

# HISTORIC BRASS SOCIETY NEWSLETTER

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

Issue Number 9

ISSN - 1045-4594

Summer, 1996

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## PRESIDENT'S MESSAGE

It would be easy for 1996 to seem something of a let-down after last year's remarkable International Historic Brass Symposium, the wonderful *HBSNL #8* and *HBSJ*, v.7, the successful involvement with the National AMS Meeting, and the launching of our new book series with Pendragon Press, *BUCINA: The Historic Brass Society Series*. However, we seem to be going full speed ahead. The Early Brass Festival #12 at Amherst College promises to be a fantastic event with such notable performers and scholars as John Wallace, Wim Becu, Trevor Herbert, Benny Sluchin, Art Brownlow, Gary Towne, Charolette Leonard, Michael Collver, Douglas Kirk, Fred Holmgren, Barry Bauguess, Rick Seraphinoff, Allan Dean and many others who will be in attendance. We have a fantastic HBS Journal v.8 planned for this year and the HBS has continued to stimulate interest in early brass music and serve as an important resource center for everyone in the field. The HBS has been fielding queries from literally every point of the globe that come in form of letters, phone calls, faxes, and e-mail, and now the HBS has a site on the world wide web which will further help us to be a forum for the exchange of ideas about every aspect of brass music.

The www site is: <http://www.classical.net/music/guide/society/hbs/>

We have plans to participate in the 1997 International Musicological Society's 16th Annual Congress in London and look forward to future collaborations with other organizations. Lastly, this space is the only place where I can publicly thank the many folks who help me run the HBS. The Board of Advisors, Board of Directors, Editorial Board and Executive Committee do an outstanding job throughout the year and I offer my thanks to them. In particular Stew Carter, Barry Bauguess, Karen Snowberg, Jeff Snedeker and Trevor Herbert have continued to be incredibly helpful offering guidance and friendship year after year. Thanks all.

Jeffrey Nussbaum

President, Historic Brass Society

# FINANCIAL REPORT: HISTORIC BRASS SOCIETY, INC.

*FISCAL YEAR, January 1, 1995 – December 31, 1995*

Cash on-hand, Jan. 1, 1995

\$ -0-

## Financial Report

*Int'l Historic Brass Symposium, July 25-30, 1995  
Amherst College, Amherst, Massachusetts*

### FINANCIAL TRANSACTIONS

	<u>Anchor Checking Acct.</u> <small>(plus cash transactions)</small>	<u>Barclay's Acct.</u>
OPENING BALANCES	\$ 5,024.26	£ 2,231.90
<b><u>REVENUES (Earned)</u></b>		
Membership dues,		
Library subscriptions	15,674.82	841.38
Advertising income	310.00	
Sales of back issues	3,037.50	
Rental of mailing list	130.27	
Account interest	-0-	15.06
<b><u>REVENUES (Unearned)</u></b>		
Contributions	<u>4,646.00</u>	
<b>TOTAL REVENUES</b>	<b>\$23,798.59</b>	<b>£ 846.44</b>
<b>OPERATING EXPENSES</b>		
Contribution to International Historic Brass Symposium (\$3,000)	4,382.37	£ 1,979.86
Journal and Newsletter cost	15,178.68	
Postