everything on my own, because I knew that my musical understanding would help me more than anything else. It is much better when you are alone with your instrument. If you use an old tutor then somebody is between you and your instrument: the author of the horn method. One can better find his own way together with his instrument and the music which is composed for the instrument. This is the best way.

OK: Did you ever practice studies on natural horn?

HB: Of course I did, but not only special natural horn studies. There are so many studies for natural horn, but they are not something special. You have to be very creative in finding your own way, and I must say that I was very creative in finding new solutions for my way of horn playing. I was very lucky to become Professor for Horn at the Folkwang-Hochschule in Essen in 1966. Then I had the time to work on myself and to learn again. At that time were not so many concerts to play. I did not do many recordings or natural horn performances. I practiced natural horn only for myself. I found out that I got more and more certain on my valve-horn when I was practicing the natural horn, and this was good for my self-confidence. There was nobody who could tell me anything, but I did it right, especially with my right-hand-technique which I call *Wedeltechnik*. At that time I had a long talk with Nikolaus Harnoncourt about

these things, and we both were of the opinion that you can not say that Hampl was the inventor of the stopping-technique in 1753. I am still thinking that this was an gradual development. Hampl gave this technique then a firm place in the thinking of all horn players. And this is responsible for the circumstance that the horn playing came down from the clarino style, because now you had the possibility to play melodies in the middle range. In the high register I use my right hand very flexible and relaxed. This technique, which I call the *Wedeltechnik*, is a kind of stroking the tone. In an old horn-method which I have read at some time I found an very impressive sentence: A horn player who does not have a gifted right hand will never be a good horn player.

You have to work very musically with your right hand. It is not a good way to force the stopped notes. The horn-player is like a sculptor -- he has to model his tone and the music. That is a thing you cannot really explain; one has a bigger hand, one a smaller. Everybody has to feel his own way of playing, but first you have to know this. Most of the present horn players are playing with a nearly fixed hand in the bell, but a natural horn is such a light thing, you do not need to hold it with your right hand. The right hand must be free for modeling the sound, and the result is a kind of "expressive intonation" which was how it was called by Pablo Casals. The intonation has not to be absolutely perfect. You have to sing on your horn.

OK: That means that you are not very happy with the interpretation of some of your colleagues who play very intensive stopped notes?

HB: Yes, a lot of people use the stopping-technique as an expressive color of their playing. But I think that they all find their way back to a singing kind of playing. It is really possible to put the right hand in the bell, that the sound is formed beginning on half-stopped, and so the difference between open and stopped notes is not very big, and if you have a good acoustic and if you play very soft and piano, then the wonderful horn becomes a handkerchief-instrument. You take all his freedom away. This is the wrong way. The most beautiful kind of playing is to play the open notes as open as possible and to use as little as possible the right hand for the stopped notes. The

horn-sound has to be all the time a warm and wonderful tone. But this way is a very risky way because it brings you in great danger of cracking. This is the only way to have success.

OK: Mr. Baumann, most of the time you play the valve-horn, but when you take the natural horn, in what ways do you use historical playing practices?

HB: I do not try to imagine that we are now in 1800 and I have to play like a horn player from that time. We are now in 1993 and so I have to play with my contemporary authority. Because of this reason I do not use an old mouthpiece or a copy. The mouthpiece is part of the player, part of the lips and not part of the horn. In each epoch they had different kinds of mouthpieces. I have an old one from round 1800 but I do not use it; it is not "my" mouthpiece. Besides this, I am a soloist who plays often a valve- and a natural horn piece in one concert, and to change my mouthpiece would be extremely dangerous.

OK: You said before that you want to use today's possibilities to reach your target. How do you obtain this with your choice of instruments?

HB: I like the instrument which sounds beautiful. It may be built by Alexander half a year ago or by Courtois 200 years ago. But I must say that the instruments in old times were very good. I have a couple of old instruments which I very much like to play; for example, my two horns from Courtois.

OK: Were you very lucky in finding old horns?

HB: No, I never searched for them. A lot of present players play on old horns, and it is really great fun to play one, but if the new one is really better then you should play it. The instrument maker's technical possibilities of today are much better, then 200 years ago, but they had a kind of mastership we have since lost. Today the instrument maker cannot decide if an instrument is good or not; this is the decision of the player.

OK: Do you have a special favorite of your horns?

HB: For example the Johann Adam Bauer horn. This is an fantastic instrument, but not in F modern pitch. It is a great horn

for high-register playing, but when I tried to play the prologue of the Britten *Serenade* it was impossible; I used a horn of the same kind of construction but without an instrument-maker's sign. But I used the Bauer for my recordings of the high Bach *Cantatas* with Harmoncourt and the Concentus Musicus for Teldec.

OK: The Bauer was one of the first horns you owned?

HB: Yes, I got this instrument in 1964 from Willi Aebi together with a horn made by Stöhr which I do not have any more. When I had to do the recording of the Bach *Cantata No. 1* in Vienna I had an instrument made by Ehe with me, which I had borrowed from the museum in Nürnberg, a very huge *cor de chasse*. When Harmoncourt saw me he said: "No, do not play this horn, this is not the kind of horn we play here. We are using the smaller *cornu da caccia* of the second generation." The Concentus Musicus owned at that time two original horns made by Huschauer, but I did not play one of them. I played my own old Bauer. This recording was the only one of the Bach *Cantatas* we played with doubled first horn. My colleague played always the chorale and I took over the technical parts.

OK: How did you get in touch with Harmoncourt?

HB: I got the contact through the Telefunken producer Wolf Erikson who is now working with Sony. I met him first in 1964. At that time he started to record old music for Telefunken and he founded a series called "Das Alte Werk". He was the man who brought Harmoncourt together with Telefunken, later Teldec. After I won the first prize in Munich he asked me to make recordings and I started in October 1964 with the recording of the Mozart *Hornquintet*, but on the valve-horn. From 1966 on I started to make natural horn recordings, and we made a lot of interesting productions such as the Beethoven *Quintet in E-flat major* for three horns, oboe, and bassoon. Ultimately Telefunken produced this natural horn sampler which includes some high Bach cantatas, the Beethoven, the D-major Mozart Concerto and so on. But for a long time it was very difficult to get the interest of the recording

companies, because they did not really have trust in our instrument. We had to make our own way without the strong support of these companies. Once I asked the famous conductor Karl Richter how to become great and he answered: "You have to play! The only way is playing as much as you can. That is all I can tell you." That is what I did, and Karl Richter was right.

OK: Mr. Baumann, I want to thank you for this talk.



Hermann Baumann and Oliver Kersken

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#### CLASSIFIED SECTION

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#### **Wanted: Wartime Military Musicians for American Legion Post**

The John Philip Sousa Post No. 112 is seeking wartime military musicians interested in joining an all-musicians American Legion Post. Contact: Commander, Joseph Losh, 1662 W 8th Street, Brooklyn, NY 11223. Tel (718) 372-7497.

#### **Wanted: Photos of Early Brass Instruments**

Joe Utley is planning a publication of rare early brass instruments, largely from his own collection of several hundred instruments. He is seeking photos and permission to take photos of other early brass instruments from private collections to be included in this upcoming book. Contact: Joe Utley, 268 Connecticut Ave., Spartanburg, SC 29302 USA. Tel (803) 582-8438.

**Wanted:** Serpent required by music masters' tuba student interested in getting started in some early music ensemble work. All offers considered, whether old, new, second-hand, expensive, cheap, whatever. Not fussy, just in a hurry to get playing. Please

contact: Richard A. McCready, 5010 Wetheredsville Rd., Baltimore, MD 21207, USA. Tel (410) 448-1737, Internet: S72UMCC@TOE.TOWSON.EDU

#### **Looking for Ophicleide Music**

Any one who knows about music for the ophicleide, either solo, methods, excerpts, or ensemble music which includes the ophicleide, please contact: Paul Loucas, 6540 Wicklow Circle East, Colorado Springs, CO 80918. Tel (719) 594-4852.

**For Sale:** Tenor Renaissance sackbut by Adolf Egger (Basle), fully decorated MDC Hainlein model with brass slides, glued joints, etc. Excellent condition. £3,000 sterling.

**Wanted:** Meinel & Lauber/Ewald Meinel tenor sackbut, Drewelwetz model (narrow bore).

Contact: Richard Cheetham, 60 Ulverston Road, London E17 4BW England. Tel 44-81-5232478, Fax 44-81-5234915.

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# A Systematic Approach to Determining Instrument Values

by Dan Woolpert

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*Mr. Woolpert is the Instrument Curator, Heritage Military Music Foundation, and Bandmaster, 1st Brigade Band, Milwaukee, Wisconsin.*

Someone asks: What's my old horn worth? Casually we answer: it's worth what you can get someone to pay you for it. We have all heard the question. We have probably all used the answer, but it isn't very helpful. The real problem is that often we do not have a better answer, and to tell someone that an instrument is worth what you can get only adds to their frustration. Many are not interested in selling their instrument in the first place, and secondly, would not know how to access the market if they were.

Soon after I began managing Heritage Military Music Foundation's (HMMF) collection of antique instruments, some 15 years ago, I decided that I needed a more systematic way of assessing the value of their instruments. It was primarily the need to provide accurate and consistent instrument valuations to our insurance carrier that led me to develop the system described below. Over the years I have modified the system to improve its accuracy and validity. It works well for me now, and I share the technique with the hope that it may be helpful to others who face similar problems. But first let me comment on two other evaluation techniques that I have found less than satisfactory.

Perhaps the most frequently prescribed method of evaluating antique instruments is to have them appraised by an "expert." In my experience, experts vary widely along several dimensions, not the least of which is their level of expertise and experience. Frequently they carry their biases into the evaluation process. An appraiser who is also a collector who "bargain hunts" (aren't we all?) may undervalue an instrument focusing on what he/she would pay for it. One who is a dealer may overvalue an instrument by focusing on the "asking price" they might use. Someone who deals primarily with museums will value instruments differently than one who is more familiar with playing collections, and neither adequately take into account the historic and/or sentimental value of an heirloom.

Finally, if one is to have a substantial collection reevaluated at least annually (in order to maintain parity with an ever-changing market), expert appraisal can be very expensive.

The second bit of advice commonly suggested is to compare an instrument to the dealer listings that are circulated. I have tried that. In my view, the listings provide a wealth of useful information and a service far beyond their obvious purpose of marketing valuable instruments. They are, however, just what they are: a listing of asking prices. We never know whether the instruments, in fact, sell for the prices listed. In a highly competitive market, where one-of-a-kind items are traded, and negotiation and swapping are the norm, the actual selling price of an instrument is rarely honestly revealed, even to close associates. Further, I can hardly ever find a truly comparable instrument in the listings.

The system that I use evaluates instruments on several characteristics, assigning amounts based on a prescribed table of value, then adds these amounts together to arrive at a final value for the instrument. The technique is most conveniently managed on a computer using a database or spreadsheet program, but the process is not complex, and the values can certainly be hand-calculated. The system has several advantages that I find useful. It can be custom fit to a particular collection: factors most important can be given extra weight. Instruments can be compared on each dimension, establishing relative values that have validity, at least within the collection. Instruments can be reevaluated in total or in part with little effort.

Attached are the appraisal guidelines that I currently use for brass and woodwind instruments, and a sample inventory sheet. The characteristics that I use, and the relative weights given them, work well for my particular situation. Others may wish to use a different system of categories and/or weight them differently. I periodically verify the results of my system against circulated dealer lists. Over the past several years my system has generated total instrument values that consistently fall within 5% of circulated

dealer listings when comparing a set of five or more instruments.

The categories I evaluate and a brief discussion of each follow:

**Basic Value** varies according to the relative rarity of broad groups of instruments. It is unrelated to age or condition.

**Availability** recognizes the relative rarity of a particular type of instrument within the basic group. This is, perhaps, the most difficult category in which to maintain stability. From time to time instruments that have been difficult to find seem to surface in unpredictable numbers.

**Playing Condition** is of great concern for the HMMF collection. We have to insure so that a claim would provide sufficient funds to acquire a replacement instrument of comparable playing quality. Playing condition may not be particularly important for collections that are viewed more than played. This category is the one where I find making comparative judgements between instruments in the collection most helpful in setting a relative value. I make the assumption that unrestored instruments may have a restored condition value in the "good" range. Estimated restoration costs are, therefore, subtracted from the bottom of the "good" range.

**Material Value** is based on the material used in the body of the instrument. Value is added if the instrument is trimmed or enhanced with other rarer or more precious materials.

**Configuration** is impacted significantly by the collectability of unusual shapes. Configuration value can be weighted heavily even for typical shapes when they are atypical, i.e. a bell-up cornet, or a bell-front tenor horn.

**Valve types** impact on value when they are non-standard. String-action rotary valves add value, except on modern French Horns. The value of valves seems to be unrelated to how well a particular style happens to work. Unusual valve mountings add value in this category (and may impact negatively on playability).

**Keys** on woodwind instruments tend to correlate inversely with value, so value is subtracted for standard keys and rings. Saddles that are not modern posts add value to an instrument.

**Systems** in the woodwind families are not related directly to the age of an instrument. Early systems continued to be manufactured well after improved systems were invented. Value is given to systems early in the evolution of a particular type of instrument.

**Markings** are a critical aspect of collectability, and collectability adds value. A well-marked presentation instrument is usually valued above its unmarked cousin that plays somewhat better. Decorative stamping and engraving add value in this category.

**History**, preferably documented history, adds value to an instrument. Information about an instrument's origin and use is both interesting and important to collectors who purchase instruments as artifacts and also collectors who are interested in primarily in playability. Even family allegations that a particular ancestor played the instrument are helpful and potentially valuable.

**Age** is an important criterion when dealing with antiques, sometimes confusing when dealing with modern instruments. I establish, as carefully as I can, both the earliest and latest likely date of manufacture. Serial numbers, manufacturers, importers, distributors dates, documented history, configuration, water keys, lyre sockets and extruded tubing all provide clues that can be helpful. [See related article, Besson/Conn Serial Numbers.] I then use the table to assign values. Some software packages could be programmed to do this automatically.

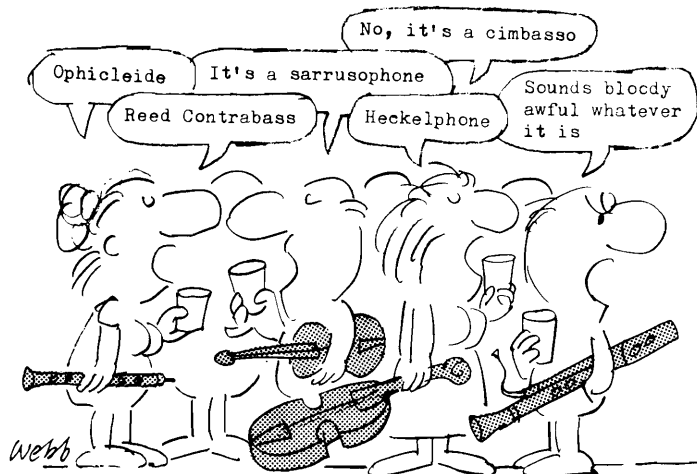
**Other** is a catch-all to cover mouth-pieces, accessories, and cases.

After I have evaluated an instrument, I look at final values vis-a-vis each other. If a particular instrument seems out of line, I look again at the categories with the most variability (playing condition, markings and accessories) and reevaluate in comparison to other similar instruments in the collection. I specifically avoid adjusting the final value of an instrument in order to match some preconceived notion of its worth.

I would not advise that anyone adopt the system I use for HMMF instruments exactly as presented. It can be adapted, however, to fit many situations. Consider each category and the values that are associated with it. You may want to delete some, add others, and modify some or all. For certain, instruments evaluated using such a build-up system will have a value that is more defensible than one where someone simply guessed, even if it was an educated guess. Using a build-up system will, with reasonable reliability, establish instrument values that are at least accurate relative to each other.

I recognize that, in the final analysis, an instrument is worth what it would sell for - today! But I always wonder if I could really get what I think it is worth, and/or if it is really worth what I think I can get for it.

*The Heritage Military Music Foundation's guidelines for instrument appraisal and a sample inventory sheet appear on the next three pages.*



## Serpent Forveille

We are again indebted to John Webb for allowing us to use some of the cartoons from his book *Trombomania* (Pub. Editions Bim, CH-1630 Bulle, Switzerland)



## HMMF/EDW APPRAISAL GUIDELINES FOR BRASS INSTRUMENTS

### BASIC

Key Brass	\$250
Valve Brass	\$100
Bugles	\$25

### AVAILABILITY

E <sup>b</sup> cornet/trumpet	\$150
B <sup>b</sup> cornet/trumpet	\$175
Other cornet/trumpet	\$125
Alto/middle brass	\$100
B <sup>b</sup> Tenor	\$50
B <sup>b</sup> Bass	\$125
Bugle	\$25
Key Bugles	\$250
Quinticleide	\$750
Ophcleide	\$500

### PLAYING CONDITION

Outstanding	\$401-500
Excellent	\$351-400
Good	\$301-350
Average	\$201-300
Poor	\$151-200
Playable, w/problems	\$101-150
Just playable	\$51-100
Not playable	\$0-\$50
Needs repair or restoration:	
Subtract estimated cost from "Good"	

### MATERIAL

German silver	\$175
Nickel silver	\$150
Silver plate	\$125
Nickel plate	\$100
Chrome plate	\$50
Lacquered brass	\$25
Unfinished brass	\$0
Silver trim	\$25-\$75

### CONFIGURATION

Over-the-shoulder	\$1,500
Unusual circular	\$200-1,250
Unusual bell front	\$100-\$750
Unusual bell up	\$100-750
Circular	\$75
Bell front	\$0
Bell up	\$50

### VALVES

String rotary	\$150
Mechanical rotary	\$100
Berliner	\$75
Perinet	\$0
Uncommon mount	\$50-200
Uncommon combination	\$75-\$300

### MARKINGS

<b>MANUFACTURER</b>	
US - early uncommon	\$200
US - early common	\$150
US - modern	\$50
European - early	\$100
European - modern	\$75
<b>IMPORTER/DISTRIBUTOR</b>	
Early	\$50
Modern	\$25
<b>INSCRIPTIONS</b>	
Unit inscription	\$50
Personal inscription	\$75
Presenter	\$100
Presentation date	\$100
<b>SERIAL #</b>	<b>\$25</b>
<b>DECORATIVE ENGRAVING</b>	<b>\$25-150</b>

### HISTORY

**\$250-\$750**

#### DATE

EARLY                      LATE

1600 to 1699	\$500	\$450
1700 to 1749	\$450	\$400
1750 to 1799	\$400	\$350
1800 to 1819	\$350	\$300
1820 to 1829	\$300	\$250
1830 to 1839	\$250	\$200
1840 to 1849	\$200	\$150
1850 to 1859	\$150	\$100
1860 to 1865	\$100	\$50
1866 to 1869	\$50	\$0
1870 to 1879	\$0	\$0
1880 to 1889	(\$25)	\$0
1890 to 1899	(\$50)	(\$25)
1900 to 1909	(\$75)	(\$50)
1910 to 1919	(\$100)	(\$75)
1920 to 1929	(\$125)	(\$100)
1930 to 1939	(\$150)	(\$125)
1940 to 1949	(\$175)	(\$150)
1950 to 1959	(\$200)	(\$175)
1960 to 1969	(\$225)	(\$200)
1970 to 1979	(\$250)	(\$225)
1980 to 1989	(\$300)	(\$250)

### OTHER

<b>MOUTHPIECE</b>	
Original	\$20-\$50
Modern	\$10-\$30
<b>ACCESSORIES</b>	
Lyre	\$10
Cleaning rod, etc.	\$5
<b>CASE</b>	
Original	\$15-\$75
Modern fitted	\$35
Hand made - fitted	\$25
Hand made - padded	\$15
Hand made - box	\$10

<b>HMMF/EDW APPRAISAL GUIDELINES FOR WOODWIND INSTRUMENTS</b>
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**BASIC**

Clarinets	\$35
Flutes/piccolos	\$25
Fifes	\$5

**AVAILABILITY**

E <sup>b</sup> clarinet	\$35
B <sup>b</sup> clarinet	\$25
Other clarinet	\$15
Piccolo	\$10
Flute	\$15
Fife	\$5

**PLAYING CONDITION**

Outstanding	\$126-150
Excellent	\$106-125
Good	\$86-105
Average	\$66-85
Poor	\$46-65
Playable, w/problems	\$26-45
Just playable	\$11-25
Not playable	\$0-\$10
Needs repair or restoration:	
Subtract estimated cost from "Good"	

**MATERIAL**

<b>BODY</b>	
Ebony	\$60
Rosewood	\$50
Cocus wood	\$35
Grenadilla	\$10
Composition/plastic	\$0
Solid silver	\$40
Silver plate	\$15
<b>IVORY HEAD JOINT</b>	\$30
<b>KEYS/RINGS</b>	
Solid silver	\$25
Silver plate	\$10
Brass	\$0
<b>BODY RINGS/BELL GARLAND</b>	
Ebony/ivory	\$30
Solid silver	\$20
Silver plate	\$10
Brass	\$0

**SADDLES**

Wood	\$40
Early metal	\$10
Modern posts	\$0

**SYSTEM**

Simple	\$50
Muller	\$25
Albert	\$10
Boehm	\$0
Uncommon	\$50-200

**MARKINGS**

<b>MANUFACTURER</b>	
US - early uncommon	\$50
US - modern	\$20
European - early	\$35
European - modern	\$15
<b>IMPORTER/DISTRIBUTOR</b>	
Early	\$50
Modern	\$25
<b>INSCRIPTIONS</b>	
Unit inscription	\$50
Personal inscription	\$75
Presenter	\$100
Presentation date	\$100
<b>SERIAL #</b>	\$25
<b>DECORATIVE ENGRAVING</b>	\$25-150

**HISTORY**

\$25-\$500

<b>DATE</b>	<b>EARLY</b>	<b>LATE</b>
1600 to 1699	\$250	\$225
1700 to 1749	\$225	\$200
1750 to 1799	\$200	\$175
1800 to 1819	\$175	\$150
1820 to 1829	\$150	\$125
1830 to 1839	\$125	\$100
1840 to 1849	\$100	\$75
1850 to 1859	\$75	\$50
1860 to 1865	\$50	\$25
1866 to 1869	\$25	\$0
1870 to 1879	\$0	\$0
1880 to 1889	(\$13)	\$0
1890 to 1899	(\$25)	(\$13)
1900 to 1909	(\$38)	(\$25)
1910 to 1919	(\$50)	(\$38)
1920 to 1929	(\$63)	(\$50)
1930 to 1939	(\$75)	(\$63)
1940 to 1949	(\$88)	(\$75)
1950 to 1959	(\$100)	(\$88)
1960 to 1969	(\$113)	(\$100)

**OTHER**

<b>MOUTHPIECE</b>	
Original	\$25
Modern	\$10

**ACCESSORIES**

Lyre	\$5
Cleaning rod, etc.	\$5

**CASE**

Original	\$10-\$30
Modern fitted	\$20
Hand made	\$10

Sample

HERITAGE MILITARY MUSIC FOUNDATION  
BRASSWIND INSTRUMENT INVENTORY SHEET

Updated on 12/02/93

INSTRUMENT #: HMMF 21C (PRIESTLY B<sup>b</sup>) ASSIGNED TO - LAUTERBACH, BARB

DESCRIPTION: OVER-THE-SHOULDER B<sup>b</sup> CORNET  
TOP MOUNTED ALLEN ELLIPTICAL PORT ROTARY, STRING ACTION VALVES

<b>MATERIALS:</b> <u>BASIC - GERMAN SILVER</u>	<u>FERRULES - GERMAN SILVER</u>
Valve levers - german silver	Piston buttons -
Braces - german silver	Brace plates - german silver
Top valve caps - german silver	Bottom valve caps -
Bell garland - german silver	Bell ring -
Other considerations - pull rings on 1st & 2nd v. slides	

<b>FEATURES:</b>	
Mouthpipe - removable shank	Mouthpipe bore - .393
Mouthpiece -	Lyre socket - round, open
Water key -	
Accessories - mouthpipe shank	
Orig. case -	Current case - modern, trumpet, black

**DIMENSIONS:** LENGTH - 22.125 in. WIDTH - 5.500 in. BELL DIAMETER - 4.625 in. GARLAND WID

**MODIFICATIONS/NOTES ON CONDITION:**  
3rd valve screw not original  
Small patch on bell inner seam from previous damage  
Patches on tubing under finger ring and lower tuning slide receiver

**HISTORY:**

MANUFACTURER - Hall, David C.	LOCATION - Boston, MA
BUSINESS DATES - 1854 to 1880	
IMPORTER -	LOCATION -
DISTRIBUTOR -	LOCATION -
ESTIMATED MANUFACTURE DATE -- Earliest: 1861 Latest: 1861	
Verification - Instrument History	

<b>INSCRIPTION:</b> D. C. HALL	MANUFACTURER'S NAME
MANUFACTURER	IN ENGRAVED WREATH
BOSTON	

**ACQUISITION:**

SOURCE - Priestly, Seymour of Milwaukee, WI	ACQUISITION DATE -10/18/91
PURCHASE COST - \$0 RENOVATION COST - \$80	TOTAL COST - \$80
On loan from Priestley, Seymour of Milwaukee, WI	
Loan dates - 01/01/92 Extended Through - 12/31/97	
CONSIDERATION: Friends Sergeant, Recordings	

<b>APPRAISAL:</b>	APPRAISER - Woolpert, Dan	APPRAISAL DATE - 12/02/93
BASIC VALUE \$100	CONDITION \$450	AVAILABILITY \$175
MATERIAL \$175	CONFIGURATION \$1,500	AGE \$150
INSCRIPTION \$0	ACCESSORIES \$25	VALVES \$200
		MARKINGS \$250
		CASE \$40
		HISTORY \$500
ESTIMATED VALUE .....\$3,565		INSURANCE VALUE .....\$3,600

**NOTES:**  
Owned and played by Joseph F. Ward, 34th Massachusetts Regimental Band, 1862-65  
Copies of letters documenting instrument history w/Ed Pierce  
Restored by Nancy Campbell

# Brass Instrument Dating by Serial Numbers

Compiled by Gordon Cherry

Mr. Cherry is Principal Trombonist of the Vancouver Symphony Orchestra and Adjunct Professor of Trombone for the University of British Columbia.

The following brass serial number lists have been taken from the Allied Repair Catalogue of the Allied Music Co. of Elkhorn, WI. Many thanks are due my friend and colleague, Mr. Bob MacDonald -- first class instrument repairman and sax player from Vancouver -- for his help in obtaining this information.

## BESSON BRASS SERIAL NUMBERS

YEAR	#	YEAR	#
1870	10800	1909	90000
1875	17600	1911	93000
1883	28815	1914	100200
1886	35500	1917	101500
1890	45000	1921	111500
1895	55000	1931	124350
1898	63000		
1903	76000		

## BESSON TROMBONE SERIAL NUMBERS

YEAR	#
1905	3070
1908	9000
1912	9950
1916	10800
1919	11600
1935	13950

## BOOSEY & COMPANY 1891-1934

YEAR	#	YEAR	#
1891	39632	1914	88523
1892	41506	1915	93415
1893	43393	1916	98316
1894	45080	1917	100679
1895	46572	1918	103990
1896	47880	1919	104183
1897	49539	1920	108455
1898	51590	1921	111174
1899	53895	1922	114261
1900	56375	1923	116945
1901	59198	1924	119411
1902	61677	1925	121910
1903	64179	1926	125285
1904	68978	1927	128009
1906	71718	1928	131460
1907	73814	1929	134299
1908	75600	1930	136685
1909	77423	1931	138565
1910	79257	1932	140164
1911	81723	1933	141820
1912	83688	1934	145643
1913	85996		

## HAWKES BRASS

YEAR	#
1914	32000
1915	39000
1930	60000

## BOOSEY & HAWKES BRASS (1935-1960)

YEAR	#	YEAR	#
1935	145199	1948	169451
1936	146673	1949	172247
1937	148811	1950	171903
1938	151140	1951	177608
1939	153435	1952	180519
1940	155743	1953	182842
1941	157774	1954	185201
1942	159290	1955	192569
1943	159898	1956	211560
1944	160568	1957	238659
1945	161408	1958	269345
1946	162913	1959	288450
1947	165575	1960	303448

## CONN INSTRUMENTS BRASS since 1876

YEAR	#	YEAR	#
1876	1	1922	190,450
1877	700	1923	198,475
1878	1,700	1924	206,700
1879	3,000	1925	219,850
1880	5,000	1926	230,900
1881	6,000	1927	239,500
1882	7,000	1928	252,900
1883	8,000	1929	263,200
1884	9,000	1930	273,700
1885	10,500	1931	280,130
1886	12,000	1932	281,360
1887	13,000	1933	289,743
1888	14,000	1934	294,687
1889	16,500	1935	300,690
1890	18,000	1936	307,996
1891	20,000	1937	315,575
1892	22,500	1938	322,650
1893	25,000	1939	324,859
1894	27,500	1940	327,850
1895	29,000	1941	338,500
1896	34,000	1942	348,150
1897	40,000	1943	354,600
1898	46,700	1944	355,500
1899	52,000	1945	355,750
1900	58,000	1946	355,850
1901	66,700	1947	366,650
1902	71,000	1948	376,100
1903	76,000	1949	383,650
1904	82,000	1950	389,600
1905	88,000	1951	396,300

## Conn Instruments, continued

1906	94,000	1952	396,301
1907	100,000	1953	420,057
1908	106,000	1954	427,301
1909	111,000	1955	500,001
1910	116,000	1956	571,850
1911	121,000	1957	652,002
1912	126,000	1958	718,696
1913	130,150	1959	779,657
1914	132,400	1960	834,200
1915	137,000	1961	898,556
1916	142,575	1962	949,456
1917	146,600	1963	C00,501
1918	155,000	1964	C73,854
1919	165,900	1965	E54,106
1920	169,500	1966	R31,247
1921	175,500		

No information is available from 1967 to March 1974. Around that time the Conn brass instruments were being manufactured in south Texas and not in Elkhart. If you have a horn that says Texas that is the vintage from those years. For the most part those years were not very good ones for workmanship, as the workers were unskilled compared to the great craftsmen from Elkhart.

Beginning in March, 1974 a code system was set up. The code is as follows:

First character (letter) indicates decade, "G" for 1970's, "H" for 1980's, etc. Second character (letter) indicates month of year, "A" for January, "B" for February, etc. Third character (number) indicates year of decade, reading directly. Fourth Character (number) indicates group as follows:

- 1 - Cornet
- 2 - Trumpet
- 3 - Alto
- 4 - French Horn
- 5 - Mellophonium
- 6 - Valve Trombone
- 7 - Slide Trombone
- 8 - Baritone - Euphonium
- 9 - Tuba
- 10 - Sousaphone

The remaining four numbers constitute the serial number on a monthly basis.

Following are the brass serial numbers for the Frank Holton & Co. dating from 1901. There seems to be some discrepancies in the order of the numbers between 1918 and 1931. There were more than one series of numbers going for each year. I do not know the reason for this other than certain runs of instruments were stamped separately (i.e., trumpets having one set of numbers and trombones the other set).

**FRANK HOLTON & CO. BRASS  
since 1901**

YEAR	#	YEAR	#
1901	0-253	1932	111099
1902	254	1933	113900
1903	476	1934	115000
1904	526	1935	117300
1905	1151	1936	118600
1906	1872	1937	120600
1907	3345	1938	122900
1908	4630	1939	125850
1909	6071	1940	132800
1910	9474	1941	140100
1911	12402	1942	151300
1912	15950	1943	154200
1913	20807	1944	154700
1914	21100	1945	154900
1915	31622	1946	156100
1916	33671	1947	165600
1917	37909	1948	182000
1918	41070-43972	1949	198300
1918	55000-55249	1950	210300
1919	43973-47600	1951	220500
1919	55250-57040	1952	232600
1920	47601-49817	1953	243350
1920	57041-58499	1954	254100
1920	7000-70549	1955	269000
1921	49818-51999	1956	281400
1921	58500-59499	1957	293700
1921	70550-73199	1958	307400
1922	59500-60599	1959	315700
1922	73200-76099	1960	326100
1923	6066-61649	1961	337600
1923	76100-81000	1962	348400
1924	61650-62199	1963	358500
1924	81001-85600	1964	373700
1925	62200-62899	1965	388950
1925	85900-89849	1966	403351
1926	62900-63149	1967	436000
1926	89850-92799	1968	455750
1927	63150-63299	1969	467100
1927	92800-97199	1970	483100
1928	63300-63549	1971	496800
1929	97200-101399	1972	504201
1929	63550-63849	1973	519300
1929	101400-105199	1974	524600
1930	63850-64049	1975	529900
1930	105200-108399	1976	535200
1931	64050-64149	1977	542000
1931	108400-111049	1978	548430
		1979	553525

According to our sources at Allied Music Co., serial number records for the King-Cleveland brass instruments are not complete. Because of this, the lists below should be used as a guide or rough estimate of when a King or Cleveland model instrument was manufactured.

**CLEVELAND BRASS**

YEAR	#
1925-1930	1-10000
1930-1935	10001-30000
1935-1940	30001-40000
1940-1945	40001-45000
1945-1950	45001-50000
1950-1955	50001-65000
1955-1960	65001-100000
1960-1965	100001-160000
1965-1970	160001-420000
1970-1975	420001-600000
1975-1980	600001-

**KING BRASS**

YEAR	#
1893-1915	1-50000
1915-1925	50000-78000
1925-1930	78001-126000
1930-1935	126001-161000
1935-1940	161001-220000
1940-1945	220001-275000
1945-1950	275001-305000
1950-1955	305001-340000
1955-1960	340001-370000
1960-1965	370001-406500
1965-1970	406501-457600
1970-1975	457601-511750
1975-1980	511751-

**BACH TRUMPETS & CORNETS**

YEAR	#	
1925	14	
1926	200-400	- Apollo Models
1926	500	
1927	600	
1928	900	
1928	8600-8700	
1930	1450	
1935	2250	
1939	10000	- Mercury Models
1940	4650	
1941	5500	
1945	6500	
1950	9100	
1953	12000	- Moved from Bronx to Mt. Vernon
1955	13600	
1955	30000-33000	- Mercury Models
1960	19500	
1961	21000	
1964	24000	
1965	30000	- Moved to Elkhart
1970	50000	
1974	100000	
1975	112000	
1980	175000	
1981	200000	
1983	230000	

The following trombone list is not very detailed, but if you do a little division and a bit of guess work, you can come out pretty close to the year the horn was manufactured.

**BACH TROMBONES**

YEAR	#
1929	1
1933	200
1935	400
1940	1600
1945	2500
1950	3450
1955	4500
1960	5700
1961	5950
1964	6900
1965	8000
1970	11800
1975	17500
1980	41000
1983	55000

**CLASSIFIED SECTION**

**Wanted:**

- All Brass B<sup>b</sup> Trumpets
- \* Bach - NY or Mt. Vernon - 1950's in excellent condition
- \* Benge - USA Chic - 1930's "Musical Staff" on Bell
- \* Benge - Burbank before 1960 (F. Besson Simile)
- \* Besson - (France) - 1930-1939- in excellent condition "Grand Prix"
- \* Besson - Meha (large bore) Fabrication - under 90,000 serial #
- \* Calicchio - Superior - Diamond Logo - under 3000 serial #
- \* Conn - (Elkhart) - models: 40B, 28A, 38B, 36B, 8B
- \* Getzen - 1960's - G. Bell or Doc S. models (Golden Eterna I)
- \* King - 1950's silver Sonic model
- \* King - 1960's Super 20 and Symphony models (DB on valve)
- \* Martin - Committee (Expanding Bore) and Imperial models
- \* Olds (F.E.) - 1950's Mendez and 1960's Super Recording models
- \* Rudy Muck - 1940's - 1950 (Map of USA on bell) "Rudy Muck" separate words (Bach parts)
- \* Selmer - (France) - 1940-1950 - Grand Prix, Balanced Radial (H. James 24A or 19A L. Armstrong models)

Contact: Dr. Henry Reiter, C.W. Post College, Brookville, NY 11548, USA. Tel (516) 621-0620.

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## Book & Music Reviews

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*Musica getutscht: A Treatise on Musical Instruments* (1511) by Sebastian Virdung. Edited and translated by Beth Bullard. Cambridge University Press (Musical Texts and Monographs Series). Published 1993. ISBN 0 521 30830 5. 275 pages.

Virdung has secured his place in music history by publishing the earliest printed treatise on musical instruments in the West. Beth Bullard has not only made this work accessible to a wide English-speaking audience but has detailed the life of this obscure priest and chapel singer and has fully explained the importance of the text and its proper place in intellectual history. Bullard's writing style is very readable and compelling. Her archival work is impressive. There are four chapters in the translator's introduction: "Why study *Musica getutscht*?", "A biography of Sebastian Virdung," "The publication history of *Musica getutscht*," and "The offspring of *Musica getutscht*." The second part of the book is the actual translation of the treatise, with reprints of the original woodcut illustrations and an extensive appendix of transcriptions of documents pertaining to the work.

The main focus of Virdung's treatise is to teach the reader how to play the clavichord, lute, and recorder through the symbols of the various tablatures. While he does frequently divert his instruction to other and more theoretical issues, Virdung keeps his sights on these practical issues. His intended audience, as well as the method in which Virdung presents his instruction, reveals much about this historical period. He is aiming at a very wide spectrum of society, from religious leaders of high rank to members of the general population, even considering people of the peasant class. That he wrote in German and not in the scholarly language of Latin was a further indication of this broad approach. The bulk of the text is a dialogue

between himself and his friend Andreas Silvanus. Here too was a democratization of knowledge. The dialogue was not in the classical manner of a teacher dictating to a student, but rather an exchange between two friends sharing a common learning experience. The large number of illustrations used in the treatise is also in keeping with this concept.

Virdung primarily keeps to his well-defined task at hand, occasionally delving into other areas only to let us know that these questions will be dealt with more fully in his upcoming and much larger work. Unfortunately for us, these comments serve only to whet our appetites, because this "*magnum opus*" never saw publication and is now lost to the world. Indeed, judging from the importance of the smaller surviving treatise, our knowledge of Renaissance music would have been greatly enhanced had the larger treatise found its way to print. Another testimony to the importance of this work is that it serves as a model for other treatises (sometimes an almost direct model, as in the case of Martin Agricola's *Musica instrumentalis deudsch*, 1528). The Virdung work saw more than one edition and there were several important translations that further emphasizes its importance. The biographical chapter outlines several aspects of the life of a brilliant but obviously very human figure.

For wind players the instruction on the recorder presents much interesting information. Of special appeal to brass players are the illustrations of the cornetto, trombone, and three types of trumpets. While the details of the illustrations are not very exact, that they are included is certainly telling in some way. The cornetto is of the straight variety, which might give some information about the type of instrument to use for early Renaissance music. The trombone [*Bausaunen*] has a small bell and very recognizable connecting stays. The three types of

trumpets -- military trumpet [*Feltrummet*], *Clareta*, and Trumpet of the Waits [*Thurner Horn*] -- have provoked considerable speculation. Smithers conjectures that the Trumpet of the Waits might be a slide trumpet.

Beth Bullard has done an admirable job of presenting the life and work of Sebastian Virdung to a modern audience. Her care of detail and the clarity in which she helped create a more focused view of Renaissance music as well as a slice of Renaissance society, is superb. This is a book for students of music and history alike.

--- Jeffrey Nussbaum



*Performance Practices of the Seventeenth and Eighteenth Centuries* by Frederick Neumann. Schirmer Books, Macmillan Publishing Co., 866 Third Avenue, New York, NY 10022 USA. ISBN 0-02-873300-2. Pub. 1993. 592 pages; music examples and index. \$50.

The latest book in the ever-expanding area of performance practice is by the distinguished scholar Frederick Neumann. The book is encyclopedic in scope and leads the reader through an in-depth study of performance practices of the 17th and 18th centuries. Neumann examines what he calls the "tactical issues of interpretation" -- tempo, rhythm, dynamics, articulation, phrasing, and ornamentation -- all prefaced with an introductory discussion of strategic issues of expression and taste. In his own words, the issues of *vocal and instrumental sonorities and techniques, numbers of performers, pitch, tuning, conducting, or realization of a thoroughbass* are avoided. This is not a compromise, since the areas he does concentrate on, he treats with brilliance and thoroughness. Summary sections are included throughout the book, helping to

explain issues in the major sections in a succinct manner.

A unique aspect to this book is that Neumann not only engages in analysis of many aspects of performance practice through concise study of the historical treatises, but he also examines the questions at hand with a non-nonsense, intuitive, musical perspective. Neumann also discusses, and in several cases takes to task, a number of beliefs about performance practice that have been espoused by contemporary scholars. Some of the issues with which he takes exception are: the use of always double dotting in the French overture style; that the French *note inégales* had, as he says, "international currency;" instrumental vibrato was only minimally used; vocal vibrato was not used at all; long notes should be rendered with a *mesa di voce*; and many others. While his writing style is quite readable, much of the material is, to say the least, dense. Examining issues in the tempo chapter such as mensural notation, proportions, and meter or topics in the rhythm chapter that deal with rhythmic alterations or binary-ternary and related rhythmic conflicts, is not a light-weight task.

In the chapter on dynamics, Neumann traces the historical evidence of various gradations of dynamic ranges, and takes a detailed look at dynamic markings. Neumann's musical good sense is at work here, as well as in the chapter dealing with phrasing. Issues of balance, creating a musical line, and understanding the structural frame-work of the composition are well covered, and his summary of terraced dynamics is particularly clear. Another one of the so-called "fast-held rules of Baroque music," it should not be ubiquitous in this repertoire, but has its place at certain times. As he explains, terracing was linked to the limitation of instruments such as harpsichords or was sometimes created in the use of antiphonal polychoral works. He cautions the performer to be aware of these limitations. On the other hand, he comments that "where the writing

is not characteristically idiomatic, and where line is more important than color, as is so often the case with Bach's solo works for the keyboard, considerations of the original sound regarding dynamics can be reduced even further."

The chapters on Articulation and Ornamentation will be of particular interest to the early brass player. Neumann not only explains the linguistics roots of articulation and presents examples of the historical literature, but he also delves deeply into the interpretive aspects of articulations, legato, and detachment and how these matters concern the important issue of the *affetti*. The chapters on ornamentation focus on a few basic ornaments and how they are used in music of different national styles. Again, Neumann does not present a "laundry list" of ornaments, but tries to explain the more subtle aspects of when and why to use ornamentation.

This is not a book read in a couple of sittings like a novel. It is not a quick "how to" book with easy solutions for "historically correct" approaches to playing a Riccio *canzona*, the Haydn *Trumpet Concerto*, or Mozart *Horn Rondo*. The issues are examined in a clear manner, but musicians still need to absorb slowly the many thorny questions and apply them to one composition at a time. Frederick Neumann's wonderful, new book certainly helps today's musician by presenting much of this material in one invaluable volume.

--- Jeffrey Nussbaum



*215 Chop-Busters for the Cornetto* by Michael Collver. Pub. 1993. 148 pages. \$25. Available through: Michael Collver 14 King Street, Lexington, MA 02173 USA. Tel (617) 863-9652.

Cornetto players owe Michael Collver a debt of thanks for his *Chop-Busters* exercise book. They know all too well that there is a paucity of such material and to have these exercises and solo material in

one volume is indeed handy. Collver cautions us in his brief "Minimal Advice" section that this is not a cornett tutor but a book of etudes. He advises players seeking help with execution or embouchure problems to study with a good cornetto teacher or at least consult an expert modern brass teacher.

As is the case with many etude books, exercises range from moderate to very difficult. These exercises range from moderate to "yeah, in your dreams!!" The book contains long-tone warm-ups, interval passages, quarter-note and eighth-note passages, scale studies in C, F, B<sup>b</sup>, A, and D, 33 advanced exercises, and articulation exercises. There is an additional section of 35 pages of cadences and *pasaggi* taken from the masters of this genre; Dalla Casa, Bassano, and Rognoni. The final section contains solo studies. Included are the complete solo lines of *Susanna un jour* (Bassano and Dalla Casa), *Frais e gaillard* (two versions by Dalla Casa, and one version by Bassano), *A la fontaine* (Bassano), six *ricercate* by Bassano, and eleven *ricercate* by Virgiliano.

Collver's warning that this book is not a cornett tutor notwithstanding, he does offer some helpful suggestions concerning tone, articulations, and phrasing. The book is 8-1/2x11 inches in size, spiral bound, and has a hard, clear plastic cover. It was produced using the Finale program and the notation is very easy to read. Occasionally in the music with very fast divisions there are some notational problems, with notes a trifle bunched together. On the whole, however, the production is very good. Many of the exercises are trumpetistic and Arban-like in style. While these types of lines are not common in the cornetto literature, I think that if one can master them, it will make playing the more conventional music easier. [The Maynard Ferguson approach: "if you can play the exercise three times in a row and an octave higher, then you'll be able to play the original with no problems."] However, there is a great deal of material that does relate directly to cornetto music. The articulation

section is great. There are exercises from easy to difficult, and he ends with a Rognoni excerpt with suggestions on how to apply the various articulations just presented in this section. The articulation section leads right up to the cadences & *passaggi* exercises and the solo literature. These two sections are perhaps the most inviting aspect of the book. It is this material that constitutes the major part of the cornetto vocabulary. To have a great chunk of the most interesting and most demanding music in one volume is extremely advantageous. It is all here. If you were to practice and perfect this book, then you might even sound like Michael Collver.

--- Jeffrey Nussbaum



### **Cornetto Books: Another View**

One of the big advantages of being an aspiring cornett player in the 1990's is that, relative to recorder, viol and fiddle players, there aren't very many of us! If we are serious, therefore, it is quite easy to get some kind of tuition (on a course or through private lessons) from top performers like Jean-Pierre Canihac, Michael Collver, Bruce Dickey, and Jeremy West. We are also lucky in that the great and good, having revolutionized our ideas about what the cornett can achieve, all seem to be patient, generous and enthusiastic teachers.

The one disadvantage facing most ordinary cornettists, especially in the amateur world, is that those who find it too difficult or costly to get to courses, those who are too shy to ask for lessons, and those just beginning to explore the instrument have very little to go on. Good luck and stubborn persistence are not generally enough to get us from those coarse, breathy first notes to something approaching the awe-inspiring sounds we hear on the CD. What most of us desperately need, therefore, is some written guidance -- a set of graded exercises that we can take into our own back bedrooms and attack systematically, knowing that if all goes well, we will soon be on the road to virtuosity.

Fortunately, there are now two reasonably widely available sets of exercises designed to achieve just this. The first -- Bruce Dickey's *Varij esercitii per cornetto* -- is not published, but it has (in whole or in part) become so widely distributed in the cornetto world that it cannot be ignored. The second -- Michael Collver's more recently produced *215 Chopbusters for the Cornetto* -- is for sale and available to anyone who has \$25 plus postage and packing to spare. Unfortunately, neither of these volumes is designed to be a cornett tutor. Michael Collver's opening comments identify his work simply as a book of graded 'études'. The Dickey collection is even less ambitious -- it was collated for use in lessons and on courses, and was never intended to work effectively without the personal tuition that goes with it. Nevertheless, both sets of exercises are an invaluable aid to cornett players of virtually any standard (though both move quite rapidly from the kinds of things that might help a beginner to exercises designed for the aspiring virtuoso).

Before these collections appeared, cornett players had to rely mainly on tutors designed for brass technique -- like the Arban tutor, which, while challenging and worth using, is obviously not designed to mold our embouchure, fingers, and diaphragm into the shapes required for the 17th-century canto solo. In contrast (and although the 'chopbusters' manual does contain a lot of Arban-like exercises), both of the new volumes focus very explicitly on the exercises and excerpts required to produce familiarity with the demands of the specialist repertoire of the cornett.

The Collver collection is fatter and more comprehensive than Bruce Dickey's notes, and many of the Dickey exercises are contained and elaborated within it. What is attractive about *Varij Esercittii*, however, is its manageability. Everything we need is there, and what I especially appreciate are the exercises designed to help with breathing and breath control. There may not be many of them, but they are absolutely crucial for making any

progress at all (in my view). The exercises under 'tonguing patterns' and 'intervals' are also brilliantly constructed to ensure that key passages (including the *Deposuit* of the high pitch Montverdi *Vespers*) fit under relaxed and flexible fingers. The other crucial section in this manual -- which is lacking among the *Chopbusters* -- is a set of exercises designed to ensure an uncompromising commitment to a (quarter-comma) meantone intonation. Ten minutes a day with these exercises and a tuning meter (ideally two tuning meters!) will revolutionize your approach to this fundamental aspect of early Baroque performance.

The general exercise section in Michael Collver's manual is much longer and more intricate than that compiled by Bruce Dickey. It must have taken an enormous amount of work to put together, and in view of this, the price of the volume is very modest. I have yet to put these complex sequences fully to the test (and it will be some time before I have sufficient ability to do so!), but I have the idea that a systematic assault on them is just what is needed to sort out all remaining problems associated with fingering patterns and general flexibility on the instrument. It's a real treat to have them all between one set of covers. Like Bruce Dickey, Michael Collver has transposed most of his exercises into a variety of keys and this definitely makes for a better command of anything encountered in the more conventional repertoire.

Both manuals have a section on articulation and both begin with similar patterns. Michael Collver, however, goes on to develop a series of elaborate (and valuable) variations. Although Collver's opening commentary (entitled 'minimal advice') does say something about articulation, my own view is that much more is needed, even in a book of 'études', to help us tackle this crucial issue. A few letters under notes is not sufficient for the average player to stand much hope of making progress. In fact, it could be argued that struggling with Collver's sometimes preferred 'Teke Teke' can be



positively counter-productive unless a little more guidance is offered (this, at least, has been my own experience).

Both 'non-tutors' conclude with exercises taken from other sources: Brunelli, Bassano, Virgiliano, and so on. The Dickey collection has copies of facsimile exercises by Dalla Casa and Rognoni. The *Chopbusters* manual has similar exercises transcribed into modern notation. Michael Collver's approach does, of course, make the sequences much more accessible, but it is a bit disconcerting to see that the original articulations have been changed during the transcription (a fact acknowledged but not explained by the editor). Nevertheless, collecting these snippets together is a stroke of genius -- what an inspiration to have the classic cadences and *passaggi* all lined up ready to be poured into the fingers and out of the instrument. These taxing formulae are followed by six sets of diminutions and seventeen *ricercate*, so there really is no excuse for anything less than brilliance on the part of anyone who has been in possession of *Chopbusters* for more than six months!

In conclusion, anyone who is even half-serious about playing the cornett needs at least one of these volumes. The sad thing is that, really, they will be of use to you only if you are well past the stage of being a beginner, and if you have access to an experienced teacher. While beginners on the more popular instruments can usually rely on finding a published guide to set them on the path to reasonable proficiency, nothing like this exists for the cornettist. This might be one (perhaps the main) reason why over 3,000 Christopher Monk resin cornetts are decorating the world's fireplaces or languishing in dusty attics. Personally, I think I wasted around two years of potential cornett playing by having so little to go on at the outset, and I'm not unusual. Bruce Dickey and Michael Collver have, then, produced invaluable sourcebooks for the intermediate and advanced cornettist -- but there is still an enormous gap in the market for

beginners, and indeed for a more advanced tutor which provides advice in written form for those who simply cannot get to the right people for lessons. The grapevine has it that something along these lines is being nurtured at the Christopher Monk workshop -- and for those of us enchanted by this most captivating of instruments, the new product cannot possibly reach the price list too soon.

---Susan J. Smith, Edinburgh University



*Nostalgic Happenings in the Three Bands of John Philip Sousa* by Malcolm Hieslip. ISBN 0-918048-09-5. Published by Integrity Press, 61 Massey Drive, Westerville, OH 43081. Pub. 1992. 75 pages, \$9.95

This is a little book without pretensions. Reading it is like dropping in on a group of retired musicians swapping stories. The author is one of a handful of men who worked in Sousa's bands in their youth and have survived into our own time. Hieslip played with Sousa in one of his military bands during the First World War, and the experience obviously made a lifelong impression. This book is probably the last primary source that will ever appear about Sousa. Although some of the 25-odd vignettes recounted by the author took place long before he played with Sousa and obviously come from other sources, others were witnessed by him personally. Bill Crow's column in the Local 802 Musicians Union newspaper, "The Band Room", comes to mind as one reads the book. The stories turn into a narrative only because they are approximately in chronological order and the author provides some background information about Sousa and the band.

Sousa really belongs more to history than to anyone's memory. He died more than 60 years ago, in 1932. His years of greatest fame and financial success were from the mid-1890's to the First World War. This was a time when touring concert bands were among the most

successful acts in show business, and Sousa's band surpassed all its competitors in popularity. Sousa made sure that the band's quality of performance was superb and that the music never failed to entertain. He conducted the band, wrote or arranged much of the music, and owned and managed the business. In this respect he is more like Duke Ellington -- a director-composer-entrepreneur of the next generation in popular music -- than, for example, Toscanini, who was, of course, a contracted-employee in spite of his autocratic reputation. Sousa became a millionaire in a time before income taxes. He had the best band because he could afford the best players, and he knew how to inspire their loyalty and to bring out the best of their talents. He also understood audiences and knew exactly how to please them. Aspects of his character and personality have more than a passing importance to anyone studying the history of American popular music in the Gilded Age.

Like Crow's column, the book is mostly concerned with the mundane tragicomedy that is the life of a working musician. An important politician requests a tune that only one person in the band knows, and Sousa dashes off a primitive arrangement in a few minutes. Luggage is lost (by railroads instead of airlines) and the band has to play from memory. Players muff entrances. Obligatory post-concert dinners are populated by guests who are at the same time boring and intrusive. Booking agents make impossible routings and concert promoters panic and demand financial retribution. The unflappable Sousa is the captain who confidently rides out the storm, wins over the audience, and triumphs with march encores that the public already knows by heart.

The book's importance lies in the fact that some of these vignettes took place more than 100 years ago. Sometimes it seems that the life of a musician was much the same then as it is today, and then some anomaly sneaks into the story to remind us with a crash that Sousa

lived in a very different world. How long has it been since the *Washington Post March* was the most favored piece for dancing the 2-step? Or since Arthur Pryor and Herbert L. Clark played in the same band under Sousa's baton? Or since major and minor royalty figured as an important part of German audiences?

This book is meant to entertain; it does not pretend to be a biography of Sousa. His character emerges only obliquely from the various tales. Sometimes there are traces of his wry wit and his sense of fun. Many of the stories show his instinct for publicity and skill in manipulating the press. Musicians adored him and were a little afraid of him at the same time, and like Ellington, he seems to have been simultaneously charming and mysterious. With audiences he worked magic for decades. The devoted kept returning and brought their children. If his family suffered from the constant touring they left no indications in these pages: one is impressed by Sousa's overriding generosity and decency, and above all by his optimism. Maybe the man and the music just happened to suit the times perfectly.

--- Peter Ecklund



*Method for Natural Horn (Schule für Naturhorn, Méthode de Cor Naturel)*, Francis Orval, assisted by David W. Reif. Editions Marc Reift, Case Postale 308, CH-3963 Crans-Montana, Switzerland, tel. 41-27/431200 or FAX 41-27/434243. EMR 124, cost 30 Swiss francs (about 22 dollars) plus shipping, etc. 39 pp.

Francis Orval is an internationally known soloist and recording artist who brings to this newly published horn method not only a significant background of solo, chamber, and orchestral playing, but also substantial teaching experience on both sides of the Atlantic. His collaborator, David Reif, is also a horn player. Together, these two have developed a means of codifying six hand positions (first introduced to

HBS members by Mr. Orval in the *Historic Brass Society Journal*, vol. 2 (1990): 187-189), designed to clarify the basics of hand technique for experienced modern horn players who wish to study the natural horn. In this method, Mr. Orval and Mr. Reif discuss equipment, how the natural horn works (i.e., its harmonic series), the symbols and descriptions for the six hand positions they recommend, some recommendations regarding utilization of crooks, and exercises and studies to aid in the use and memorization of the hand positions. The volume includes photos of the various hand positions, and descriptive charts and tables that serve as quick and easy resources. What also makes this method useful to a wider audience is that the text is in German, French, and English; though my German is a bit rough, the translations seem quite consistent. In all, this is a carefully planned, well-produced method.

It is very important to note that the writers of this method assume that the person using it "is sufficiently versed in matters of lip technique, articulation, and general musical knowledge," and "that a high level of musicianship has already been achieved." The intent is to present a means of acquiring hand techniques that is faster and more efficient for the 20th-century player than the traditional 19th-century methods of Dauprat, Gallay, and others. As a result, they do not attempt to identify historical issues or delve into technical applications for works from the 18th or 19th centuries. Rather, this method is essentially a "how-to" book for today's players. The primary concerns of the inquiring hornist, say Mr. Orval and Mr. Reif, should be intonation and sound, and users of this method are encouraged to apply different articulations, dynamics, rhythms, and tempi to the exercises and studies. In turn, they should also play on all of the different crooks, starting with F, E, E-flat, and D. The six recommended hand positions are as follows: Normal ("slightly more closed" than typical current practice), Stopped with the Thumb, Partially Stopped without the Thumb, Open (i.e., more open

than Normal), Very Open, Very Stopped. The written descriptions and accompanying photos are enlightening, and the various charts and tables clarify these positions and their respective symbols further. The authors wisely note in the preface, however, that there are factors, such as the particular horn used or the size of the player's hand, that will force certain adjustments in these hand positions. In terms of equipment, the authors recommend very strongly that the mouthpiece one uses should be the same or identical to the one normally used in modern horn playing "to avoid unnecessary complications or even possible lip-muscle problems." They also recommend a medium- to small-bore instrument in order to achieve the best results in minimizing the color changes between the various hand positions.

The exercises and studies are designed to focus on individual or specific combinations of hand positions, noted at the beginning of each, though not over individual notes in the exercises or studies themselves. The nature of the exercises is to isolate the different hand positions and, working from the middle of the range outwards, to show the player what notes are possible with each hand position. The studies, however, are longer and demand more musical and technical capabilities. As they progress, the combinations become more numerous and complex, such that by the time one reaches the last, Study Number 10, all six hand positions are used. The studies are in a modern style and impose more interval gymnastics than their 18th- and 19th-century predecessors, but this is all in keeping with the goal of this method.

On the whole, this method is an important and timely arrival with only a few shortcomings and misgivings on my part. For example, while the six hand positions lend a certain sense of precision (and thus perhaps comfort) to hand technique, the real issue in hand technique remains one of flexibility, as it has been in most methods addressing hand technique

through history. It is important, as Mr. Orval and Mr. Reif show, to be willing to adjust hand positions for intonation and sound, and then practice them enough times that they become second nature. While some players may need the precision offered by the authors' six hand positions, others may feel more confined by their specificity, thus comforted more by knowing only that their hand positions will vary, depending on the instrument, shape of the hand, position of the note in the harmony, etc., and that fluency, as they do say, will come as a result of consistent practice. An important related issue is not specifically addressed: while the six individual hand positions are addressed thoroughly, practical advice regarding movement between certain hand positions would be helpful. For example, in playing through the studies using the authors' recommendations, I found myself needing help in trying to understand how to move from "Stopped with the Thumb" directly and smoothly to "Partially Stopped without the Thumb" (i.e., do I just move the thumb?) Also, in his *HBSJ* article, Orval advocates using a light "trombone" articulation; further mention and explanation in this method seems appropriate and would likewise be helpful. And one final misgiving, albeit a biased one on my part, is that the authors choose to avoid or ignore further reading or musical resources (including perhaps some examples of familiar horn music) associated with the current primary repertoire for natural horn, that of the 18th and 19th centuries. While 20th-century repertoire for natural horn is finally coming of age (and deserves much attention), it seems logical to me that most experienced horn players still want or need reference points and examples in the form of familiar solos, excerpts or other pieces to help in the crystalizing of a modern approach to this instrument. One thing is certain, however: this method does not pretend to something it is not.

In spite of these misgivings, I recommend this method to experienced horn players who desire a more precise technical

approach to natural horn playing, especially those interested in pursuing the technical demands of modern natural horn literature. Mr. Orval and Mr. Reif have hoisted the natural horn onto a 20th-century footing, and, though the legs are a bit wobbly in directing where the interested hornist is to go next, the footing itself is secure.

---Jeffrey Snedeker, Ellensburg, Washington

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### Music Edition Reviews

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1. Anon., *Fortuna desperata*, KTS 461. \$6.
2. Matthias Hermann Werrecore, *La Bataglia Taliana*, KTS 158. \$15.
3. Giovanni Cesare, *La Fenice & Beata es virgo Maria*, KTS 155. \$6.
4. de Selma y Salaverde, *Canzon Seconda a 4*, KTS 154. \$6.
5. Anon., *Alma redemptoris mater & Uueit ghy*, KTS 443. \$6.
6. Francesco Corteccia, *Ingrederere*, KTS 954. \$6.

These six new editions are all edited by David Hogan Smith and published by his The King's Trumpetts and Shalmes Music Editions (1720 19th Avenue, San Francisco, CA 94122 [415] 665-2083). They were all published in 1993, with the exception of the de Selma, which came out in 1992. Typical to other editions by this fine company, these editions are printed on sturdy, high quality paper and come with score and parts in both modern and old notation. The old notation is computer-set, thus eliminating the smudges, mistakes, and occasional illegible print that one encounters in facsimile editions. There are those purists who will no doubt say that's why it's fun!!

The de Selma and Cesare editions are from the "Baroque Music for Brass Ensemble" series, but all of these editions are quite playable on early brass. *Alma redemptoris*

*mater* and *Uueit ghy* are two three-part anonymous works from Petrucci's *Canti C*, published in Venice in 1503. Smith explains that the setting of *Alma redemptoris mater* combines the melodies of two Marian antiphons, *Alma redemptoris mater* and *Ave regina caelorum*. The original chants are also included. The two pieces in this edition are typical examples of the late Renaissance repertoire and work quite well when played either by three trombones or alto cornetto and two trombones. The top line is less than ideal for the treble cornetto as it lies rather low and descends to low G several times. The two anonymous four-part settings of *Fortuna desperata* are also from the same period, circa 1500, and are equally beautiful works. They too work very well for brass with an instrumentation of cornetto and three sackbuts. The alto parts are particularly interesting, with a somewhat jagged, disjunct line. The *superius* part is borrowed from the original version attributed to Antoine Busnois.

The famous 1539 wedding of Cosimo I de' Medici and Leonora of Toledo in Florence has been written about in this publication a number of times (see the review of the facsimile edition in *HBSNL #4* and review of the CD in this issue). Corteccia's ceremonial eight-part motet *Ingrederere* was the festive opening work for that event and is unusual for Renaissance music in that we know the intended instrumentation (supplementing the twenty-four voice choir) was four cornetts and four trombones. Typical of the KT&S editions, the notation is clear and easy-to-read. This edition is the only one that does not have parts in the old notation. It requires only a modest technique and if a group can gather the large forces, it is a marvelous piece to perform. The Cesare edition contains two great pieces of distinctly different character. Both are taken from his famous collection of 1621. *Beata es virgo Maria* is scored for tenor voice, tenor trombone, two bass trombones, and organ continuo, and is an extremely expressive miniature that represents the best of this genre.

*La Fenice* is one of the best known canzonas, and is early brass ensemble writing at its finest. Scored for two cornetti, two trombones and continuo, Cesare crafted the piece to show-case the cornetts and sackbuts with expressive lines in the most flattering registers and just the right amount virtuosic flash. This piece is a must for a cornett and sackbut group.

Also in the Baroque Music for Brass Ensemble series is Bartolomé de Selma y Salaverde's *Canzon Seconda a Quattro*; and it is interesting to compare it to Cesare's *La Fenice*. Employing the same instrumentation of two cornetts, two trombones and continuo, the de Selma canzona seems like a piece of busy-work compared to the Cesare. The Spanish composer gained fame as a virtuoso curtal player and his only extant print is the collection, *Canzoni fantasie et correnti da suonar* from 1638. Many of his works, bearing an obvious debt to the Venetian style, are among the most difficult in this genre. This particular piece is not of the "super difficult" variety and is enjoyable enough to read, even if it is, to my mind, not the most inspired of works.

According to David Smith, Werrecore's *Bataglia Taliana* celebrates the defeat of France at the Battle of Pavia in 1525, ensuring Milan's independence. This edition is based on the version that Antonio Gardane re-published in Venice in 1549. Battle pieces were a very popular genre throughout the Renaissance. Jannequin's *La Bataille de Marignan* is perhaps the most famous and Padovano and Andrea Gabrieli also wrote battle pieces. The Werrecore piece is a particularly effective vehicle for brass, with its bombastic lines in all four parts imitating trumpets and drums and creating a stunning clamor. One would do well to carefully arrange this piece by using more than four players. Different instruments from the traditional loud band would add more color and also give the players a rest in the chops department. It would be quite a *blow* if one were

forced to play from beginning to end without a break. This battle piece would make a great closing number on any program.

With these six new editions, editor David Hogan Smith has given us a wide range of diverse music, all suitable for early brass ensemble. Corrections of mistakes in the original sources are carefully indicated, the notation is clear and the paper is of a fine quality that will last despite repeated use and they can be had at a reasonable price. We look forward to more fine publications from The King's Trumpetts and Shalms Editions.

--- Jeffrey Nussbaum



Three new publications will interest those searching for music for trombone ensemble. They are published by Parow'sche Musikalien, Buchklinger Weg 12, 69517 Gornheim, Germany; telephone and fax [49] (6201) 21461. All are available from Robert King Music Sales.

Johann Rudolf Ahle. *Herr, nun lässt du deinen Diener* for bass, four trombones or violas da gamba, and continuo. Edited by Howard Weiner. Price: DM 39.

Johann Rudolf Ahle (1625-1675) composed sacred vocal music. He is remembered, along with Andreas Hammerschmidt, for advancing a popular style that was more accessible for the village parish than that of his predecessor Heinrich Schütz. It was a commonly used style in the Protestant church in Germany in the time between Schütz and Bach. Though his compositions are not on a level with those of Hammerschmidt, Ahle was well-regarded as a church musician in Erfurt and in his native Mühlhausen in the Thuringian region of Saxony. One contemporary, the cantor of Lüneberg, Michael Jacobi, even referred to him as "the German Monteverdi."

Except for a 1650 collection of instrumental dance movements, Ahle's prolific output consists solely of vocal music in two

contrasting styles. The first is a homophonic song style for church use that could be sung using from one to four parts. The songs are conservative, and some remain in use as church hymns today. The other style is a concerted use of voices combined with small instrumental groups which double the vocal lines, or instruments used in ritornello interludes between short movements, or instruments integrated with the vocal lines.

The work reviewed here is also reminiscent of Schütz. *Herr, nun lässt du deinen Diener* is a sacred concerto from the 1658 collection. Appearing nearly thirty years after the publication of Schütz's small masterpieces *Fili mi, Absalon* and *Attendite, populi meum* in the first *Sinfoniae Sacre*, Ahle's piece with the same scoring shares many characteristics of the earlier master's works. It is easy to imagine the young Rudolf Ahle studying them, not only for the same Italian concerto style and structure, but also for their emotional declaratory messages that build up throughout their duration.

The text for *Herr, nun...* tells a Biblical story, a story that has been set many times to music by composers from Tallis, Tomkins, and Victoria to Halsey Stevens. It is taken from the New Testament Book of Luke, and comes shortly after the account of the Nativity. Simeon, a righteous and devout old man, is a Temple regular. He keeps a vigil at the Temple, for he has been told by the Holy Spirit that he will not die before seeing the Messiah. Forty days after Jesus' birth, Mary and Joseph bring the child to the Temple in Jerusalem to present him to God. As they arrive, Simeon takes the child into his arms and proclaims the following text from the German version of *Luke 2:29-32*, which Ahle uses as the text for the work:

Master, now you are dismissing your servant in peace,  
according to your word;  
for my eyes have seen your salvation,  
which you have prepared in the  
presence of all peoples,  
a light for revelation to the Gentiles  
and for glory to your people Israel.

Ahle shows some wonderful craftsmanship in the part-writing. Like *Fili mi, Absalon*, Ahle's piece begins as a sorrowful lament. The trombones begin with a germ of a quarter rest-quarter note-half note figure that repeats for two more measures while the upper first trombone outlines the d minor triad. This develops into a sixteen-measure introduction that sets the stage for the singer, who uses the same melodic line alone in the second section. A third section of trombones alone shows more independence of line, such as that seen in *Attendite*. In a fourth section, trombones and voice answer each other and continue this way into a triple meter before combining. There is a wonderful example of word painting with a climactic G major chord on the word *Licht*. This chord begins a return to the duple meter and last section. The ending major chords are rhythmically augmented, pulling the emotional state to a still higher level, again reminiscent of Schütz's ending of *Fili mi, Absalon*.

This is a wonderful little work, one that will surely find its place onto concert programs alongside the Schütz miniatures. It will hold its own admirably when compared with them.

Howard Weiner has presented an edition with several nice points. There is a full score with the trombone parts in the original clefs (alto for the top two parts), and the continuo part given unrealized. Then, there is a condensed score with a realized continuo part with the voice line and first trombone part given as well. The trombone parts are printed in the original clefs, then given in bass clef on the reverse side. Best of all, facsimiles of the original 1658 prints are given for each part. There are also program notes in German, English, and French.

Johann Hentzschel. "Canzon Mitt 8. Viol-Digamben oder Posaunen." Edited by Karsten Parow. Price: DM 47.

Nothing is known about Johann Hentzschel, the composer of a "Canzon" for eight violas da gamba or trombones. The title page describes him as "Musico Instrumentali in Thorn," now Torun in Poland. The piece was printed in 1649 by the publisher Michael Karmall.

This "Canzon" does not have the characteristic opening rhythm of the Venetian late-sixteenth century canzona. Its rhythms suggest a pavane and its staggered entrances in the beginning suggest a ricercar. It is introspective in mood, similar to a Thomas Stölzer fantasia. Its part-writing is cautious, a strategy chosen to avoid problems in handling the many parts. The score is divided into two choirs of four parts each, though Hentzschel freely mixes voices from each choir as it serves him. Structurally, there are some nice features, with some echo effects between the two choirs, and a triple meter section for contrast.

This is not a great work of art, but it has some interesting sounds. If an occasion calls for eight trombones, this piece would fit nicely. It might even be more interesting than Tiburtio Massaino's famous canzona for eight trombones from Alessandro Rauert's 1608 collection. It can also be performed with one choir of viols and one choir of trombones, or with one choir of either and one choir handled by an organ.

Karsten Parow has given an edition with minimal editorial markings. He marks hemiolas with square brackets to indicate where colored notes appeared in the original. Note values are halved in the triple section. No editorial markings are suggested for phrasing or dynamics. In addition to the unrealized continuo part in the full score, there is a realized continuo provided by Bernward Lohr together with the first and fifth trombone parts in a condensed score. Again,

Parow'sche Musikalien provides a nice touch by supplying the 1649 original prints.

Unfortunately, while the modern full score is flawless, there are some wrong notes in the modern parts. In the second trombone part, an E on the third beat of measure 17 should be a D. A C# on the second beat of measure 36 should be a C. The last note of the very next measure should be a B-flat instead of an A. In measure 96, the dotted half note on beat three should be a half note with a quarter rest. And while not notationally incorrect, the lack of space in measure 44 can be confusing to read. In the opening theme played by the fifth trombone part, the E on the second half of beat three of the third measure should be a D. In measure 98, the A on the second half of the second beat should be a G. In the sixth trombone part, the third beat of the eleventh measure should read C-D instead of E-F. On the first two notes of measure 15, the A-E should be inverted to read E-A. In measure 48 of the seventh trombone part, the G-flat should be B-flat. In the bass clef substitute part for the second trombone (yes, substitute parts are again provided for the first part in alto clef, the second part in tenor clef, and the fifth part in tenor clef), the very last note should be a D instead of a G; or add the tenor clef sign. In the original prints, Hentzschel's publisher Karmall made only one mistake, which I suppose says something about the care taken in seventeenth-century printing.

Despite these minor flaws, the research in finding this canzona is remarkable, for Johann Hentzschel's name is not found in any secondary sources. Editor Karsten Parow must have spent a few hours browsing through the *Einzeldrucke vor 1800* volume of *RISM* before he found the reference to *Posaunen* in the title page of this "Canzon" and tracked down the only surviving print at The Hague's Gemeentemuseum.

Anton Bruckner. *2 Aequale for 3 Trombones*. Edited by Karsten Parow, with a newly composed bass trombone part for the second aequale by Marie-Theres Justus. Price: DM 18.

An *aequale* is a piece for several like instruments. As early as the eighteenth century, the term referred to solemn pieces to be played for a state funeral or for All Souls' Day by a quartet of trombones, a common practice in Austria. Beethoven composed his famous three *aequale* to be used for All Souls' Day during a visit to Linz in 1812 after hearing a trombone trio perform. Two of these three *aequale* were used at Beethoven's own funeral in 1827, played by trombones and sung by a men's chorus using text of the *Miserere*. (See Mary Rasmussen's

notes in the Robert King edition of the Beethoven *Equale*.)

Familiar with this Austrian tradition through the works of his older colleague Wenzel Lambel, Anton Bruckner composed his *Aequale* in 1847 during his tenure as organist and teacher at the St. Florian monastery near Linz. The first piece was composed upon the death of his godmother. Unfortunately for today's performers, the bass trombone part of Bruckner's manuscript of the second *aequale* is missing.

Parow'sche Musikalien has published an edition with a reconstruction of the bass trombone part by Marie-Theres Justus. It is interesting to compare this third part with the one in the 1984 critical collected edition of Bruckner's works. Found in the twenty-first volume, the one

entitled *Kleine Kirchenmusikwerke*, that version has a bass reconstructed by Hans Bauernfeind. Not surprisingly, there are enough differences between the two versions to keep a Bruckner scholar busy, not only in octave jumps and passing tones, but also in harmony and dynamics.

There is also a minor difference in the first *aequale*'s tenor part in the ninth measure: Bauernfeind has the tenor hold on a middle C whole note, while Justus has half notes moving from G to C.

Just the same, these two examples of a twenty-three-year-old, provincial, still-developing master of the nineteenth-century are elegant in their noble simplicity.  
--George Butler

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## NEWS OF THE FIELD

*compiled by Jeffrey Nussbaum*

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*If you have news of concerts, publications, recordings, instrument collections, symposia, or workshops, please send notices to: Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011 USA Tel/FAX (212) 627-3820 or e-mail [jjn@research.att.com](mailto:jjn@research.att.com)*

### **Polishing the Brass at Royal College of Music**

Peter Bassano, Head of Brass at the RCM, has diversified the range of study in the brass program, offering a wide exposure to early brass music. The RCM has recently added three John Webb sackbuts, six Christopher Monk cornetti and three Stephen Keavey natural trumpets to its brass instrument collection. In December RCM students participated in *Cornucopia*, a series of five consecutive lunchtime concerts at St. Mary Abbots, performing repertoire selected from four

hundred years of brass music. Recent workshops included classes by Michael Thompson (natural horn), Cliff Bevan (serpent and ophicleide), Jeremy West (cornetto), Mark Bennett (natural trumpet), and brass instrument maker John Webb. The London Brass Ensemble has recently been appointed as brass ensemble in residence at RCM. New brass appointments include: Susan Addison (sackbut), Mark Bennett (natural trumpet), Barry Tuckwell (horn), Malcolm Smith (trumpet), James Watson (trumpet), and Jeremy West (cornetto). Contact: RCM, Prince Consort Road, London SW7 2BS, England. Tel 071-5893643, FAX 071-5897740.

### **Jeremy West and His Majestys Saghutts & Cornetts**

In addition to his responsibilities as director of the Christopher Monk Workshops, Jeremy West leads one of the finest early brass ensembles

playing today. He reports that his group, His Majestys Saghutts & Cornetts, has had a very busy schedule, highlighted by a very successful tour of Australia last summer. They played for an estimated 12,000 people from Sydney to Perth. The concert in the vast Sydney Opera House was totally sold out and the program was broadcast by satellite, live, across the entire continent. They also conducted several master-classes while "down-under." HMS&C recently recorded an interesting program with the Choir of the Westminster Cathedral for Hyperion Records, which included the *Missa Bell'amfitrit altera* by Lassus. The program took the form of a liturgical reconstruction in which the Mass was interspersed with choral and instrumental music by Hans Leo Hassler and Christian Erbach. On another liturgical note, the ensemble also participated, for the first time, in a Sunday

Evensong, at St. George's Chapel in Windsor Castle. This formed a part of the Arts Council of Great Britain's initiative to bring instrumentalists back into historic places of worship. The group also pioneered "early music" at the Cheltenham International Festival which is a notoriously conservative and pro-contemporary music festival. There were successful trips to Spain and to Sweden, and numerous concerts at St. John's Smith Square in London, the new Symphony Hall in Birmingham, and King's College Chapel in Cambridge. The group also joined John Eliot Gardner for a repeat performance of the Monteverdi *I'espers* in Cremona and Milan. Their performance of Monteverdi's *L'Orfeo* in St James' Church, Piccadilly, in London was recorded for broadcast by the BBC. Future plans include tours to Hong Kong and Taiwan, the Czech Republic, and Hungary. Jeremy West teaches

cornetto and coaches the cornett and sackbut ensemble at the Royal College of Music in London. He also has students at the Royal Academy of Music and at the Guildhall School. West reports that he is very enthusiastic about the recent surge of activity on the student, as well as professional, level in early brass music. Contact: Jeremy West, 47 Chalsey Road, Brockley, London SE4 1YN England. Tel 44-081-6928321, FAX 44-081-6948784.

***L'Harmonie Universelle Ancienne***

Various ensembles from Canada's *L'Harmonie Universelle Ancienne* have given numerous performances during the past season. The King's Band of Musick simulated a late 18th-century Canadian militia/civilian musical group for historical entertainments, parades, concerts, dancing, and military reenactments during London, Ontario's 200th anniversary celebrations in 1993. besides

natural trumpets and horns, sackbuts, serpent, timpani and field drums, the group included flutes, oboes, clarinets, and a string quartet. (See photo below.)

The Queen's Quadrille & Quickstep Society Orchestra provided the music for Victorian-era balls during Mercer, Pennsylvania's Victorian Days; at Rockton, Ontario's Civil War Ball; and for the finale of *L'Harmonie Universelle Ancienne's* own seventh season, the "Victorian Echoes" vintage dance weekend which also included a turn-of-the-century "Ragtime Rendezvous and Tango Tea." Another series concert was "A Victorian Family Christmas," performed by the Victoriana Ensemble, and featuring among the historical brass instruments the echo cornet, double-belled euphonium, soprano trombone, keyed bugle, natural trumpets, and handhorn. The handhorn was the primary focus of "A Classical Serenade" on March 6, 1994, when Henry Meredith performed



One of several groups under the banner of *L'Harmonie Universelle Ancienne*. The King's Band of Music appeared at many of London, Ontario's 200th anniversary celebrations. The group includes director Henry Meredith (horn, trumpet, and bugle horn), trumpeters Ken Baldwin and David Cunningham, hornists Janet Summers and Tim Lockwood, trombonists Tom Fright and James Montgomery, serpent player Claudio Engli, and timpanist/percussionist Rob Inch, along with period string and woodwind performers.

Cherubini's *Sonata No. 2* and Mozart's *Horn Quintet* with string section leaders of *L'Orchestre de L'Harmonie Universelle*. On the same program, he also performed Leopold Mozart's *Sinfonia Pastorella* on the Alphorn. A popular new CD released in December, 1993 by London's Amabile Singers features *L'Orchestre de L'Harmonie Universelle* on Handel's *Awake the Trumpet's Lofty Sound* and pieces by Mozart and Purcell.  
 ---submitted by Henry Meredith

### Seraphinoff Directs Natural Horn Workshop

Richard Seraphinoff will direct a natural horn workshop at Indiana University School of Music on June 13-18, 1994. The workshop is open to professionals, students, teachers, and advanced amateurs interested in the natural horn. The schedule will include a daily master class, an ensemble session, and a lecture. Each student will receive two private lessons during the week. An informal concert will conclude the workshop. A limited number of horns will be available for any participant who does not own an instrument. The Indiana University Early Music Institute Performance Workshop and the Fortepiano Performance Workshop will be in session simultaneously, and there will be ample opportunity for participants of all three workshops to interact, share ideas, and make music. Contact: Office of Special Programs, Merrill Hall 121, Indiana University School of Music, Bloomington, IN 47405, (812) 855-1814.



The Vintage Brass Band: [Back row, L-R] Rob Inch, percussion; Susan Baxter, over-the-shoulder (OTS) B<sup>b</sup> bass saxhorn; Salvatore Fratia, OTS E<sup>b</sup> contrabass; Tim Lockwood, OTS E<sup>b</sup> alto; Victoria Meredith, vocalist, holding F<sup>b</sup> cornet; John McIntosh, field organist, holding B<sup>b</sup> keyed bugle. [Front row] Henry Meredith, leader & E<sup>b</sup> keyed bugle; Ken Baldwin, E<sup>b</sup> soprano OTS saxhorn. Photo courtesy Ted Town.

### 11th IGEB Conference in Hungary

The 11th Conference of the International Society for the Promotion and Investigation of Wind Music will take place from July 10th to 16th, 1994 at Abony/Hungary. The main topics of the conference will be: From Classic "Harmoniemusik" to the Modern Symphonic Band-Crossroads, and 100 Years Tárogató by Schunda. Contact: Prof. Dr. Wolfgang Suppan, President IGEB, Leonhardstrasse 15, A-8010 Graz, Austria.

### 27th International Horn Workshop

The 27th International Horn Workshop will be held August 3-9, 1995 in Yamagata Prefecture, Japan. This workshop, the first in Asia, will be hosted by Kaoru Chiba and the Japan Horn Society.

### Gallay Bicentennial Celebration Horn Festival

This event will be held in Bordeaux, France, July 6-13, 1995.

### Serpent Newsletter

The April 1, 1994 edition of the *Serpent Newsletter* contains all sorts of serpent news, including an updated serpent discography (they are always eager to update the list, so please send in new listings), serpent maker news, information about new recordings and concert activity, as well as an amusing article by Gregg Butler on his experiences in studying and constructing an instrument. Contact: Paul Schmidt, editor, *Serpent Newsletter*, PO Box 954, Mundelein, IL 60060, USA. FAX (708) 356-7865.

### Frederick Fennell Conductors Competition

The John Philip Sousa Foundation, dedicated to the promotion of international understanding through band music, has announced the 1994 Frederick Fennell International Young Conductors Competition. For details contact: The F. Fennell International Young Conductors Competition, Richard Floyd, Secretary of the Jury, PO Box 8028, University of Texas at Austin, Austin, TX 78713, USA.



### **Herbert Heyde to Visit Metropolitan Museum in New York**

Herbert Heyde, the eminent musicologist from Leipzig, has recently completed two projects – one at the Streitwieser Trumpet Museum in Pottstown, PA and the most recent one at the Shrine to Music Museum in Vermillion, SD. Starting in November, 1994 Heyde will be working in the department of musical instruments at the Metropolitan Museum of Art in New York City as visiting curator. The instrument collection of the Metropolitan is among the most distinguished in the world and includes many important early brass pieces, including a beautiful Haas natural trumpet.

### **Berkeley Early Music Festival and Exhibition**

The third biennial Berkeley Festival and Exhibition: Music in History, will be held from June 5-12, 1994. The week-long event will feature over 40 concerts, lectures, symposia, round-table discussions and masterclasses, with participation of some 200 instrumentalists, vocalists, dancers, and scholars from around the world. Events will be held at UC Berkeley's Hertz Hall, the First Congregational Church, and St. Mark's Episcopal Church in Berkeley, and Grace Cathedral in San Francisco. The festival also includes a four-day exhibition, June 8-11, with the participation of more than 50 vendors, including instrument makers. Participants will include Jordi Savall and Hesperion XX, The Philharmonia Baroque Orchestra, The American Bach Soloists, Ensemble Project Ars Nova, Ensemble Alcatraz, The Artaria Quartet, Paul O'Dette, Marion Verbruggen, John Holloway, and many others. Contact: Shawn Fraser or Jake Heggie, (510) 643-5195 or (510) 642-0212.

**Amherst Early Music Festival**  
After the weekend of the Early Brass Festival #10 (July 29-31), the

two week Amherst Early Music Festival (July 31-Aug. 14, 1994) will present a fantastic array of early music activities. The theme of the workshop will be "Music of Northern Europe: Medieval, Renaissance, Baroque." There will be over 200 students and an international faculty of fifty, leading, early music specialists. Many special events are planned as well. The Amherst Baroque Academy (Aug. 7-14), directed by Jeffrey Thomas, will focus on the music of J.S. Bach and his contemporaries. There will be an early music and instrument exhibition on Saturday, August 6 and Sunday, August 7. The Lute Society of America will present a seminar (July 31-Aug. 7) on many aspects of lute playing, including solo coaching, continuo work, and ensemble playing. The Intergalactic Early Double Reed Society will hold their annual Great New England Double Reed Rally on Sunday July 31st. Contact: Valerie Horst, Amherst Early Music, 65 West 95th Street #1A, New York, NY 10025. Tel (212) 222-3351, FAX (212) 222-5512. or E-mail: horst@newschool.edu

### **Inter-American Conference on Black Music**

The Inter-American Conference on Black Music Research will take place on August 11-14, 1996 at St. Thomas, U.S. Virgin Islands. The theme of the conference will be "Music of the Black Diaspora: Latin America and the Caribbean." The meeting will explore and treat the black and black-influenced musics of countries and territories in and adjacent to the Caribbean Sea. Contact: Morris Phibbs, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, IL 60605.

### **SFEMS Summer Workshops**

The 1994 San Francisco Early Music Workshops will have many top early music specialists participating. The Medieval Music

Workshop (July 17-23) will involve members of PAN, Sequentia, and Ensemble Alcatraz. For brass enthusiasts, David Hogan Smith and Robert Dawson will also be teaching. The Renaissance music workshop (July 3-9) will have cornetto player Bill Mathews on the faculty. The Baroque Workshop will be held June 19-July 3 with recorder virtuoso Marion Verbruggen teaching.

### **Society for Seventeenth-Century Music**

Members of the Historic Brass Society are cordially invited to join the Society for Seventeenth-Century Music. The SSCM, established in 1991, fosters the study and performance of 17th-century music and related arts. The society currently publishes a newsletter, and holds an annual Spring conference. Those interested in joining the SSCM should send \$10 to the treasurer, Paul Walker, 1437 Rugby Ave., Charlottesville, VA 22901.

### **Tarr and Krüger Due in London, England**

The trumpet and organ duo of Edward Tarr and Imtraud Krüger will give a concert in London at St. Marylebone Church (across the street from the Royal Academy of Music) on the evening of June 10th. This will be a great opportunity for HBS members who will be in the UK for the HBS/Galpin Society Symposium in Edinburgh to hear this fine duo ensemble.

### **XXIV International Meisterkurse Held in Lichtenstein**

This annual event will feature trumpeter Edward Tarr from July 4-16 and hornist Herman Jeurissen from July 11-23, 1994. Contact: Internationale Meisterkurse, Lichtensteinische Musikschule, Postfach 435, FL-9490 Vaduz, Lichtenstein. Tel 075-232-4620, FAX 075-2324642.

### **Close Call in York Celebrated with Early Music Festival**

To celebrate the Medieval city of York and the 350th anniversary of the "greate and close siege of the Cittye of York" in the English Civil War, a Festival of Early Music will be held in that city on July 8-17, 1994. Included in the festival will be workshops, instrument exhibitions, and performances of Medieval, Renaissance, and Baroque music. Among the many performers and ensembles will be the York Waits and the Gabrieli Consort and Players. Of special interest will be the presentation of works from the York cycle of mystery plays which will be performed in the streets of the city of York for the first time in 400 years. Contact: York Early Music Festival, PO Box 226, York, YO3 6ZU England. Tel 44-904-612631, FAX 44-904-658338.

### **Vanryne Keyed Trumpets and Simon Beale Natural Trumpet**

Trumpet maker Robert Vanryne has been active with two new ventures - making keyed trumpets as well as making copies of the Simon Beale natural trumpet (Bate collection, Oxford). He reports that his keyed trumpet in E<sup>b</sup> can be tuned between A-415 to A-440 Hz, and has four keys. To play the Hummel *Concerto*, Vanryne makes a keyed instrument in E with five keys. The instrument is based upon several examined in collections located in Leipzig and Nuremberg. The bell is a copy of a Haas natural trumpet in D from Leipzig. This bell is hand-made and finished with a silver garland. The keywork utilizes leaf springs and, for convenience, is operated by the fingers and thumb of the right hand. The mouthpiece shank will fit a Baroque trumpet mouthpiece or can be adapted to fit a modern one. This instrument has been used on a recent recording by Mark Bennett (see review in HBSNL #5) and Crispian Steele-Perkins has been regularly using it in performances of the Haydn

*Concerto*. Vanryne's copy of the Simon Beale natural trumpet, an instrument very appropriate for use in the performance of early English trumpet repertoire, can be supplied with or without finger holes. Contact: Robert Vanryne, 118 Westfield Road, Caversham, Reading RG4 8HJ, England. Tel/FAX 0734-473296.

### **Concerts of Early Italian Music in Texas**

Douglas Kirk, Ralph Dudgeon, and Brad Benton played cornetts with the UT Early Music Ensemble, Daniel Johnson, Director, in a concert of late 16th- and early 17th-century Italian music at the University of Texas in Austin on April 29, 1994. Sonatas at this concert featured six cornetts and three sackbuts, which was the largest early brass group ever to perform in Texas! Two days later they played cornetti and recorders with the Texas Early Music Project, Daniel Johnson, Director, in a performance of the Monteverdi *Vespers* (1610) at St. Thomas Aquinas Catholic Church in College Station, Texas.

---submitted by William Rogers

### **Early Brass News from Italy**

Rinaldo Pellizzari has sent news of interesting early brass activities from Italy. Last year Pellizzari formed the Italian branch of the International Military Music Society which now boasts over 60 active members. They will participate in the 3rd Festival Internazionale di Bande Militari on July 7-9, 1994, which is organized by the Accademia Militare. He also reports on the following new publications.

*The Catalogue of the Civico Museo Medievale of Bologna* by J.H. van der Meer has been published by Nuova Alfa Editoriale. This beautifully illustrated book contains information about cornetti, serpents, natural and valved

horns, an Austrian keyed trumpet and many other brasses.

*The Catalogue of the Collection of the Accademia S. Cecilia of Rome* has been co-authored by Renato Meucci. Of particular interest in this collection is a beautifully decorated 18th-century anonymous natural horn in F.

Silvana Pettenati has published *Dirigente delle Raccolte d'Arte Antica* for the museum of Palazzo Madama in Torino. There are about 40 brass instruments in this collection including a natural trumpet with the inscription "Giuseppe Agliati, Torino."

Also of interest is the recently published, 520-page *Dizionario della Musica Italiana per Banda* by Marino Anesa (Via Bossi 11, 21047 Saronno, Italy). It contains information on 2,640 composers and their music from 1800 to 1945. It is available from the author (45,000 Lire + postage).

Contact: Rinaldo Pellizzari, Via Cairoli 5, 25122 Brescia, Italy.

### **Trumpet Festival at Liestal with Edward Tarr**

The annual Trumpet Festival at Liestal will be held on September 9-10, 1994 and will feature natural trumpeters Edward Tarr, Niklaus Eklund, Guy Ferber, Dennis Ferry, Michael Mansson, and Paul Plunket. Contact: Baselbieter Konzerte in Liestal, Kunstlersekretariat Silvine Mattern-Cuendet, Sichtenstr. 35, CH-4410 Liestal, Switzerland. Tel 061-921-1644.

### **Philharmonia Records Judas Maccabaeus**

Three members of the Historic Brass Society are featured in an exciting, new, two-CD set featuring period instruments. Nicholas McGegan directs the Philharmonia Baroque Orchestra, the U.C. Berkeley Chorus and soloists in Handel's 1746 oratorio *Judas Maccabaeus* (Harmonia Mundi

France, HMU 907077.78). Society members Fred Holmgren and Barry Bauguess (natural trumpets) as well as R.J. Kelly (natural horn) are featured among the five brass players performing on this 156-minute recording, the second ever such recording of this oratorio on period instruments. Particular note should be given to the choruses "Sound an alarm" and "Hallelujah! Amen," displaying outstanding music for three trumpets (Holmgren, Bauguess and Adam Gordon), and the tenor aria "With honour let the desert be crown'd." The latter is remarkable for being in A minor, yet features a natural trumpet in D (Holmgren), on which the player is called upon several times to achieve an effect of solemnity by making use of the 7th harmonic (B sounds as C natural), which composers tended to avoid because of its flatness. The chorus "See, the conquering hero comes!" offers us the opportunity to hear high horn playing (Kelly and Paul Avril) in one of Handel's most famous settings, accompanied by the side drum.

---submitted by Bob Goodman

### **Streitwieser Trumpet Museum**

Acting Director and Curator Ralph Dudgeon reports that many exciting events are happening at the Streitwieser Trumpet Museum, including a visit and performance by the Russian group, the Dmitri Pokovsky Ensemble. This ensemble toured the U.S.A. playing folk music from Russian villages. They donated several *Rozhok* to the museum, which are Russian shepherd folk trumpets. These instruments are from the Volga area. They are made of birch bark, maple and juniper with an integral mouthpiece and bell and five finger-holes in the front and one thumb hole in the back, similar to a cornetto or recorder. The ensemble's latest album, *Faces of Russia*, is available through Trikont Records in Germany.

Natural hornist Francis Orval gave a recital of music for horn on March 6, 1994. The Museum's annual Ice Cream Social will be on June 12th. A wide variety of music and entertainment is planned. Ralph Dudgeon gave the world premier of Simon Proctor's *Concerto for the Keyed Bugle* with the Richmond Philharmonic Orchestra on May 22, 1994. The twenty-minute work was written for Dudgeon in 1991, and he has performed the piece with piano accompaniment several times.

Recent donations to the Museum include an F Besson B<sup>b</sup> trumpet, records, and other materials donated by Sylvester Ahola. Ahola was the most recorded trumpeter in Europe in the 1930s, having made over 2,000 recordings. Philip Palmer donated a serpent made by Christopher Monk. The Allentown Municipal Band donated a collection of manuscript scores from the 1870s. Richard Seraphinoff donated a reproduction Baroque horn. The Streitwieser Foundation welcomes gifts that represent the history of brass playing or document the lives of important musicians. Contact: Ralph Dudgeon, Streitwieser Trumpet Museum, 880 Vaughan Road, Pottstown, PA 19464.

### **HMSC in Residence at the Royal College of Music**

His Majestys Saggbutts and Cornetts are to be Ensemble in Residence at the Royal College of Music. Like the residency the RCM enjoys with London Brass, HMSC will be involved in giving concerts and coaching the RCM Cornett & Sackbut Ensemble and RCM Natural Trumpet Group, as well as some individual lessons. Members of HMSC are Director Jeremy West, cornett; David Staff, cornett and natural trumpet; Susan Addison, alto and tenor sackbut; Peter Bassano, alto and tenor sackbut; Paul Nieman, tenor sackbut; Stephen Saunders, bass sackbut; and Tim Roberts, organ. Jeremy

and Susan already teach at the RCM, and Peter is Head of Brass. David teaches cornett and natural trumpet at the Royal Academy of Music and Paul teaches sackbut at the Guildhall School of Music and Drama. So, as well as their performing skills (HMSC can be heard on numerous recordings), they also possess a wealth of teaching experience. The purpose of this residency is to further the cause of early brass music in the UK, by attracting to the RCM undergraduates with an interest in early performance practice. A year's advanced-performers course for post-graduates world-wide, who would welcome the opportunity of working closely with the members of this famous ensemble, will graduate with a master's degree.

New visiting-teaching posts (Prince Consort Professorships) have been established at the RCM. The holders of these posts will visit the RCM at least twice yearly and represent the RCM's interests in an ambassadorial role. Barry Tuckwell is to become Prince Consort Professor of Horn and Christian Lindberg, Prince Consort Professor of Trombone.

On June 17 the London Brass and the RCM Brass Ensemble, directed by Peter Bassano, will be giving a concert entitled *Fanfare for Philip*. The event will celebrate the work for the world of brass achieved by Philip Jones, CBE (founder of the Philip Jones Brass Ensemble) on the occasion of his retirement as Principal of Trinity College of Music, London.

On October 14, on the eve of the National Brass Band Championship Finals, Black Dyke Mills Band, conducted by James Watson, will give a concert of music by RCM composers -- Vaughan-Williams, Malcom Arnold, Herbert Howells, and Joseph Horowitz, who has been commissioned to write the test piece for this year's finals.

In his cycle of Mozart Operas performed, recorded and videoed at the rate of one a year, John Eliot Gardiner has arrived at Don Giovanni. Performances with his English Baroque Soloists playing on period instruments will be given and recorded live in Parma, Ludwigsberg, Amsterdam and London. The entire trumpet and trombone section for this project is made up of young ex-RCM brass students: David Blackadder and Philip Bainbridge, natural trumpets; Tony Neal, Tom Lees and Andy Harwood-White, 18th-century trombones.

---submitted by Peter Bassano

#### Michel Godard - Serpentist

The extraordinary serpentist Michel Godard has been very active performing and recording on that most difficult of instruments. He reports that while it is indeed very difficult to play, its rich tone and expressive possibilities are a fine reward. Godard has been touring Germany and France with a program of 17th-century music with the ensemble La Fenice, headed by cornetto player Jean Tubery. A CD is forthcoming with a program of this music. A recently recorded CD entitled *Aborigene* contains music for harpsichord and serpent. Godard is joined by keyboardist Virginie Vuong in works by Diego Ortiz and other Renaissance composers. It is on the Hopi label (5 rue de Charonne, Paris 75011 France, FAX 148071893). Godard is also very active playing jazz with his band, "le chant du serpent" as well as with others. Contact: Michel Godard, 8 Rue Thiers, 77122 Monthyon, France. Tel 33-1-64361871.

#### Robert Ischer

Cornetto player Robert Ischer sends news of his activities from Switzerland. His ensemble, *Alta Capella*, is comprised of cornetto, sackbut, bassoon, and continuo. They have been active in Switzerland, France, and Germany for the past ten years, giving concerts mainly of 17th-century repertoire. He also presents solo concerts and recently performed in a festival in Bologna which included music for cornetto and violin. Ischer also plays natural trumpet and teaches trumpet at the Conservatoire de Lausanne, as well as the music school in Vevey. He has been active through his teaching and writing activities, as well as at various conferences, in addressing many issues pertaining to both early and modern music. He echoes the feeling of many of us by saying that he is a true lover of the cornetto and can't imagine his musical life without it!

#### Plantation Trumpet Represented at Jubilation! Opening

Shell Johnson of Bowman, S.C. performed "an opening call" on straight-trumpet to begin the *Jubilations!* exhibition at the McKissick Museum, University of South Carolina, September 1993. Johnson, a 92 year-old retired sharecropper, is the plantation trumpeter at the Shady Grove United Methodist Campground and is the fourth trumpeter in an unbroken string of players dating back to the formation of the Campground in c. 1870. *Jubilation! African American Celebration in the Southeast*, prepared by McKissick Museum and funded by the NEH, will tour the United States for three years, and includes a plantation trumpet among its 200+ artifacts. The trumpet (owned by Craig Kridel of South Carolina and Dennis James of California) is a

copy of Shell Johnson's St. George instrument and was reconstructed by Michael Swinger of Ohio. Upcoming *Jubilation!* exhibition venues, scheduled through April 1996, include Detroit, Milwaukee, Macon, Richmond, Wilberforce (OH), Tallahassee, and Los Angeles. Also appearing at the September *Jubilation!* opening was the Tiger Shout Band of Charlotte, NC. The Tigers, an ensemble consisting of 9 trombones, baritone, sousaphone, and drums, perform Shout music of the 1920's -- sacred music that could be described as a cross between ragtime and gospel. Shout Bands were a regular feature of United House of Prayer congregations, a denomination which was initiated by Bishop Daddy Grace (the "Black Billy Sunday") in the early 20th-century. The Tigers (who were recently featured on NPR's "All Things Considered") have just completed their second CD. Their first recording "Dancing with Daddy G," may be obtained from Fire Ant; 2009 Ashland Ave, Charlotte, NC 28205.

---submitted by Craig Kridel



Shell Johnson with members of the Tiger Shout Band.

### **Toronto Consort and Les Sonneurs Premier New Work**

Two of Canada's leading early music ensembles, The Toronto Consort and the early brass ensemble, Les Sonneurs of Montreal, presented a concert, "A Flourish of Brass," on April 8, 1994 at Trinity-St. Paul's United Church. The concert featured the premiere of "The Seasons" by Canadian composer David Keane and librettist Melba Cuddy. This piece, written in the style of a Renaissance composition, was commissioned for both groups at this joint event. Also included in the concert were works by Senfl, Isaac, Schein, and Hassler. The ensembles included voices, sackbuts, lute, cornetto, recorders, and organ. Contact: Kristy Lynn, PO Box 501, Station P, Toronto, Ontario M5S 2T1, Canada. Tel 416 966-1045.

### **Orchestra of the Renaissance Records First CD**

Sackbut player Richard Cheetham has formed a new group, the Orchestra of the Renaissance. They recorded their first CD this past January and expect it to be released this Fall. The recording, entitled "Ave Maris Stella," contains repertoire of Spanish sacred music to the Blessed Virgin from the Seville Cathedral, ca. 1470-1550. It features music by Medina, Escobar, Peñalosa, and Morales. Voices are accompanied by shawms, sackbuts, cornetto, harp, and organ, according to the Sevillian tradition. There are also solo motets for voice, vihuela, flute, and viola da gamba as well as wind and brass pieces. The ensemble presented this program at its London debut concert at St. John's Smith Square on February 28th, 1994. This program is an attempt to recreate the music of the Spanish wind-band tradition of the 15th- and 16th-centuries. The wind players, in addition to Richard Cheetham, are Patrick Jackman, bass sackbut; Jean-Pierre Canihac, cornetto; and shawmists William Lyons, Beatrice Delpierre, and Francis Mercet. For information contact: Richard Cheetham, 60 Ulverston Road, London E17 4BW England. Tel 44-815232478, FAX 44-81-5234915.

### **Baroque Trumpet Mutes**

Trumpeter and cornetto player Ralph Bryant is now making Baroque trumpet mutes. The current model is a modified version of an 18th-century mute found in a private collection in Austria. As is the case with most surviving examples, this mute transposes the pitch up by one half-step. It is made in either plumwood or walnut and is completely hand-turned and carved. The cost is \$60 (postage included). Contact: Ralph Bryant, Haus Rutli, Haldelistr. 3, Stafa, CH-8712, Switzerland. Tel # 41-(0)19266602.

### **Dennis James Appears on The Tonight Show**

Dennis James, founding member of United Serpents and coordinator of the 1989 International Serpent Festival, performed two musical selections with Linda Ronstadt on the December 1st airing of "The Tonight Show." James' performance -- on the glass harmonica -- is also included in the recently released Ronstadt CD, "Winter Light," Elektra 615452.

### **Rafael Méndez Library**

The Rafael Méndez Library, located in the School of Music at Arizona State University, was officially dedicated and opened on June 11, 1993. The Library is under the directorship of Regents' Professor David Hickman, and is operated by the Summit Brass. The library was established to honor the memory of the famed Hollywood trumpet-soloist and composer (1906-1981), and to inspire and educate aspiring musicians. The library was founded through the support of the Méndez family. In the library are numerous instruments, hundreds of photographs, articles, over 300 original manuscripts and nearly 700 sets of parts of Méndez' compositions and arrangements. Also included are video tapes of Méndez' performances and teaching clinics. Contact: David Hickman, Summit Brass, PO Box 26850, Tempe, Arizona 85285.

### **Sandro Verzari Trumpet CD**

Trumpeter Sandro Verzari has recently recorded some wonderful Italian music (on modern trumpet) with the ensemble Seicentonovecento, directed by Flavio Colusso.

One recording is devoted to the music of Giuseppe Torelli (Bongiovanni GB 10008-2) and the other has works by Cazzati, Aldrovandini, and D. Gabrielli (Bongiovanni GB 10010-2).

### **Alessandro Zara Reports on Workshops in Spain**

Cornetto player Alessandro Zara has sent us some interesting reports of two workshops held in Spain this past Summer. The first course took place from August 4 -11, 1993 in Daroca, a very old town near Zaragoza, in Aragon, with a population of 2500. The entire course had some 230 participants, six of whom were cornetto pupils who studied with Jeremy West (three from Spain, one from Germany, one from England, one from Australia, and one from Venezuela). Bernard Fournier, a member of Les Sacqueboutiers de Toulouse, taught sackbut and serpent to one French and two Spanish pupils. In addition to individual classes, the cornett and sackbut players formed ensembles, assisted by pupils from the continuo class, to play music under the direction of both teachers. For those interested in future workshops, I will add that even if the sleeping facilities are a little informal, the food is great and the course is very cheap. The address is : Institución Fernando el Castólico. Sección de Música Antigua. Diputación Provincial. Plaza de España No. 2, 50004 Zaragoza, Spain. Tel 34-76-288878, FAX 34-76-288869.

The second course was directed by Jordi Savall and Romá Escalas at La Seu d' Urgell, in Cataluña, near Andorra, August 15-23, 1993. Here the "brass" teachers were Jean-Pierre Canihac and Daniel Lassalle, both from Les Sacqueboutiers de Toulouse. The cornetto class was attended by eleven players (three from Spain, four from France, one from Italy, one from Germany, one from Australia, and one from Venezuela, and I must admit that I was not psychologically prepared to see so many cornett players together. Lassalle had four French sackbut pupils. Both teachers performed in a concert of music by Marini, Fontana, and Salaverde. In

addition to individual and collective instrument classes and ensemble playing with the two teachers, participants were involved in rehearsals for a student concert and for another concert with the Capilla Real de Cataluña, with Savall conducting. For information about this workshop contact: Consoll Vendrell Curs de Musica Antiga, Departament de Cultura, Portal de Santa Madrona, 6-8, 08001, Barcelona, Spain. Tel 34-3-4125640, FAX 34-3-4121958.

On Saturday August 28, 1993, closing the Curso de Musica Barroca y Rococó in El Escorial, a concert performance of Monteverdi's *Orfeo* took place. Two cornetts and three sackbuts joined a very small, one-on-a-part orchestra. They were Juan Ramón Ullibarri and Alessandro Zara, cornetts, and Rafael Roche, Ramón Perez and Veronique Verdier on sackbuts.

This past November, in my home city of Caracas, Venezuela, Hesperion XX performed two concerts. The outstanding performances of Jean-Pierre Canihac and Daniel Lassalle will surely raise greater interest in cornett and sackbut playing in my country. Juan Jose Verde, a Venezuelan natural (and valve) horn player, pupil of Anthony Halstead and Raul Diaz, performed a Mozart Horn Concerto with the Caracas Municipal Orchestra this past January. I have been active with my own cornetto playing activities. I play often with local early music groups, principally with Carpe Diem, Musica Reservata and la Camerata Renacentista de Caracas, and am sometimes joined by sackbut player Adrian Suarez.

---submitted by Alessandro Zara

#### **Jean Rife Lecture-Demonstration**

Jean Rife appeared before the New England Horn Ensemble on November 7, 1993 in Concord, Massachusetts, where she presented a lecture-demonstration about starting to play the natural horn. To accomplish her purpose, Ms. Rife brought with her a formidable collection of horns as well as much help, including Bob Pyle, Lydia Bussler, and Chad Musser. Taking

it from the top, Rife gave a brief account of her career, beginning with her graduation from Oberlin and subsequent experience at the Smithsonian Institute, where she began to teach herself to play the natural horns in that collection. She played with Robert Sheldon before the formation of the Smithsonian Chamber Players and later auditioned for the Banchetto Musicale of Boston and married director Martin Pearlman. She still plays with that group in addition to teaching at the New England Conservatory, MIT and UNH. To give the assembled horn players a sense of what it is like to begin working with the natural horn, she gave Messrs. Pyle and Musser a few exercises to play using an F horn. Musser, a valved horn player, who was a freshman at MIT, had never played the natural horn before. She had the brave young man, joined by Mr. Pyle, work on some orchestral excerpts, playing different kinds of horns and using different crooks. Ms. Rife asked her colleague from the University of New Hampshire, Lydia Busler, to play sections from the Beethoven Sonata on two different horns. She demonstrated that beginning with a more-open hand position can result in much greater clarity of tone since there is less closure on the stopped tones. The final piece was played by Ms. Rife. She chose the contemporary work, *Elegia* by Hermann Baumann. This was wonderfully played and probably resulted in many of the assembled horn players leaving the session with high hopes that, someday..... Marilyn Bone Kloss of the New England Horn Ensemble is to be commended for all of the work that she does in making wonderful programs like this available to horn players in the region, as well as for her lively and well produced newsletter, *Cornucopia*. If you are interested in the organization and the newsletter, contact Marilyn at: 1 Concord Greene, Unit 8, Concord, MA 01742.

---submitted by Mark Anderson

#### **Claude Maury Natural Horn Recordings**

Natural hornist Claude Maury has recently recorded seven CDs with several different ensembles, covering a wide range of repertoire. He recorded works by the rather obscure composer, Claude Balbastre (1727-1799) with hornist, Petrus Dombrecht, on the Verany label. With the Biedermier Quartet, he recorded chamber music by Reicha (*Quintet op. 83 #2*), Danzi (*Quintet op. 56 #1*) and the Rossini *Quartet #4*. This was recorded for the Dutch label, Globe. For the Belgium company Ricercare, Maury recently recorded three CDs (with Nachtmusique Ensemble and the Ricercare Ensemble) of chamber music by Beethoven, Mozart and Haydn. Also for the Ricercare label is a double CD set called *Le Cor Romantique Français*. This recording contains music by Dauprat, Duvernoy, Gallay, Gounod, Reicha, and Rossini. The last of his most recent recordings was of both Bach's "Brandenburg" Concerto #1 and the "Brandenburg" #2! This recording was with La Petite Bande and is on Deutsche Harmonia Mundi. Maury will also be making a North American tour with the Orchestra of the 18th-Century in January of 1995, on which they will perform Beethoven's 5th Symphony, Haydn's 92nd Symphony, the "Oxford", and Mendelssohn's 3rd Symphony.

#### **New Edition of MGG**

Bärenreiter Metzler has announced the publication of a new edition of *Musik in Geschichte und Gegenwart* (MGG). The edition will consist of eight subject-volumes to be published between 1994 and 1998, and twelve biographical volumes to be published between 1998 and 2004. The subscription price is expected to be approximately \$200 per issue.

#### **Tafelmusik**

The noted period-instrument orchestra Tafelmusik has continued to present many performances and recordings that feature early brass music. Guest natural horn soloist Ab Koster has recently recorded the complete Mozart Horn Concertos on the Sony Vivarte label (a review

will appear in *HBSNL* #7). Mr. Koster has joined Tafelmusik's Derek Conrod in performances of Vivaldi's Concerto for Two Horns in F and Bach's "Brandenburg" Concerto No. 1. Crispian Steele-Perkins has also released a new CD with Tafelmusik on the Sony Vivarte series (see review in this issue). Tafelmusik performed Bach's *Christmas Oratorio* and the *Magnificat* on recent concert tours, and this past January the brass section was featured in their performances of Bach's Third and Fourth Orchestral Suites. Formed in 1979, Tafelmusik has developed an international reputation as a leading period-instrument orchestra. In 1990 they signed an exclusive recording contract with Sony Classical for a projected twenty discs under the Vivarte label, dedicated to historically informed performance of early music. Contact: Deborah Jackson, Tafelmusik, Tel (416) 964-6337.

**Pifferi e Trombetti Recreations**  
Igino Conforzi has organized a new ensemble, Bicinis, which is dedicated to the performance of ensemble music for wind band and natural trumpets. (A review of his recent CD will appear in the next *HBSNL*.) Aided by recent research that Conforzi has done on hitherto unknown Italian music from the second half of the 18th-century, Ensemble Bicinis explores this fascinating repertoire using a wide range of wind band instruments. He is currently preparing future recordings of this repertoire with Bicinis. For more information contact: Igino Conforzi, Via P. da Palestrina 36, Milano 20124, Italy. Tel/FAX 02-66-93590.

#### **E-Mail Lists**

A number of electronic mail lists are currently available and might be of interest to HBS members. They are listed below, along with addresses and instructions for subscribing.

Trumpet list: An unmoderated discussion list concerning all aspects of trumpets and trumpet music has recently been formed. To subscribe you send only the message "Subscribe trumpet"; the

address it is sent to:  
listserv@acad1.dana.edu

Horn List: The International Horn Society (IHS) has established the IHS Internet discussion group. Only IHS members may join by sending a message to: horn@merlin.nlu.edu Gary Greene is the moderator. His address is:  
mugreene@merlin.nlu.edu

Trombone List: To subscribe, send the message "Sub tbone L firstname lastname" [e.g. Sub tbone L Johann Bach] to:  
listserv@mizzoul.missouri.edu

Tuba List: To subscribe, send the message "sub tubaeuph your full name" [e.g. sub tubaeuph John Doe] to:  
listserv@cmsuvm.cmsu.edu

Early Music List: This is another interesting unmoderated group in which a wide range of early music topics are discussed via the "electronic highway." One can subscribe by sending the following message "Subscribe earlym-L your real name" [e.g. Subscribe earlym-L Giovanni Puntolo] to:  
listserv@aearn.bitnet.

Med-Ren List: This is a moderated and, hence, more formal list, comprised of scholars and students who are involved in Medieval or Renaissance music. To subscribe, send the message: "join list name your name" [e.g. "join med-and-ren-music Willy Dufay"] to:  
mailbase@mailbase.ac.uk

Brass music list: This list is moderated by Ted Zateslo. The address for information is: brass-request@geomag.gly.fsu.edu. Ted Zateslo's address is:  
zateslo@geomag.gly.fsu.edu

Makers List: An instrument makers group has recently been formed to discuss issues involving the designing, building, and repairing of all musical instruments. Contact Clark Battle at: battlec@cs.rpi.edu  
Musical list of lists: Address: mlol-request@wariat.org

It is important to remember to type the messages and addresses exactly as they are indicated with the proper spaces, punctuation, etc. If you have trouble, it is best to contact your E-mail technical support.

#### **Posaunen-Collegium Leipzig CD**

The Posaunen-Collegium Leipzig (Arno Paduch, Rebecca Resse, cornetts; Sebastian Krause, Robert Clemen, Fernando Günther, trombones; Heidrun Clemen, organ), recently recorded a CD titled *Alte Leipziger Bläsmusik*. The program consists of works by Reiche, Pezelius, and Bach that were composed for the *Leipzig Stadtfeuergruppe* in the 17th and 18th centuries. Also included are compositions of Speer and the first recordings of works by J.J. Löwe (Kapellmeister at the court of Eisenach) and J. Vierdanck (cornettist and pupil of Heinrich Schütz). For more information contact: Sebastian Krause, Amselweg 2, 04454 Holzhausen/Sachsen, Germany. Tel 49-034297-48349.

#### **1st Brigade Band Finds Permanent Home**

After 30 years of a wandering existence, the 1st Brigade Band, a mid-19th century, period military-style brass band, decided that enough was enough, and they now have a permanent home. This past November, band members located a vacant church in Watertown, WI and decided to purchase it. The band performs on authentic period brass band instruments and are perhaps the only "repro" band with their own permanent home, aptly named Heritage Hall. Contact: 1st Brigade Band, PO Box 1864, Milwaukee, WI 53201. Tel (414) 774-5110.

#### **Early Brass at Conservatory Felix Mendelssohn Bartholdy**

A department of Baroque music has been established at the Conservatory Felix Mendelssohn Bartholdy in Leipzig, the city of J.S. Bach, J.H. Schein, G. Reiche and J.C. Pezelius. In addition to viola da gamba, harpsichord, and Baroque oboe, one can also study natural trumpet with Hans Martin Kothe, Baroque trombone with Sebastian Krause, and cornetto with Arno Pauch. For further information, contact the individual teachers at: Musikhochschule Felix Mendelssohn Bartholdy, Grassistr. 8, PF 809, 04008 Leipzig/Sachsen, Germany.

### **Blackadder Brass**

The Blackadder Brass Ensemble consists of five brass players from London: trumpeters Phillip Bainbridge and David Blackadder; trombonist Sue Addison; hornist Gavin Edwards; and tuba player James Baker. This fine group performs on historic as well as modern instruments, giving them the ability to play the proper period instruments for repertoire from the Renaissance through the contemporary period. The group uses cornetto, sackbut, natural trumpet, natural horn, and a wide range of 19th-century brass, as well as modern instruments. Not only does the ensemble play period instruments, but they have period costumes to fit the appropriate time. The Blackadder Brass performs with many leading orchestras and ensembles, such as the Royal Philharmonic Orchestra, the Academy of Ancient Music, English Baroque Soloists, the Wallace Collection and the London Classical players. Contact: Phillip Bainbridge or David Blackadder, 11 Tyttenhanger Green, St. Albans, Hertfordshire AL4 0RN, England. Tel 0727-812887 or FAX 0604-812357.

### **Ensemble Musica Vespertina**

This chamber ensemble which takes its name from Johann Pezel's collection of 1669, *Musica vespertina oder Leipzigsche Abend-Musik*, has been active giving concerts, radio, and TV broadcasts in Germany and Italy. The ensemble, formed in 1990, is made up of Baroque violinist Sebastian Ude, Baroque trombonist Sebastian Krause, and organist and harpsichordist Heidrun Clemen. Their repertory is based on works by Frescobaldi, Castello, Riccio, Marenzio, and Fontana. Ude is a member of the Gewandhaus Orchestra; Krause is solo trombonist of the Radio Symphonic Orchestra MDR and teaches at the Academy of Music in Leipzig; and Clemen teaches keyboard at the Conservatory of Music in Halle and at the Academy of Music in Leipzig. Contact: Sebastian Krause, Amselweg 2, D-04454, Holzhausen/ Sachen, Germany. Tel 490034297-48349.

### **Stolen Ebe Trumpet**

A rare and very valuable Ebe natural trumpet was recently stolen while it was being mailed to a collector in the USA. The missing trumpet is in brass and signed "MACH WOLF MAGNUS / EHE IN NURNB" also with "WME" and a Turk's head, length 70.0cm, bell diameter 11.6cm. It is a typical mid-18th century trumpet with the ball, in very good original condition. On the same day another parcel was lost that contained three saxophones by Adolphe Sax; a soprano #20655, an alto #33012, and a tenor #24338. If anyone thinks they have seen these instruments being offered for sale, please contact: Tony Bingham, 11 Pond Street, London NW32PN England. Tel 071-7941596 or FAX 071-4333662.

### **Dictionary of English Court Musicians**

David Lasocki reports that he, along with Peter Holman and Andrew Ashbee, have started a monumental task of writing a dictionary of English Court Musicians (1485-1714). The dictionary will be published by Scholar Press in 1997.

### **The New Langwill Index**

Eleven years after the last edition, a completely revised, expanded and re-written version of Lyndesay Langwill's *Index* (ISBN 0-946113-04-1) has been written by William Waterhouse. This work is a dictionary of 6,500 musical wind-instrument makers and inventors. There is a new entry format that categorizes data on maker's marks, serial numbers, addresses, patent information and much more. Dr. Herbert Heyde has contributed a ground-breaking essay on wind instrument makers' marks. Contact: Tony Bingham, 11 Pond Street, London NW32PN, England. Tel 071-7941596 or FAX 071-4333662.

### **La Fenice**

Jean Tubery reports that his ensemble La Fenice has been very active performing throughout Europe. They take their name from the famous instrumental piece by Giovanni Martino Cesare. They have a wide range of repertoire, but specialize in the splendid late Renaissance and early Baroque Italian instrumental works. (Reviews of their CDs will appear in the next *HBSNL*). Contact: Jean Tubery 12 Rue Champflour, 78160 Marly le Roi, France. FAX 33-16-1-39-580691.

### **Streitwieser Trumpet Museum Hosts Brass Societies Summit**

Ralph Dudgeon, Acting Director of the Streitwieser Foundation Trumpet Museum, hosted a Tele-Conference on January 30, 1994 with members of various brass organizations. Leonard Candelaria, President of the ITG, Fritz Kaenzig, President of TUBA, Hugo Magliocco, President of ITA, Jeffrey Nussbaum, President of the HBS, and Kristin Thelander, Vice President of IHS met via the teleconference to discuss the need for mutual cooperation among the brass societies and the Trumpet Museum. The Trumpet Museum is at a turning point in its history, and intends to become a more public institution. It hopes to expand its traditional role as a trumpet and horn museum to embrace all brass instruments. The museum is seeking financial support to meet this goal. Moving the museum collection to a university or other institution remains a possibility, although no immediate changes are planned. It was generally agreed that the museum can serve as a central liaison for the various brass organizations. The creation of an electronic Internet operation was also discussed as a way to help meet the needs of the entire brass music community. HBS members with ideas or interest in supporting the Trumpet Museum should contact: Ralph Dudgeon, Acting Director, Streitwieser Trumpet Museum, 880 Vaughn Road, Pottstown, PA 19464. Tel (215) 327-1351.



### **The Delight Wind Consort**

The Delight Wind Consort (Judith Conrad - cornetto, recorder, guitar; Paul Ukleja - recorder, cornetto, Alan Powers - trombone; and Israel Stein - recorder, shawn, dulcian) presented a concert of English music honoring the 450th Birthday of William Byrd at the Grace Episcopal Church in New Bedford, Mass. The program included music by Byrd, Henry VIII, Thomas Tallis, Thomas Morley, and Jacobean Masque Dances.

### **Jazz Shofar**

An interesting report in the 1993 "Year End" issue of the JUF newspaper in Chicago gave an unusual report on the shofar. Whereas the sax or trumpet might normally be mentioned as a typical jazz ax, chances are you won't find the several-thousand-year-old lip-blown shofar in any Basie chart. However, this doesn't seem to bother Rabbi Joel Goor of the Metropolitan Synagogue of New York, who is taking a unique approach to playing jazz. He recently performed with the Brooklyn Philharmonic in what is believed to be the first time a shofar player has played with an orchestra. The work, a world premiere, by composer Daydn Wayne was scored for orchestra and choir and dealt with the Holocaust. The performance was held at the Cathedral of St. John the Divine in New York on Saturday, November 27, 1993. It ended with a prominent section for shofar. In addition to the traditional shofar playing that is done on the Jewish High Holidays, Rabbi Goor, a former trumpeter, branched out into improvisation on shofar about three years ago at one of Metropolitan Synagogue's monthly jazz services. He says that he can get about five or six notes and can play with a wide dynamic range and use different articulations (perhaps he's read Dalla Casa!). Rabbi Goor uses a shofar made from the long, twisted horn of a kudu, a form of antelope. He is reported to have remarked, "The bigger the shofar, the better it blows."

### **Freiburger Barock Orchester Performs Late Romantic Repertoire**

On a recent tour with the Freiburger Barock Orchester, the brass section for the orchestra's "Romantic Project" was a happy collaboration between German, French, Dutch, and English players. The orchestra was venturing outside its normal Baroque repertoire to tackle some music of the early romantic period: Wagner's *Flying Dutchman Overture* (in the original version), Schumann's Piano Concerto and Mendelssohn's *Midsummer Night's Dream*. The rehearsals and most of the concerts took place in Germany. Friedemann Immer led the trumpets, playing both natural trumpets and specially made valve trumpets in E. The other members of the trumpet section were Francois Petit-Laurent (France) and Wolfram Lamparter (Germany). The horn section also used a mixture of natural and valved instruments for the Wagner -- a pair of hand-horns and a pair of old valve horns. Teunis van der Zwart (Holland) played first hand-horn, and his playing of the "Nocturne" from *Midsummer Night's Dream* was one of the highlights of the evening at every concert. He was ably supported by Rafael and Christiane Vosseler (Germany) and Dick Verhoef (Holland). Dick also made his percussion debut on cymbals in Mendelssohn's Wedding March! The trombone players were faced with a choice of using the quite large German trombones of the period or the smaller style "classical trombone" of the "pea-shooter" style. Given the small string strength of the orchestra they opted for the pea-shooters. This worked out very well, giving a good balance with the rest of the band and, at the same time, creating a forceful and characteristic sound. It was wonderful to hear the homogeneous, but clearly defined, sound of the alto, tenor, and bass trombones in the Wedding March. The players were Simon Wills (alto and tenor), Peter Thorley (tenor) and David Gordon (bass). I played ophicleide, and the four of us were the English contingent of the orchestra. Under the direction of

Thomas Hengelbrock, the orchestra sparkled with the bright, sinewy timbre of the old instruments. The string section made a glowing sound, aided by the use of lower pitch (A=430) and gut strings. Their tone was rich, but incisive when needed, without the "Montovani" sheen that some modern string sections have. A live recording of the program was made of the concerts that we gave at the end of the tour in Utrecht, and a CD of the Wagner and the Mendelssohn should be available next year.

-- submitted by Stephen Wick

### **Progress Report From the Christopher Monk Workshops**

Since the last *HBS Newsletter* there have been further developments in our existing range of instruments, as well as an exciting addition to our scope. Christopher Monk produced two models of wooden tenor cornett (lysard) - the large-bore "Galpin" tenor with a seventh finger hole covered by an open-standing key, and the small "Norwich" tenor. Both of these instruments have their strengths -- the Galpin tenor makes a fuller sound in the low register, whilst the Norwich has a sweeter top end as well as being more agile. Both models have had accoustical problems, however, as many players will testify. We are pleased now to be in a position to announce that, as a result of further research and development in close collaboration (again) with Nicholas Perry, we have considerably modified the bore on both models. Both tenors are now much easier to play with secure intonation throughout the range. We have also "revamped" their appearance to keep the same look as the standard wooden treble and alto cornetti -- thinner walls, tapering bells, recessed bindings, similar stamped patterns. Our most exciting new development is that we are now producing Baroque oboes after Thomas Stanesby Senior circa 1720, in collaboration with the noted player and maker Dick Earle. There is also an oboe da caccia after J.H. Eichentopf, Leipzig, circa 1724. These instruments play at A=415 as you would expect, the Stanesby being in

English boxwood (stained or oiled) and the da caccia being leather-covered (cornetto fashion), with hand-made brass bell by Frank Tomes.

--- submitted by *Jeremy West*

### **Trumpet-Making Workshop**

Richard Seraphinoff has organized a weeklong workshop which will explore the design and construction of trumpets in the 17th-century Nuremberg style, to be held at Indiana University, Bloomington, Indiana, from July 11-16, 1994. The workshop will be taught by Robert Barclay of the Canadian Conservation Institute in Ottawa, Canada. Mr. Barclay, a noted instrument maker, is the author of *The Art of the Trumpet-Makers: The Materials, Tools, and Technique of the Seventeenth and Eighteenth Centuries in Nuremberg* (Oxford University Press, 1992). The workshop will take place in the Art Metal Department of the Fine Arts School at IU, and will include daily lectures and hands-on "shop" time. Participants will emerge with an authentically constructed Nuremberg style natural trumpet. The fee will be approximately \$325. For further information, contact: Richard Seraphinoff at 9245 East Woodwiew Drive, Bloomington, IN, 47401. Tel (812) 333-0167 or FAX (812) 337-0118.

### **New Museum of Band Instruments**

The Arkansas Museum of Band Instruments (MOBI), in Pine Bluff, Arkansas will open in the near future. This regional living museum is devoted to the rich history and traditions of the band movement which has flourished in the South from the Civil War to the present. Featured as the basis of its permanent collection will be the heretofore private collection of unusual and significant historic-to-contemporary brass and woodwind instruments owned by Jerry G. Home. The Arkansas MOBI will be housed in a vintage-1880 former furniture store, a distinctive alternative space, currently being adapted to its new role as a museum in developing downtown Pine Bluff. MOBI's artistic directors and curators will offer an

array of engaging, narrative, contextual exhibits, which will include fascinating, rarely-seen archival photographs, historic band memorabilia, scores and sheet music, letters, and uniforms that will bring this colorful heritage to life for the enjoyment and elucidation of both musician and appreciator. MOBI's directors and planning board avidly encourage and support instrumental music education. Many of the exhibits and resources will be targeted and geared to appeal to students and school groups. An integral component of MOBI's mission is to sponsor school band festivities at the site. Expanding the field, Arkansas MOBI hopes to develop consortium partnerships with other instrument collections for shared exhibitions, instruments and research. Long-term plans include the founding of band festivals, concert series, audio/visual displays, lecture/demonstration workshops, a hands-on interactive discovery center, a library/archive, a bookstore, and an espresso cafe offering jazz on Friday nights. All are welcome. Contact: Barbara Zap, Director of Exhibitions and Programs, 424 West End Avenue #15A, New York, NY 10024. Tel (212) 595-6173.

### **Concerto Palatino**

The noted cornett and sackbut ensemble Concerto Palatino has been very active performing in many workshops and music festivals throughout the world. They completed a tour of Japan last year and have recently completed a new recording of 17th-century Italian instrumental music for the Accent label, as well as a large recording project of the Cavalli *Vespers*.

### **The Whole Noyse**

The Whole Noyse, a San Francisco-area ensemble, has added cornetto player Mark Miller to their group. He joins Steve Escher on cornetto, Richard Hessell and Sandy Stadtfeld, sackbuts, and Herb Myers, curtal. A CD including *The Whole Noyse, entitled Antonio Rigatti, Venetian Vespers of 1640*, was released on the Skylark label (9301 CD) in December, 1993. The

Whole Noyse joined the Vancouver Cantata Singers, members of the Pacific Baroque Orchestra, and sopranos Linda Perillo and Christine Brandes for the effort. (See review in this issue.) The CD was directed by James Fankhauser and has been nominated for a Juno award, Canada's most prestigious recording industry honor. Plans are in the works for performances of Monteverdi's 1610 *Vespers* and Emilio de' Cavalieri's opera *Rappresentazione di Anima di Corpo* with San Francisco's Magnificat Baroque Orchestra in 1994. Also planned are performances of Monteverdi's *Vespers* with Philip Brett at the University of California, Riverside. The Whole Noyse's CD, *Lo Splendore d' Italia* was released this last February. (See review in this issue.) Contact: Steven Escher, 270 Troon Way, Half Moon Bay, CA 94019. Tel (415) 726-0672.

### **Galaxies, Cornetts, and Tonehole Theory: All in a Days' Work**

When Bill Mathews, Professor of Astrophysics at UC Santa Cruz, is not contemplating the outer reaches of the Universe or analyzing the intricacies of tonehole theory, he is busy performing with his ensemble, The Antiquarian Funks, or teaching cornetto under the guise of his other hat, Lecturer in Cornett. He will also be instructing cornett and cornett-sackbut ensembles at the Dominican College workshop this summer. Mathews has worked with cornetto-maker John McCann in creating a computer-generated cornett design. He reports that quite recently there have been acoustical-research breakthroughs by Doug Keefe (University of Washington), a world authority in tonehole theory. These new developments make it apparent that Mathews will now be able to continue his work in developing a refined computer-generated cornetto design, with even more precise accuracy. We eagerly await the results!

### **Purcell Tercentenary**

Henry Purcell's Tercentenary in 1995 will no doubt be chock full of Purcell activities. A special concert series organized by the King's Consort will start the festivities

early with a fantastic series planned from October 13, 1994 through February 16th, 1995 at the Wigmore Hall in London. Purcell's glorious trumpet writing will be featured in many of the concerts and full-stage productions which are planned, including a special event called "Purcell's Trumpet" presented by natural trumpeter, Crispian Steele-Perkins on December 8th, 1994. Among the many concerts will be a fully staged production of *The Indian Queen*. For information contact: The King's Consort, 2 Salisbury Road, Ealing, London W13 9TX England. Tel 81-579-6283 or FAX 81-567-8824.

#### **Hansjörg Angerer Natural Hornist**

Hansjörg Angerer, one of Europe's leading natural horn players, reports that he has been recording for the Koch/Schwann label. Recent recordings are *Alphorntraum*, which has music for nine alphorns, *Jäger tot - Almenrausch*, which has music for four natural horns and four parforce horns, and *Music for Natural Horn and Hammerklavier* (see review in next *HBSNL*). Angerer is Professor of Horn at Austria's famous University of Music and Dramatic Art, the "Mozarteum." He also directs the Mozarteum Horn Ensemble.

#### **Classical-Period Trombones**

Instrument maker Geert Jan Van Der Heide is now making a new line of Classical-period trombones. He is making three types of instruments which are copies after Eschenbach, an instrument maker from Bohemia (Markneukirchen) who was active around 1785. He makes an alto in E<sup>b</sup>, a tenor in B<sup>b</sup>, and a bass in F. The standard pitch is a=430 hz, but other pitches are possible if desired. Van Der Heide explains that these instruments are particularly usable for music of Mozart, Haydn and composers from the early classical period. Contact: Geert Jan Van Der Heide, Withagersteeg 4, 3882 MH Putten, The Netherlands. Tel 0318-53538.

#### **Look Ma, No Holes!!**

Gabriele Cassone has been very active recording and performing natural trumpet these days (see reviews in next *HBSNL*) and has recently taken the plunge in an effort to play without holes. He sent this photo with his new Hans Hainlein trumpet (1632), made by Bob Barclay. Barclay is known to claim that his horns have two holes; one where you blow and one where the sound comes out!! Cassone's natural trumpet and timpani group, the Bendinelli Ensemble recently performed at the Cremona Monteverdi Festival.



Gabriele Cassone with Hans Hainlein trumpet, copy by Bob Barclay

#### **Renaissance Ensemble Workshop**

A special Ensemble Development Workshop was presented by the North California Loud Band Workshops during three weekends in the months of February, March and April. It was held at Dominican College, San Raphael, CA, for players of Renaissance brass and reed instruments and was directed by Robert Dawson. Contact: Robert Dawson, (415) 566-9610.

#### **Oakbrook Baroque Festival Features New York Cornettists**

Karen Snowberg and Ron Nelson appeared as guest cornettists at the Oakbrook Baroque Festival in Chicago for a recording session and concert the weekend of April 23, 1994. The recording features Snowberg and Nelson with Baroque orchestra and choir on works of Scheidt, Hammerschmidt, Andrea Gabrieli, Schütz, and Praetorius. The team will travel to the Midwest again in June for the Whitewater Early Music Festival, June 3-5, 1994, where Karen will be teaching.

#### **International Trombone Association Workshop**

The ITA will host their annual workshop at the University of Minnesota on May 31-June 4, 1994. Trombone virtuoso Christian Lindberg will be among the many featured artists. Contact: Tom Ashworth, School of Music, University of Minnesota, Minneapolis, MN 55455. Tel (612) 536-7734.

#### **The Horn in Early America**

Jeffrey Snedeker has received a faculty research grant from the Central Washington University Office of Graduate Studies and Research to pursue a project entitled "The Horn in Early America." The goal of the project is to present a coherent description of the development of pedagogy and repertoire related to the horn in America from its earliest arrival(s) to the advent of urban symphonic societies in the 1840s and 1850s. Any guidance, suggestions, and collaborative efforts will be greatly appreciated (and appropriately credited). Please contact Jeff at: Music Department, CWU, Ellensburg, WA 98926. FAX (509) 963-1239, E-mail [snedeker@cwu.edu](mailto:snedeker@cwu.edu).

Jeff will also present a natural horn recital at the Streitwieser Trumpet Museum in Pottstown, PA, on Wednesday, August 3, 1994. Featured on the program will be works by Rossini, de Krufft, Gallay, Greer, Baumann, and Douglas Hill.

#### **Sackbut Makers**

The 1995 *HBS Newsletter* #7 will include an updated article on sackbut makers, world-wide. Please send information on sackbut makers who were not included in the original article in the 1989 *HBSNL* #1. The makers who were included

in the previous article are: Boehm & Meinl, Adolf Egger, Finke, Lätzsch, Monk Instruments, Thein, and van der Heide. Contact: HBS, 148 West 23rd Street #2A New York, NY 10011 USA. Tel/FAX (212) 627-3820 or E-mail [jjn@research.att.com](mailto:jjn@research.att.com).

#### **Diminution Publications**

Cornetto player Philippe Matharel reports that he is working on a three-volume publication project on the subject of diminutions. The volumes will include over 1,000 historic examples of diminutions as well as a systematic and pedagogical approach on how to apply them and in what repertoires. Matharel also reports that he is busy performing with the ensemble Les Saqueboutiers de Toulouse. Contact: Philippe Matharel, 43 Rue de L'Avenir, Toulouse, 31500 France.

#### **Italian Music Publications**

Libreria Musicale Italiana is publishing two fine music periodicals, *Imago Musicae*, the International Yearbook of Musical Iconography (Tilman Seebass, director) and *Recercare* a journal for the study and practice of early music, (Marco Di Pasquale and Giancarlo Rostirolla, Directors). Both periodicals have high quality articles on a wide range of topics in English and Italian. Contact: Libreria Musicale Italiana, Via Di Arsina 296/F, Lucca I-55100, Italy. FAX 39-583-394469.

#### **Philadelphia Renaissance Wind Band Recording Contract**

The Philadelphia Renaissance Wind Band has announced that it has negotiated a three-year, three-recording contract with Deutsche Grammophon, one of Europe's largest and most influential recording companies. Under the company's early music division, Archiv Productions, headed by Dr. Peter Czornyj, the ensemble will record two of the three projects this coming summer, and the third project in the summer of 1995. In addition, there is an option for a two-year extension of the contract. The Wind Band can be heard on three previous recordings, *The Muse's Garden* (1987, Philadelphia

Renaissance Records, PRR 1010), *Keeping the Watch* (1991, Newport Classic, NPD 85567), and *Return to the Pipers* (1993, Newport Classic, NPD 85567) (see review in this issue). The new DG contract will guarantee the Wind Band an audience far beyond its present scope, and represents a significant opportunity for the ensemble to garner an international following. The PRWB is comprised of Joan Kimball, Robert Wiemken, Eric Anderson, Adam Gilbert, Gwyn Roberts, and Tom Zajac. Contact PRWB, Joan Kimball, 739 North 25th Street, Philadelphia, PA 19130. Tel (215) 235-8469.

#### **International Horn Society Workshop**

The 1994 International Horn Society Workshop will be held at the Conservatory of Music, University of Missouri-Kansas City from May 28-June 2, 1994. Guest artists will include natural horn players Ab Koster and Froydis Ree Werke. Contact: David Elliot, School of Music, University of Kentucky, E-mail [dgelli00@ukcc.uky.edu](mailto:dgelli00@ukcc.uky.edu) or Nancy Cochran Block, Tel(816) 235-2909.

#### **U.S. Coast Guard Band Features Patricia Backhaus in Helen May Butler Concert**

On March 20, 1994 at the Coast Guard Academy in New London, CT, The U.S. Coast Guard Band, assisted by Patricia Backhaus, recreated a century-old concert, performing the music of "the female Sousa," Helen May Butler. Butler has been a special subject of research for Patricia Backhaus, who has traveled extensively performing her music. While not a household name today, Helen May Butler and her American Ladies Concert Band were highly successful in their day. They played for U.S. presidents, including McKinley and Theodore Roosevelt, and were featured during the 1904 Republican National Convention, for which Butler wrote the official campaign march, *Cosmopolitan America*. The second half of the concert featured women in the Coast Guard Band including: tubist Joanna Asbury, contrabassoonist Rebecca Noreen, Cheryl Six on piccolo, vocalist

Yvonne Daniel, flutist Barbara Devine, and oboist Anne Megan. For information regarding the U.S. Coast Guard Band Contact: Chief Musician Judith Buttery. Tel (203) 444-8468.

#### **Cornetto Discography Planned**

An extensive cornetto discography is being compiled and planned for publication in the 1995 *HBS Newsletter* #7. If you have information about rare or unusual recordings that contain cornetto please send it in. All submitters will be properly acknowledged and thanked. The information to be included is as follows: names of cornetto players, title of recording, label, label number, date of recording, type of recording (LP, Tape, CD, 8 track -- were there any?!), name of composer, and name of composition with cornetto on it. This discography will include any recorded work with cornetto, not just solo works. Contact: Jeff Nussbaum, Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011, USA. Tel/FAX (212) 627-3820 or E-mail [jjn@research.att.com](mailto:jjn@research.att.com).

#### **Michael Morrow Remembered**

The Irish musicologist Michael Morrow died in London on April 20 at the age of sixty-five. He was the director and one of the founders of the early music group *Musica Reservata* (a name he chose because of his deep skepticism that modern performances of early music could be more than "experiments"). The group was at its best in the late 1960s and early 1970s. They made several recordings and undertook many foreign tours. The main focus for their activity, and Morrow's musical vision, was a series of concerts at the Queen Elizabeth Hall, which were controversial and uncompromisingly "experimental." The group was one of, if not the most, influential group of the early music revival. Many who worked with the group -- Munrow, Kirby, Parrott, Burgess, Hogwood, Smithers, and Tyler for example -- were to make their own individual impact on early music performance. Morrow's incompetence as a performer was legendary. I recall playing in a recording

session in which he, unwisely, decided to play the bagpipes. Someone accurately observed that he looked, and sounded like, a man fighting a losing battle with an octopus -- and he was the first to enjoy the joke. Michael Morrow was a victim of hemophilia and, in the last thirty years was also badly afflicted by arthritis. He never went to school, college, university or had any type of formal education. Most of his life was spent in bed -- much of it a hospital bed. He read widely and avidly, and subsequently his approach to musical performance was broad and cultured. He saw beyond the notes and the texts. No one interpreting early music today brings to it the type of intuition that he did.

---submitted by Trevor Herbert

#### **Credit Where Credit Is Due**

In a report on the 25th International Horn Workshop published in the most recent HBS Journal (Vol.5, 1993), efforts to praise and congratulate the hosts and organizers of Natural Horn Day included a very unfortunate and unintentional oversight. Full credit for making Natural Horn Day possible lies with Workshop Host William Capps, Professor of Horn at Florida State University. Because of Dr. Capp's initiative and commitment, the natural horn received attention, emphasis, and exposure not seen at the previous workshops. With sincere thanks on behalf of those who were invited to participate, I offer my personal apologies to Dr. Capp for this oversight.

--- submitted by Jeffrey Snedeker

#### **Benslow Music Courses**

The Benslow Music Trust offers a wide range of music courses throughout the year. Some recent and upcoming courses include "Trombonia," John Edney and David Barnard instructors. This class was given on April 15-17 and offered instruction on ensemble playing, solo playing, and orchestral repertoire. Anthony Halstead and John Humphries led the "Calling all Horns" course on May 20-22. Special emphasis was placed on the music of Mozart and included work on natural horn. Anne McAnaney will direct the

London Brass International Summer School from August 6-13. Members of the London Brass coach players on all aspects of brass music. Contact: Benslow Music Trust, Little Benslow Hills, off Benslow Lane, Hitchin, Herts, SG4 9RB England. Tel 0462-459446 FAX 0462-440171.

#### **Current Historic Brass Events in Quebec**

News of historic brass activities in Quebec has never appeared in newsletter write-ups before, although HBS members attending last summer's festival at Amherst College saw at least the tip of the iceberg with the performance of the ensemble *Les Sonneurs de Montreal*. This group, composed of Douglas Kirk, Gary Nagels, Peter Christensen, Dan Stillman, and Jean-Marc Gras, performs mostly sixteenth-century music on cornetto, sackbuts, dulcians, shawms, and recorders. It frequently combines with the singers of the Toronto Consort for concerts and radio broadcasts. Last year a Spanish program was the major offering; this spring the concert (given in Toronto and La Mecque, New Brunswick) will be German, but will also feature a premiere performance of a composition for early winds and voices by David Keane, a Toronto composer who teaches at Queen's University.

Another group in Montreal that sometimes uses early brass is the Studio de Musique Ancienne. Readers will find a review of a new recording by the Studio of parts of a Marian Vespers by Heinrich Ignaz Franz von Biber elsewhere in this issue. Last fall another Biber concert was performed by the Studio, this time featuring the *Missa Christi Resurgentis*, the *A-major Requiem*, and the *Litany for San Josepho*, all rarely, if ever, heard in our century. The sackbut section for the Studio is excellent, featuring Alain Trudel, Gary Nagels, Dominique Lortie, and Sylvain Jacob. Visiting trumpets are the rule, usually John Theissen, Allan Dean and/or Fred Holmgren; Douglas Kirk on cornetto is joined by players from afar. For this fall's Biber, we had the pleasure of

engaging Stephen Escher from sunny California. More often, however, Michael Collver adds his special virtuosity to the ensemble (and can be heard to very good effect on the above-mentioned recording).

Douglas and Michael are a frequent pair of cornettists elsewhere, too. Last year they performed with Toronto's Tafelmusik Baroque Orchestra in Venetian concerts (music of Monteverdi, Castello, Marini, etc.) in Washington, D.C. and Toronto. They also perform several Monteverdi Vespers per year. In the past year, these have varied from a high-clefs version done at Harvard, Montreal, and Quebec City (different ensembles), to a low-clefs (transposed) version at 440 Hz in Toronto, to a low-clefs version at 465 Hz (Whoopee!) done with Fred Jodry and his Schola Cantorum in Boston and Providence, R.I. This winter they also did a recording of *Orfeo* with Gwen Toth and her company in New York. By the time this write-up appears, Douglas will also have done a low-clefs *Vespers* with Ralph Dudgeon at Texas A&M--a performance which featured all Texans or former Texans! Now THAT is news!!

#### **Boston Shawn and Sackbut Ensemble Does Regensburg**

The Boston Shawn and Sackbut Ensemble was invited to perform an all-Lasso concert this May in Regensburg, Germany, for the annual Tage alter Musik festival. Members of the ensemble included: Douglas Kirk - cornetto, shawm, and recorder; Gary Nagels - sackbuts; Steven Lundahl - sackbuts and recorders; Mack Ramsey - sackbuts and recorder; and Dan Stillman - sackbut, shawm, dulcian, and recorder. Guest soloist for the concert was the Montreal soprano Cecile Gendron. The program assembled music of Lasso known to have been performed by instrumental ensembles in Germany and elsewhere in the later sixteenth- and early seventeenth-centuries, and provided a spectacular display of the breadth of their repertoire.

### **New York Cornet & Sacbut Ensemble**

The New York Cornet and Sacbut Ensemble appeared with the choirs of the Church of Saint Luke in the Fields on May 8. Director Ben Peck and Allen Dean, Kiri Tollaksen, Rex Enderlin, Paul Leskowicz and Terry Pierce provided a thoughtful accompaniment in *History of the Resurrection* by Schütz and *Mass for Easter Day* by Isaac. The only fault that I could find with the program was that there was no piece for polyphonic brass, without choir, which would have been a showcase for the Ensemble.

---submitted by Alan J. Littau

### **Early Brass in Lyon**

Professor Edward H. Tarr gave a lecture and master-class at the Conservatoire National Supérieur de Musique de Lyon on the 9th and 10th of January, 1994. Twenty-six French trumpeters were in attendance as the seminar began with a lecture followed by practice in ensembles. The second morning began with a natural trumpet technique and style course featuring the natural trumpet students of the C.N.S.M and their professor Jean-François Madeuf. In the afternoon Dr. Tarr, accompanied by piano, performed a recently discovered *Divertimento* by von Suppé on an old Besson F chromatic trumpet. This was especially interesting for the modern trumpet students of Professor Pierre Dutot who were attending the event. The final class -- performing the Haydn Trumpet Concerto on modern trumpet -- featured an interesting discussion about editions. The success of this seminar is evidence of the growing interest in historical trumpet playing by modern trumpeters. It also marks the beginning of regular trumpet classes of Basel and Lyon. Contact: Edward H. Tarr or Jean-François Madeuf.

### **Melbourne Horn Consort**

This Australian Horn Trio has been active playing traditional hunting music as well as a wide range of horn music. They are interested in having an exchange with other hornists with similar interests and learning about rare music and

recordings. Contact: Geoff Lierse, 7/2 Maygrove, South Yarra 3141, Australia. Tel 03-824-0776.

### **Pre-Columbian Trumpets**

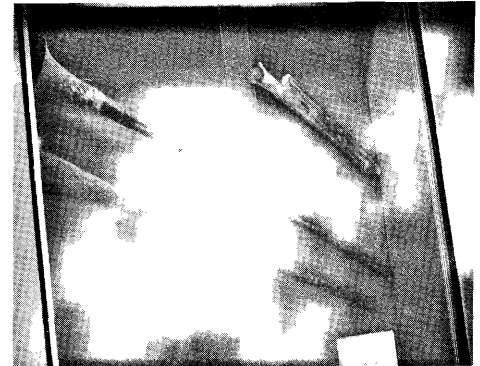
A number of wonderful Pre-Columbian trumpets are being displayed in several museums in Peru and these amazing instruments will provide a wonderful opportunity for further investigation and study. There are five gold trumpets in the private Museum "Oro del Peru" in Lima. These instruments are from the Lambayeque civilization which is pre-Incan, in Northern Peru. The Lambayeque civilization flourished between the Moche civilization, which ended around 750 AD, and the Chimu civilization, which began around 1200 AD. None of the gold trumpets have mouthpieces. Three of them are smooth, made of four or five hammered sheets of gold. One of the instruments is unusual in that it appears to be made of a single rolled sheet. In the collection of this museum are numerous clay trumpets in the form of many different objects. Perhaps the most unusual is a little golden jaguar (Mochica) which is a real trumpet, with the head forming the bell and the mouthpiece is in the tail. In the Museum Bruning of Lambayeque are housed several other pre-Incan trumpets. (See photo.) The long straight trumpets are made of copper and one is similar to the gold trumpet in the "Oro del Peru" museum in that it appears to be made of a single sheet of metal rolled up on itself. They are about two meters long. The third trumpet shown is made of clay.

Submitted by Rinaldo Pellizzari

### **Pre-Columbian Cornetto**

Douglas Kirk reports on what must be one of the more unusual commercial uses of the cornetto. This may be used tenor and mute cornetti to deputize for pre-Columbian trumpets in a soundtrack for an IMAX Film on the Maya Indians of Mexico and Central America. The score for the soundtrack was by Ottawa composer Larry Crosley, and featured a large group of drums, rattles, flutes (end-blown, pan-, and clay), trumpets (the

cornetti), a didjerido, and conch shells (also played by Kirk). The film is a production of the National Film Board of Canada.



Two copper trumpets and one clay trumpet from the Museum Bruning of Lambayeque

### **Jouyssance Early Music Ensemble**

HBS member Jim Stehn has sent news of the Jouyssance Early Music Ensemble, a Southern California-based group of amateur and professional musicians that he directs. The group includes Stehn on cornetto and recorder; Keller Coker; sackbut; Ron Glass, alto sackbut; Larry Ullman, dulcian and bass sackbut; Mark Walter, recorder and shawm; Gregory Maldonado, violin; Bruce Teeter, recorder; Nina Treadwell, theorbo; Marischka Hopecraft, organ; Gilbert Martinez, organ and virginal; and Joelle Fancher-Morton, bass. They regularly perform music of the Medieval, Renaissance, and early Baroque periods. Jim Stehn, Mark Walter and Keller Coker also perform in a smaller ensemble, the Venice Piffari, specializing in wind-band music of the Renaissance and Baroque. Recent programs have included music by Isaac, Stolzer, Finck, Hassler, Schütz, and Gabrieli. Contact: Jim Stehn (909) 626-2394.

### **Current Directions in Historic Brasswind Research**

Early brass playing is a flourishing activity now. There are many excellent players on both sides of the Atlantic and several makers for each type of early brasswind instrument. However, I sometimes think

that instrument design too seldom has much to do with the close study of original instruments—as if a replica just "looking" like the original (very often, a generic "original") was good enough. This is especially true of trumpets and sackbuts, where all too often, modern tubing and even modern bells are to be found. While anyone can appreciate that modern technology can be invoked to keep instrument costs down (because, let's face it, on this side of the Atlantic, \$5000 to \$7000 for a sackbut is ridiculous), when the use of that technology results in a loss of the intrinsic sound quality of the instrument, neither art nor science has been served.

There are several scientists who are interested in or actively working on developing non-destructive acoustical testing methods and theoretical mathematical models for brasswinds. (I think of Dr. Murray Campbell at the University of Edinburgh, Dr. Bill Mathews of Lick Observatory, and Dr. Ned VanderVen of Carnegie Mellon University, but there are certainly others as well.) I would urge more contact between makers and scientists for testing replicas either alongside originals, or at least by uniform methods. Similarly, exchange between players and scientists might help to design better tests to make sure that the parameters which most affect timbre, response, and intonation are successfully quantified. In this way we will be more certain, for instance, that copies of the Edinburgh Schnitzer sackbut or of the Vienna Neuschel really resemble those originals acoustically, and not just visually. The same goes for trumpets.

Close copying and comparison of originals will also help avoid obvious design failings in modern copies. One particularly striking example of this in sackbuts might be the proper anchoring of the bell garland. All too often we see these soldered to the bell flare itself. However, the whole point of the garland is to provide a dead-air

space between the garland and the bell metal, simulating a thicker bell for the tonal stability of loud notes without the added metal thickness. Thus the garland should be anchored only at the end in the bell rim, as we see in modern Vienna horns and all historical trumpets, sackbuts, and horns. To solder it onto the bell completely defeats the purpose and unnecessarily thickens the bell metal, resulting in a heavier, deader sound. Attention to details doesn't necessarily cost more, but it will result in better instruments for those who care. And these are more numerous than I expect many would think.

---Douglas Kirk

### **Early Music America Day Proclaimed**

Saturday, January 22, 1994, was proclaimed Early Music America Day by Cleveland's Mayor, Michael R. White, at a gala reception honoring Early Music America and its Board of Directors. Many musical luminaries were present at the event. Students from the Case Western Reserve University Early Music Performance Practice graduate program performed music during the reception. Even the catering was done by early music specialists, and featured delicacies inspired by Medieval and Renaissance recipes. Early Music America was founded in 1989 and serves as a voice and advocate for the field of early music in North America. Contact: EMA, 11421-1/2 Bellflower Road, Cleveland, OH 44106. Tel (216) 229-1685.

### **In Memory of John Cook**

Some of us lost a dear friend this spring when fellow-musician John Cook died of cancer. We played our last concerts with him this past Christmas season, at which time his doctor thought he had bronchitis. Nonetheless, John was determined to play his newly-arrived bass sackbut in two programs with his wife Vivian's Madrigal Singers. It was less than four months later that I was given the task of organizing an early brass group to represent the HBS at John's memorial service. Over the past ten years

John was a loyal supporter of all HBS activities, and before he died, he requested that any donations given in his memory should be sent to the HBS.

As Jeff mentioned in his President's Message on the first page of this issue, John was always ready to make music and made a tremendous impact on the musical life of his community in Westfield, New Jersey. He was so well-loved and respected by his fellow-musicians that every group in which he had been participating wished to play for his memorial service. The HBS was represented by Bob Goodman, natural trumpet; Flora (Herriman) Newberry, natural trumpet and cornetto; Ron Nelson, Orum Stringer, and Karen Snowberg, cornetti; Martha Bixler and Terry Pierce, sackbuts; Steven Moise, lysard; and Kenton Meyer, rackett. There were more than 600 musicians and friends in attendance, and the effect was overwhelming when we all joined in singing Vaughn-Williams' *For All the Saints* at the beginning of the service. There was no time for sadness as we celebrated John's musical life with performances by the Metropolitan Orchestra of New Jersey, the Union Municipal Band, the Westfield Municipal Band, The Madrigal Singers, The Court Musicians, the Summit Stompers Dixieland Band, Reeds, Rhythm, & All That Brass, and the Westfield Oratorio Singers. To end a service featuring so much music and say good-bye to a friend, it seemed quite fitting to do a rousing rendition of John Phillip Sousa's *Semper Fidelis March* — played by all the winds, featuring Flora Newberry and Bob Goodman on field bugles and followed by a final standing ovation — in celebration of all that John represented.

---submitted by Karen Snowberg.

*[It was at one of the HBS Festivals that cornettist Ron Nelson and I met John and Vivian and subsequently agreed to play at our first Madrigal Singers concerts. We were joined by Martha Bixler (sackbut) and performed as The Court Musicians for six years with the Madrigal Singers.]*

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**THE GALPIN SOCIETY WITH THE HISTORIC BRASS SOCIETY PRESENT  
MUSICAL INSTRUMENT HISTORY SYMPOSIUM**

Marking the centenary of the Faculty of Music and the 25th anniversary of the opening  
of the Russell Collection at St. Cecilia's Hall, University of Edinburgh

**EDINBURGH, JUNE 10-13, 1994**

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This gala event will feature papers, discussions, concerts and special visits to the Russell Collection, St Cecilia's Hall, John Barnes's Collection, 3 East Castle Road, and the Edinburgh University Collection of Historic Musical Instruments at Reid Concert Hall. Papers on historic keyboard instruments will be presented on June 10-11. Papers on historic brass instruments will be presented on June 12-13 and special events will include:

**Sunday June 12th** - Session Chairman: David Rycroft, Forest Row, Sussex

- \* Louise Bacon and Frances Palmer, London: *Work in Progress on the Nondestructive Analysis of Brass Instruments in the Horniman Museum*
- \* Murray Campbell, Edinburgh and Jeremy West, London: *Cornett Acoustics and Design Principles*
- \* Patsy Campbell, Edinburgh: *Brass Musical Instruments in the 'Instrumentalischer Bettlemantel', A 17th Century Musical Compendium*
- \* Arnold Myers and Raymond Parks, Edinburgh: *How to Measure a Horn*
- \* Dietrich Hackelberg, Freiburg: *Recent Archaeological Finds of the Middle Ages and Early Modern Times: A Contribution to the History of the Aerophones?*
- \* Raymond Parks, Edinburgh: *The Tuohitorvi: Cornett Survival or Re-creation?*
- \* John Webb, Wiltshire: *Mahillon's Interpretation of the Wagner Tuba*
- \* Felix Stricker, Basel: *The Slide Trumpet in the Alta Capella*
- \* Jeremy West, London: *Tackling Fiddle Repertoire with a Cornett: Pitfalls & Possibilities*

**Monday June 13th** - Session Chairman: Trevor Herbert, Open University

- \* Robert Barclay, Ottawa: *Towards the Revival of the Baroque Trumpet*
- \* Peter Downey, Belfast: *Les Trompettes du Roy and French Baroque Trumpet Style*
- \* Keith McGowan, London: *The Relationship Between Slide Trumpet and Sackbut in the Renaissance*
- \* Alexander McGrattan, Edinburgh: *The Trumpet in Funeral Ceremonies in Scotland during the 17th Century*
- \* Frank Tomes, London and Arnold Myers, Edinburgh: *British Designs for Conical-Bore Cornets*
- \* Beryl Kenyon de Pascual, Madrid: *The Ophicleide in Spain*
- \* Lee Longden, Manchester: *The Brass Band Movement of Central Manchester*
- \* Peter Symon, Birmingham: *Sighting the Sackbut in 16th Century Scotland*
- \* John Webb, Wiltshire: *The Un-natural Trumpet: Development of the English 4-hole System*
- \* Crispian Steele-Perkins, London: *Dart's Dated Drums Dropped: The Use of Drums in Purcell's Trumpet Music*

**Related Events**

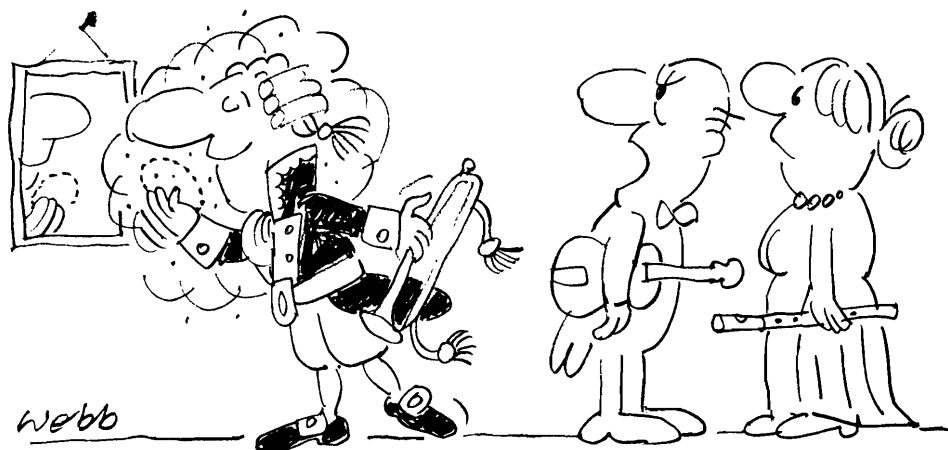
**Friday June 10-Saturday June 11th.** Workshop "Performing Early Baroque Ensemble Music", directed by Jeremy West, Director of His Majesty's Sagbutts & Cornetts. For players of cornetti, sackbuts, curtals, Baroque strings, and related instruments. Workshop will culminate with a public concert on Saturday mid-day. Organized by the Scottish Gabrieli Ensemble in conjunction with the Early Music Forum of Scotland.

**Saturday June 11th, afternoon:** Masterclass in historical performance practice given by Crispian Steele-Perkins and Susan Addison.

**Saturday June 11th, evening:** Concert at St. Cecilia's Hall given by Crispian Steele-Perkins (trumpet) and Susan Addison (trombone) to mark the anniversaries of three instruments in the University Collection: the sackbut by Anton Schmitzer (1594) and a trumpet and trombone by Joseph Huschauer (1794).

**Sunday June 12, evening:** Buffet supper with live musical entertainment.

**Further details:** Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristol Square, Edinburgh EH8 9AG, Scotland. Telephone (home): 031-447 4791 (UK); +44-31-4474791 (international). E-mail: AM@UK.AC.ED (JANET); AM@ED.AC.UK (internet).



I say it's taking authenticity too far.



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## Recording Reviews

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\* *Girolamo Fantini* - Igino Conforzi, natural trumpet. Quadrivium SCA030. Distributed by Qualiton Imports, 24-02 40th Avenue, Long Island City, NY 11101, USA. Recorded 1992. Natural trumpets: Igino Conforzi, Marco Nesi, Andrea DiMario, Lando Giuliani, Silverio Valeriani; flute: Maria De Martini; shawms: Stefano Fogeli, Guido Ivessich; trombones: Alberto Giuliani, Massimiliano Cortesi; Baroque violin: Nicholas Robinson; Baroque guitar: Andrea Damiani; theorbo: Marco Pesci; harpsichord: Rinaldo Alessandrini; percussion: Massimo Monti; organ: Claudio Brizi.

This CD by Igino Conforzi is the latest of several natural trumpet recordings devoted to the music of Girolamo Fantini. Gabriele Cassone and Jonathan Impett have produced two fine efforts (see reviews in *HBSNL* #3), but Conforzi's CD is entirely of the music of his famed countryman, and employs a very imaginative approach. Conforzi possesses an outstanding technique, but it is his inventive way of presenting Fantini's music that makes this recording particularly noteworthy.

A former student of Edward Tarr at the Schola Cantorum Basiliensis, and now an active soloist, Conforzi brings a knowledge of the performance practices, history, and an obvious affection for the music of this period to his performance. This performance employs the use of meantone temperament, which was the standard for 17th-century instrumental music. The pure thirds that result are quite beautiful. He uses unequal articulations and appropriate ornaments quite beautifully throughout the recording. Conforzi deserves particular praise in that of the twenty-three selections on this CD, he plays half on instruments without holes, and plays the music rather convincingly. Four different instruments are used: an Egger, a Meinel & Lauber, a coiled trumpet by Conforzi-Monti, and a copy of the 1585 Schnauzer "pretzel" trumpet by Kalison. This recording comes with a 40-page booklet in Italian and English, presenting historical information about Fantini, performance practice, the instruments, and music of the period. (See Conforzi's article on Fantini in the 1993 *HBS Journal*, v.5). Conforzi

mentions the dual function of the trumpet -- the military use as well as the more refined art music use. The recording does not lose sight of those distinctions and both styles of music are presented. Historical documents often mention the use of *pifferi* and *trombetti*, and Conforzi's use of wind-band instruments such as shawms, trombones, and recorders in the *Imperiali* creates a very convincing argument that this is what those early commentators were referring to. Instead of the usual approach of having this music played by five trumpeters and a drummer, Conforzi creates a wonderful color by doubling the parts with the wind-band instruments. He also takes minor liberties by making numerous repeats that are not expressly written in the music, but it is not in the tradition of this music to be too literal anyway. The result is a thrilling and musically satisfying approach.

The solo sonatas are played beautifully, and again Conforzi adds an imaginative touch. Repeats are added to the music and a Baroque violin follows, repeating the line the trumpet just played. The simple addition of the string instrument adds color and interest to a work often thought to be simple. As is well known, many of these works are extremely difficult in that they call for many non-harmonic notes and span a range from the second partial c to high d<sup>3</sup>. Two works that have these difficulties are the *Sonata detta dell'Adimari* and the *Capriccio detto del Carducci*. The Sonata employs the non-harmonic notes f<sup>1</sup>, d<sup>1</sup>, low b and then the line descends down to the second partial, low c. Conforzi rather slips and slides, gliding his way through the non-harmonic tones, but indeed plays a loud and solid low c! In the *Capriccio*, a<sup>1</sup>, f<sup>1</sup>, and d<sup>1</sup> are called for. Conforzi manages to bend those notes clearly in tune. To take away the "safety net" even further, the violin plays the same passage on the repeat. The comparison of pitch of the two instruments emphasizes how in tune the trumpet is on those non-harmonic notes. The use of the coiled or "Italian" trumpet is less successful. The works for two trumpets, *Capriccio detto il Caleppi* and *Corrente detta del Bentivogli*, result in some harsh intonation difficulties. The coiled trumpets don't have holes and the players have trouble bringing the low 11th and high 13th harmonics in tune. Several other works make effective use of muted trumpet.

Igino Conforzi deserves much praise for this recording. He presents a wide range of Fantini's music with an imaginative, historically informed, and personal performance. Some may not always agree with all that he does (the use of bending notes as an ornament might bring to mind Bubber Miley rather than Girolamo Fantini) but on the whole it is a musically convincing performance. Igino Conforzi has taken a step in helping us further understand this important aspect of our early brass tradition.

---submitted by Jeff Nussbaum



\* *Classics on the Battlefield Vol. 11.*

\* *Concert Favourites Vol. 12.* 1st Brigade Band. Dan Woolpert, Bandmaster. (Both released by and available from Heritage Military Music Foundation, Inc., PO Box 1864, Milwaukee, WI 53201)

\* *Old Time Baseball Songs*, Dodworth Saxhorn Band, conducted by T. Andrew Sewell. Vocal soloist, Karin White. (Available from PO Box 304, Saune, Michigan, 48304. \$12 per cassette includes S & H.)

The two CDs from the 1st Brigade Band are the latest volumes in the twelve so far issued by the Heritage Military Music Foundation, Inc. Vol. 11, *Classics on the Battlefield*, contains seventeen pieces which are either art-music transcriptions or quickstep derivations from operatic themes, such as the "Martha Quickstep." The other transcriptions are fairly predictable, with the emphasis being on nineteenth-century operatic selections. Volume 12, *Concert Favourites*, is a potpourri of marches, quicksteps, songs, and medleys. The cassette from the Dodworth Saxhorn Band is a more modest and narrowly focused offering: eleven pieces connected with baseball and using arrangements from the nineteenth and early twentieth centuries provided by the Baseball Hall of Fame, The Smithsonian Institution, The Library of Congress, and private collections. Both the 1st Brigade Band and Dodworth include vocal solos. Both also place emphasis on "historical" accuracy; old instruments are used throughout. The performers are amateurs and the quality of playing from both groups is not especially high, but apart from one or two tracks on the Dodworth recording, the infelicities and rather thin, amateurish

tone quality adds something to the historical feel. A group of better players would have demonstrated a better technique, been more in tune, and shown greater elegance. Whether in doing so they would have hinted more accurately at the sound of a 19th-century American brass band is less certain.

It is really a question of idiom. Historically accurate performances of art music generally aim for two objectives: faith to known historical conventions and pristine excellence. The former is a consequence of a decision to play the "authenticity" game. The latter is a consequence of entering a recording studio. Record producers are unlikely to conspire to produce a performance of a Bach cantata which is laced with "authentic everyday mediocrity." This would be absurd, because mediocrity is not easily cloned by good professional players, and in any case, there is in all art music, so it appears, an unbroken tradition of solo and ensemble virtuosity.

This was not the case with the majority of 19th-century bands, and there may be a striking difference between the American and British experience in this respect. In England and Wales there were a core of bands which, even by the late 1850s were reaching peaks of astonishing virtuosity. The surviving manuscript sources demonstrate this in abundance. The vast majority of British bands were, of course, less accomplished; they played run-of-the-mill journal music and homespun arrangements. American excellence was centered on a small number of major military bands -- probably the most influential of all time -- under the guidance of people like Sousa and Gilmore. Bands of the type imitated by Dodworth and The 1st Brigade were almost certainly of a lesser quality; their functions, purposes and ethos were different.

The 1st Brigade Band CDs are in many ways commendable. They are at their best when playing fairly light, unambiguously entertaining pieces such as *The Village Quickstep* (Track 10 on Vol. 11) but there are other tracks in which they demonstrate fluency and subtly turned phrasing. The documentation which comes with the CDs is excellent. The provenance of the music is carefully laid out, and the collection of instruments used (flute and clarinet with a variety of brass instruments) is impressive; the most impressive thing, however, about

the 1st Brigade project is the size and diversity of repertoire that they are unveiling. As such, I believe this series is of considerable significance.

The Dodworth Saxhorn Band recording is much more restricted and much more oriented towards songs. A 50% slice of the profits from the cassette goes to The National Baseball Hall of Fame and Museum and it is clear that this recording has been made with baseball enthusiasts in mind as much as music lovers. It would be easy to be critical of this recording but the Dodworth players have, to their credit, chosen to perform music associated with this important aspect of American culture in a way that is sensitive to the period, and they should be commended for that.

American audiences will find it easy to obtain these recordings. I hope that similar bands across the North American continent will explore their local repertoires and bring their endeavours to the attention of the public in the way that these two groups have. I am pleased to own these recordings and envious of the enthusiasts that are involved with them. For all the much vaunted tradition of the British brass band movement, it has to be said that there is not a single modern, historically sensitive, recording of 19th-century repertory by a British brass band.

---submitted by Trevor Herbert, *Open University in Wales*



\* *Lo Splendore D'Italia* The Whole Noyse. Stephen Escher: cornetto, flute, recorder; Brian Howard: cornetto, flute, recorder; Richard Van Hessel: sackbut, flute, recorder, gittern; D.Stanford Stadtfeld: sackbut, recorder; Herbert Myers: curtal, flute, recorder, viola, shawm. Intrada 11 58602. Recorded 1991.

\* *Antonio Rigatti: A Venetian Vespers of 1640* Vancouver Cantata Singers, James Fankhauser, Director, with sopranos Christine Brandes and Linda Perillo. The Whole Noyse: Stephen Escher and Brian Howard, cornetti; Richard van Hessel, Sanford Stadtfeld, sackbuts; Herbert Myers, curtal; Pacific Baroque Orchestra: Marc Destrubé and Ingrid Matthews, violins; John Sawyer and Nan Mackie, violas da gamba; Doreen Oke, organ; Ray Nurse, theorbo; Nathan Wilkes, sackbut. Skylark Records 9301CD. 3964 West 18th Avenue, Vancouver, B.C.

Canada V6S 1B7 FAX 604 228-0611. Recorded 1992.

*Lo Splendore d'Italia* is the debut solo ensemble recording by The Whole Noyse and it is a wonderful showcase for their spirited and able musicianship. Of the thirty-six works on the CD, all are by Italians with the exception of three Northern composers. There are pieces by Isaac (*Palle, Palle* and *La Mi La Sol*), *Tandernaken* by Erasmus Lapidica, and Josquin's *De Tous Biens Payne*. As Herbert Myers says in his notes, in the late 15th and early 16th centuries the Italian musical scene was dominated by composers from the North. *Palle, Palle* and *Tandernaken* are played on recorders, and the other two pieces are performed on the loud instruments. In both cases their precise playing allows for this masterful counterpoint to come through crystal-clear. The Italian composers are Antegnati, Merulo, Mortaro, Guami, Frescobaldi, Ruffo, Bargnani, Zanetti, Gabrieli, Mainerio, Rore, Cortecchia, and Rognoni. The program is set not chronologically but in terms of stylistic similarities.

There are three sets of dance music. Two groups of 16th-century dances are comprised in the anonymous group *El Tutu, El Bisson, and La Lavandara*, and a group by Giorgio Mainerio (1535-1582). Both sets are very ably performed on recorders and The Whole Noyse demonstrate their fine sense of ensemble and intonation. The dance rhythms are decisive and they give the music a proper bounce. It would have been interesting to hear some more ornamentation on these pieces. The three pieces by Vincenzo Ruffo (1508-1587) featured the recorders and sackbuts. *La Disperata* is given a tender reading from the recorder consort, and his familiar *La Gamba* is given a beautiful reading with some excellent trombone work.

There is a heavy dose of canzonas, mainly performed on cornetts and sackbuts. For my money, these are the high point of the CD. There are some old favorites such as Gabrieli's *Canzon Prima, Canzon Vigesimaterza* by Merulo, and the *Canzon Quinta* by Frescobaldi, as well as some less-traveled territory, such as canzonas by Antonio Mortaro (ca. 1587-1610) and Ottavio Baragnani (ca. 1570-after 1627). Here again, the group's fine ensemble ability results in some outstanding music-making. The Whole Noyse employ meantone temperament and

recorded this CD at A=440 Hz. These are very fine musicians who have played together a long time, and it shows. They have picked an interesting combination of standards of the repertoire as well as a number of rarely heard works, and the result is an extremely satisfying program. The highly polished ensemble sound of The Whole Noyse is a pleasure to listen to. Their first solo ensemble CD is a success and we look forward to future projects.

Antonio Rigatti (1615-1649) was a Venetian-born composer who became *Maestro di Cappella* at the cathedral in Udine before he returned to his home town, where he served as a priest, singer, voice instructor and eventually as *Maestro di Cappella* to the Patriarch of Venice at the cathedral church of San Pietro di Castello. Rigatti's five psalm-settings and the Magnificat heard on this fine recording are from his *Messa e salmi parte concertati*, published in Venice in 1640. The verisimilitude of historical religious settings is quite the fashion in the early music scene. This recording is a fine example, with the psalms and antiphons being appropriate to the Aquileian liturgy used in Venice at the time. Other works heard on the CD were published at Venice between 1608-1648 and the composers had close ties to Venice.

This recording reveals the rich mid-17th-century musical tradition in Venice. Cultural historians often like to point out that artistic achievements ebb and flow. Well, this stuff was a high point! It is also a sort of homage to the artistry of Claudio Monteverdi, who, as a musical luminary of the age created a breathtaking vocabulary that scores of composers, such as Rigatti, absorbed. While only one Monteverdi work, *Cantate Domino*, is represented on this CD, the style that he established is quite apparent. Rigatti must have learned the style well because his music is particularly expressive and well crafted. Steven Morgan explains in his liner notes that Rigatti's music includes a large number of tempo markings and other interpretive directions which would suggest his interest in the affective qualities of performance. That affective aspect of the music did not go unnoticed by these performers. James Fankhauser directs his musicians gracefully and takes great care to bring out the expressive quality of the music. The supportive forces of The Whole Noyse also perform with virtuosity and

sensitivity. They are featured in several pieces and the playing is flawless. Their rendition of Rigatti's *Dixit Dominus*, with its stirring trumpet-like battle figures played on the cornetti, is stunning. Alessandro Grandi's *Deus in adiutorium* is a stately and beautiful work. The assistance of the brass with their wonderful playing brought out the glorious quality of the piece. The well-known *Canzon vigesimaterza* by Claudio Merulo is the one solo vehicle for The Whole Noyse. They give a beautiful vocal style reading of the work. Rather than emphasize the martial quality of the canzon, their interpretation is delicate and lyrical.

Three of the eighteen selections feature the solo talents of sopranos Christine Brandes and Linda Perillo. Both women have outstanding voices and remarkable coloratura virtuosity. Linda Perillo was featured on *Sancti tui Domine* by Rigatti and Christine Brandes displayed her beautiful voice in Rigatti's *Gaudete et exultate* and the exquisite antiphon *O quam tu pulchra es* by Grandi. This recording certainly goes a long way in exposing the exceptional talents of Antonio Rigatti. The musicians on this CD perform beautifully. It ably demonstrates the talents of a composer deserving of more attention as well as the rich musical tradition of 17th-century Venice.

---submitted by Jeff Nussbaum



\* *Return of the Pipers* Philadelphia Renaissance Wind Band. Newport Classics NPD 85576. Joan Kimball and Robert Wiemken, directors. Eric Anderson: sackbuts and krummhorn; Adam Gilbert: shawms, recorders, dulcian, bagpipes, pipe and tabor, flute; Joan Kimball: shawms, recorders, krummhorns, bagpipes; Gwyn Roberts: flutes, recorders, krummhorns; Robert Wiemken: shawms, recorder, dulcian, krumhorn, pipe and tabor, percussion; Tom Zajac: sackbut, shawm, recorders, pipe and tabor, bagpipes, panpipes, hurdy-gurdy, flute, percussion; Wayne Hankin (guest artist): pipe and tabor, hurdy-gurdy, recorder, flute; Grant Herreid (guest artist): lutes, Renaissance guitar. Recorded 1992.

In this new CD the members of the Philadelphia Renaissance Wind Band make good use of their remarkable versatility on a large number of

instruments (the liner notes list fifty-three). The listener is offered consorts of both like and mixed instruments, playing repertoire that spans the 16th century. The selections are arranged geographically, and as Robert Kendrick explains in his informative notes, the idea is to trace "...a long, counterclockwise geographic arch from the towns of the Low Countries through France and Spain and ending in several major centers of Renaissance Italy." There are twenty nine selections comprising sixty-five minutes of music.

What I find interesting about this recording is that its overall mood is reflective and lyrical, despite many performances on "loud" instruments. Stockem's *Brunette m'ameiette*, rendered on shawms and sackbuts, is an example of this phenomenon. The timbres of the instruments blend together into a pleasant whole, and the melodic lines are given a legato vocal treatment. As a brass player, I know the stereotype that "loud" instruments can only play loud, raucous music. This is not true. Yet I also know that too many musical directors believe it, and I am pleased whenever I find recorded examples that prove otherwise.

Some other unusual consort sounds are offered here, such as the use of three matched bagpipes on the Anonymous *Une jeune fillette*, the *Official Bransle* (Arbeau), and the *Suite of Gaillardes* by Gervaise. The result is rather exotic. The use of the hurdy-gurdy with various instruments is very effective, particularly the hurdy-gurdy duet in the anonymous *Ballo Amoroso*. More conventional consorts can also be found on this recording, such as the recorder ensemble, including a great bass on the *Canzon La Barga* by Antegnati. Often the consorts are accompanied by lute or guitar. The consort of what sound like very good krummhorns is excellent. There are consorts of flutes, shawms, and some big mixed consorts which seem to use everything but the kitchen sink! (Sorry, cornetto players).

The playing on all instruments is kept to a high standard, and the intonation, while generally good, is slightly better when the consort consists of like instruments than it is in the mixed-group selections. This is a fine recording. One slight improvement might have been to include a few more loud, raucous dance tunes like the last verse of the Vecchi's *So ben mi ch'ha bon tempo*, where the shawms and

sackbuts really let go, and the soprano shawm player puts in some exciting ornaments. The Philadelphia Renaissance Wind Band does this sort of playing so well that more of it would certainly be well received.

---submitted by Flora Herriman



\* *Music of the Early 19th Century.* Kristin Pederson Thelander, Natural horn; Carol lei Post, Fortepiano. Crystal Records, Inc., 2235 Willida, Sedro-Woolley, WA 98284. Recorded 1991.

\* Lowell Greer, natural horn; Steven Lubin, pianoforte; Stephanie Chase, violin. Brahms, Horn Trio, Op. 40; Beethoven, Horn Sonata, Op. 17; von Krufft, Horn Sonata. Harmonia Mundi USA, 3364 S. Robertson Blvd., Los Angeles, CA 90034. Recorded 1990; c. 1991.

The opportunity to examine these two recent recordings of chamber music including natural horn is one that is quite revealing. In the 1970s, Hermann Baumann, Jean Rife, and others released recordings of standard chamber works played on natural horns that were received by consumers (and by horn players) as honorable novelties. This was no reflection on the performances, of course, which were spectacular (for example, Baumann's Mozart *Horn Quintet* on the Telefunken label, or Rife's recording of the Haydn *Divertimento a Tre* on Titanic), but indicative of the attitude toward and awareness of (and need for) natural horn.

Nowadays, with natural horn receiving more serious attention, these two recordings come at an opportune time, not only introducing and reinforcing "new" works into the repertoire, but offering new musical and interpretive ideas and perspectives as well. In another review in a recent *HBSNL*, I called attention to the idea that the technical achievements by recent performers allow us to consider recordings featuring natural horn on their musical merits, not distracted by problems of technique or confidence. This is equally true in the cases of Greer and Thelander, and the recordings not only by themselves but in comparison (convenient since two works are duplicated) demonstrate two playing styles and approaches that will teach listeners, particularly interested horn

players, much about choices. Both Thelander and Greer are clearly in complete control of their instruments and present their musical ideas very convincingly, so the listener is immediately put at ease. What we hear are two approaches and two attitudes.

Thelander and Post approach the works as instrumentalists performing a recital. Their rapport is friendly and supportive, their communication and presentation straightforward, much like two friends who get together in order to perform for others. Thelander's approach to natural horn technique is very aggressive and non-apologetic. Her stopped notes are generally quite brassy, which among less-accomplished players creates a forced, uneven quality. Thelander, however, has a convincing, purposeful manner, and her choices to bring the stopped notes closer to the volume of the open notes fall generally within character with the passages where the difference is most noticeable. On this recording, she plays a copy of an 1825 Raoux built by Richard Seraphinoff of Bloomington, Indiana. The fortepiano used by Post, a copy of a six-and-a-half-octave 1816 Nannette Streicher grand piano built by Margaret Hood of Platteville, Wisconsin, has a clean, dry sound that is especially effective in faster passages. The instrument also has five pedals, damping, moderator, bassoon, *una corde*, and *due corde*, which are used and mixed sensitively. In addition, a modified meantone temperament (Werckmeister) was used in each piece, such that the tonic keys and those closely related sound warm and full, but as sections get harmonically adventurous (e.g., the development of the first movement of the Beethoven), a certain edginess comes out in the sound which is very interesting.

The technical capabilities of the performers demonstrated on this recording are outstanding. The Beethoven Sonata (Op. 17) is fiery and forthright, especially in the final movement. In the *Andante e Polacca* by Friedrich Kuhlau, both performers are very dramatic and passionate in the initial section, giving way to a rollicking finale. An *Andante* by Carl Oesterreich shows off Thelander's sensitive ear, as the horn part stays in the very precarious middle range of the instrument. Her approach in this work is different than in all of the others-- the differences between open and stopped notes are minimized in fine lyrical

playing. Oesterreich was the subject of Theleander's doctoral dissertation, and it is nice to see and hear some of his work recorded. A reading of the Nikolaus von Krufft Sonata in E major, much like the Beethoven sonata, again showcases the technical fireworks this pair can generate. Particularly effective is the second movement, where Post's dancing, ornamental figures are offset by Thelander's soaring horn lines. The final selection is a sonata by Louis-François Dauprat, a composer who in general is surprisingly poorly represented on recordings, considering his historical influence on horn playing. Thelander and Post dazzle us one more time, completing a very fine recording that presents both new ideas on familiar works, and less familiar works on which to begin new work. The recording quality is clean, and the liner notes by Thelander are excellent, concise and relevant. The creation of this terrific recording is partly due to support from the American Musicological Society in the form of the 1991 Noah Greenberg Award, which supports historical performance activities and projects.

Lowell Greer, Steven Lubin, and Stephanie Chase present us with a recording that demonstrates a different intent in performance, as well as a different approach to the music and instruments. While Thelander seems to try to bring the stopped notes closer to the volume level of the open notes, Greer's approach attempts to even out the timbres, such that the discrepancies are minimized, creating an almost vocal quality. Thelander, in her recording, presents herself as an instrumentalist in recital, while Greer's overall presentation is a much more intimate setting. Greer and Lubin, later with Chase, create the feeling that the listener is overhearing a conversation between good friends, warm, respectful, not self-conscious or performing for anyone but themselves. The instruments that are used also contribute to the different overall sense of this recording. Greer uses three different horns, each historical instruments built just prior to the composition of each work. He blends open and stopped colors into combinations of notes or phrases that sound more like vowel shaping than actual stopped and open timbres (hence the "vocal" inference above). Lubin plays two different instruments, an 1854 Bösendorfer for Brahms, and a copy of an 1824 Graf fortepiano built by R. J. Rieger of Freeport, Maine. Thanks to Lubin's

sensitive touch, each instrument fills its role admirably. Chase, not to be outdone, uses a 1742 Guarnerius, which strikes a wonderful balance between pure tone quality and power.

In this recording, the Beethoven Sonata is of a noticeably darker, more subdued color, though no less energetic. The performers are freer with the tempos, especially in the first movement, and while the sounds of the horn and fortepiano blend quite well, the colors and lines remain clear. This approach seems to encourage the piano, particularly in the right hand, to be more fiery and flashy, while the horn can take a softer, lyrical tone. Greer is elegant and musically convincing, and Lubin is provocative, encouraging and spontaneous. The conversation between the two is intimate and personal. The next selection, the sonata by von Krufft, follows a similar direction -- more understated, more flexible, more intimate -- which in some ways is more satisfying, but in others can leave the most extroverted passages wanting. No matter what the preference, the performance is just as convincing, a wonderful interpretation of this work.

The recording of the Brahms, however, is a pioneering effort. To my knowledge, this is the first commercial recording of this trio using natural horn [Please correct me -- I want to know!!!], and the results are marvelous. Most immediately noticeable is Chase's sensitive, respectful violin playing -- so often listeners are distracted by over-zealous violinists (and pianists too, for that matter). Both Chase and Lubin are aware *and* interested in working with the characteristics of the natural horn. The recording ebbs and flows, and the sense of freedom and spontaneity reflects a more personal agreement and understanding of the characters of the sections and movements. Except for a few short passages in the second and fourth movements where the horn is a bit covered, the horn color is equal to the rest, though I expect my feelings here are more of personal bias as a horn player than actual balance problems. The ensemble's sensitivity to timbre, phrasing, pacing, and participation/role shine, especially in the momentum shifts in the first movement, the gradual slowing to brassy "bell-tolling" at the end of the third, and the hell-bent-for-leather tempo in the fourth. The performers do more than show their own mastery; they show

what a sensitive genius Brahms had for chamber music, and what a personal affinity he had for the horn. Program notes by George Gelles (in English, German, and French) and short biographies accompany this truly wonderful disc.

In these two recordings, we have two more examples of why the natural horn (and its players) can be taken seriously. The two different conceptual approaches to sound, particularly in stopped notes, both equally valid and convincing, as well as the two different presences, a "recital" feeling and a more personal, private one, are both enjoyable and instructive. Individually or in comparison, Thelander, Greer and their collaborators show us how music can be fun and interesting at the same time.

---submitted by Jeffrey Snedeker,  
Ellensburg, Washington



\* *Internationales Naturhorn Festival Essen: Concert Excerpts*. Essen: Folkwang-Hochschule, Internationales Naturhorn Festival Essen, 1993. ST 10393. Available from Oliver Kersken, Hohestr. 45, D-40213 Düsseldorf, Germany. Tel. 49-211-135922; FAX 49-21-3238423.

This recording is a limited-edition collection of excerpts from concerts held at the first International Natural Horn Festival, September 7-12, 1993, in Essen, Germany. The Festival was organized by Oliver Kersken and, from all reports, the results exceeded all expectations. The twelve selections on this recording were excerpted from the Festival's opening ceremonies, two chamber music concerts, and orchestral concerts entitled "The Natural Horn in the Baroque," and "The Natural Horn in the Classic [Period]." For the concertos, the orchestral accompaniment was provided by La Stagione Frankfurt, directed by Michael Schneider. The works and the featured performers are listed below.

- J. S. Bach. Brandenburg Concerto No. 1, F major, BWV 1046, III. Allegro. Featuring Ulla Bundies, violino piccolo; Wilhelm Bruns and Oliver Kersken, natural horns.
- J. D. Zelenka. Capriccio No. 3 in F major, I. Andante-Allegro-Andante. Andrew Joy and Rainer Jurkiewicz, natural horns.
- G. F. Telemann. Suite in F major, IV. Menuet-Moderato; V. Bourée-Presto.

Claude Maury and Piet Dombrecht, natural horns.

- W. A. Mozart. Quintet in E-flat major, K. 407, for Horn and Strings, I. Allegro. Ab Koster, natural horn; Les Adieux: Mary Utiger, violin; Ulla Bundies and Hajo Bäss, viola; Nicholas Selo, violoncello.
- L. v. Beethoven. Sextet in E-flat major, Op. 81, for Two Horns and String Quartet, III. Rondo-Allegro. Lowell Greer and Francis Orval, natural horns; Brandenburgisches Consortium.
- F. Ries. Sonata in F-major for Horn and Piano, III. Rondo-Allegro. Ulrich Hübner, natural horn; Robert Hill, fortepiano.
- F. A. Hoffmeister. Quintet in E-flat major for Horn and String Quartet, II. Rondo. Jan Schroeder, natural horn; Brandenburgisches Consortium.
- L. Dauprat. Sonata for Horn and Piano, I. Allegro moderato. Michel Garcin-Marrou, natural horn; Robert Hill, fortepiano.
- L. Mozart. *Sinfonia da Caccia* for Four Horns, Strings and Continuo, I. Allegro. Schroeder, Hübner, Bruns, Richard Seraphinoff, natural horns.
- J. Haydn. Concerto for Two Horns and Orchestra in E-flat major, I. Allegro maestoso. Greer and Thomas Müller, natural horns.
- M. Haydn. Concertino in D major for Horn and Orchestra, I. Larghetto. Anthony Halsted, natural horn.
- J. Haydn. Symphony No. 31 in D major "With the Horn Signal," I. Allegro. Deutsche Naturhornsolisten: Bruns, Kersken, Michel Gasciarino, Tilman Schärf.

The best things about this recording: the performances are live, thus honest, yet still fantastic; it highlights different approaches by performers-- there are as many styles and sounds as there are players, presented in quick succession; the level of technical expertise is consistently impressive; it is 70 minutes of great music, and it is an opportunity for those unable to attend to enjoy some of the results of the Festival, which obviously was a significant event for natural horn playing and a sign of more good things to come. It is also a wonderful opportunity to hear the "optional" barking-dog solos actually performed in the *Sinfonia da Caccia*. As mentioned, this is a limited edition recording, so order yours soon -- it's worth it!!!!

---submitted by Jeffrey Snedeker,  
Ellensburg, Washington

\* *Trombone and Voice in the Habsburg Empire*. Monica Groop, mezzo soprano; Christian Lindberg, trombone; Björn Gäfvert, organ; Ann Wallström and Marit Berman, violins; Olof Larsson, cello. BIS CD-548.

Trombonists are often guilty of looking at music history through their mouthpieces -- of treasuring otherwise inconsequential works just because they were written for us. How else can one explain the popularity of a mediocre piece like the David *Concertino*? When it comes to solo repertoire, we've been told, there isn't much that's worth hearing, particularly prior to the 20th century. Every trombonist, then, should hear Christian Lindberg's recording of 18th-century Austrian works for trombone and voice. It's a revelation. It demonstrates on one hand a rather large -- and until rather recently, basically unknown -- repertoire, and on the other, the sheer tonal beauty of the instrument.

Lindberg needs no introduction to trombonists: this Swedish-born trombone virtuoso is a soloist of international acclaim. He has virtually flawless technique and a sound like butter. His florid cantabile style and facile lip trills are admirably suited to this repertoire, and he engages in some breathtaking duets with the fine mezzo-soprano Monica Groop. The recording should be required material for every trombone student--listen and be inspired by what the instrument can do, as well as by the absolutely gorgeous music that was written for it more than two centuries ago. Listen to a composition such as J.G. Reutter's *Salve Regina* and you'll see why Austrian trombone virtuosos such as Leopold Christian Jr. were so highly praised by their contemporaries.

One reason this music lay in obscurity for so long is that the composers are, for the most part, less than household names. Leopold Mozart, represented here by a beautiful *Agnus Dei*, is relatively well known -- but Johann Georg Zechner is, admittedly, downright obscure. He shouldn't be. He wrote fine, well-crafted, expressive music, and so did the other composers on this disc -- Eberlin, Wagenseil, Albrechtsberger, and Emperor Joseph I.

Having praised this recording to the skies, I now feel compelled to register just a few minor quibbles. I was curious about the instruments on this recording.

What is Lindberg playing? The jacket says "Christian Lindberg, trombone." Period. Not sackbut (an anachronistic term for this period anyway), not Baroque trombone. Maybe I'm just nosy, but I'd like to know what kind of equipment he uses. The picture on the cover of the booklet shows Lindberg holding an instrument that looks very much like a "sackbut," probably a Meinl and Lauber--but it is never identified. Then there's the organ. It's pleasant enough, if occasionally rather mushy in sound--and there's hardly a discernible change of registration on the entire disc. Nor is this instrument identified. Okay, I know, Lindberg didn't intend this recording for the organ-historical crowd -- those people who swarm over Europe every summer, climbing through dusty organ lofts -- but I'm still curious. And pity the poor violinists. They appear on more than half the tracks on the album, but some sound technician must have turned off their microphones. In some of these works, admittedly, the violin parts are essentially accompanimental, but there are others in which the violins should stand as equal partners to the trombone and voice. They don't.

Richard Raum wrote the booklet (in English, French, and German) which accompanies this recording. Raum, of course, has done extensive research on this repertoire, and has written about it in the *ITA Journal* and *Brass Bulletin*. He has also prepared many musical editions, some of them used here. His booklet is brief, but informative, providing very helpful background information on the composers, early performers, and the historical-sociological background of the music. Raum quite rightly underlines the importance of the large Austrian monasteries -- in addition to the urban centers of Vienna and Salzburg -- in the cultivation of this repertoire. There are just one or two annoying errors in the booklet. Experts on Antonio Scarlatti may be surprised when they read here that their man served as court composer in Vienna, and composition teacher to Joseph I (he never left Italy).

One final quibble. The disc contains two works by Reutter -- a setting of the *Alma Redemptoris Mater* and one of *Salve Regina*. Both are divided into several movements, and in each, there is one movement for solo voice (and organ) without trombone. But here, in each instance, Lindberg plays the vocal part and the singer rests. That's all right; it

works, and it's beautiful -- stunning, even. But I'd like to be told when I'm listening to a transcription.

Now let's put this all in perspective. The recording is, as I have said, fantastic. Every trombonist should own it, listen to it, and learn from it. And beg Lindberg for more.

--submitted by Stewart Carter, Wake Forest University



\* *The Trombone Ensemble SCHOLA BUCCINA on Authentic Instruments*. Olva Homqvist, Jörgen Johansson, Ivo Nilsson, Sven Larsson, John Petersen, trombones. ALICE ALCD 008. Recorded 1990-91. Distributed by CDA/Sweden. Phone +46 8 791 4700. Fax +46 8 642 27 75.

Schola Buccina, according to the booklet accompanying this disc, is "the leading trombone ensemble in Sweden... Besides devoting themselves to the interpretation of early music for baroque trombones, they have also dedicated a great deal of work and enthusiasm to the performance of contemporary trombone music." Their program here is a varied one. It begins with an "Improvisation on a flourish from the opera *Malin*, " by Torsten Nilsson (b. 1920), played on reproductions of Scandinavian lurs. You've undoubtedly seen pictures of this ancient instrument, with its long, curved neck, the bell end terminating in a disc that looks rather like the inverse of a telephone dial. No one, of course, knows what sort of music these instruments played, but Schola Buccina - performing on reproductions - offers an intriguing and rather convincing re-creation of their sound. Recorded on a lake, with the musicians playing over the water, the sound is a bit like a foghorn, complete with echo.

The lurs provide a "fanfare" for this CD, the remainder of which is devoted to early music on trombones. Only a few of the works--the three-part sonatas by Speer and Beethoven's *Equali*--were written originally for trombones. This is understandable: not many early compositions for homogeneous trombone ensemble have come down to us. So Schola Buccina does what all of us have done for years: they borrow from the vocal repertoire (a thoroughly historical practice, of course), and adapt generic instrumental works. Now, homogeneous

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The Historic Brass Society and Amherst Early Music Present:

## The Tenth Annual Early Brass Festival

July 29-31, 1994 -- on the campus of Amherst College, Amherst, MA

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**CONCERTS, PAPERS, INFORMAL PLAYING FOR ALL EARLY BRASSES**  
(*natural trumpet, natural horn, sackbut, cornetto, serpent, 19th c. brass*)

"Snakes, Horns, & Trumpets: A Mutual Understanding" -  
Don Smithers and Mathew Cron

"Tomas Gaschlatt: His Career as Court Musician in  
Salzburg and City Musician in Olmütz, Moravia" -  
J. Richard Raum

"The J.H. Raymond Cornet Band and Their Use of the  
Fabled Schrieber *Tear-Drop* Instruments" - Mark  
Jones

Recital by Bryan Goff and G. Moffatt Williams, natural  
trumpets, and Michael Corzine, organ

"Court and Civic Waits in Early 16th-Century England" -  
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"The Natural Horn in the Modern World" - Jean Rife  
"Minstrels at Palencia Cathedral (Spain) in the Late  
16th- and Early 17th-Centuries" - Douglas Kirk

"In Search of a True Art of Clarino Trumpet Playing: The  
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"J.F. Fasch and His Compositions with Horn" - Thomas  
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The Annual HBS Membership Meeting

Other Participants: Stewart Carter, Jeffrey Snedeker, Richard Seraphinoff, Viola Roth, Gary Nagels, Keith Polk, Allan Dean, Barry Bauguess, Fred Holmgren, Trevor Herbert, and many other leading players and scholars

Festival Staff: Stewart Carter, Gary Nagels, Jeffrey Snedeker, co-directors: Ben Peck, advisor.

Informal playing sessions for natural trumpets, natural horns, cornett and sackbut ensembles will take place. The Early Brass Festival is NOT a workshop, and no formal instruction is offered. Those interested in instruction and regular classes in cornetto and sackbut are encouraged to attend the Amherst Early Music Festival Institute, July 31-Aug. 14 1994. Contact: Amherst Early Music, Inc., 65 West 95th Street #1A, New York, NY 10025 (212) 222-3351.

For information about the Early Brass Festival #10, contact: EBF #10, Jeffrey Snedeker, 404 North Sampson, Ellensburg, WA 98926. Tel (509) 962-2977, E-mail [snedeker@cwu.edu](mailto:snedeker@cwu.edu) or call Gary Nagels (418) 687-4299 or Stewart Carter (910) 759-5106.

**Festival Fee:** \$30 for paid 1994 members of the Historic Brass Society; \$55 for non-members. \$5 discount for full-time students and \$5 discount for applications (with fee) received by July 1st. No refund of fees after July 15.

**Room:** \$28/person per night (\$50/night/double room). Inexpensive dining available nearby.

**Registration** begins on Friday, July 29 at 5 P.M. The first session of presentations will begin Friday at 7:00 P.M. The Festival continues on Saturday with presentations, playing sessions, the annual HBS membership meeting, and a pizza party. Sunday--more presentations and playing, concluding with a gala concert in the late afternoon. The workshop is a chance to meet with colleagues, view instruments, hear talks on the latest research and have a great time playing early brass music.

Registration Form: Send this application with your check (for the Festival fee only), payable to Amherst Early Music, Inc., to Early Brass Festival, 404 North Sampson, Ellensburg, WA 98926. Lodging is payable at Amherst.

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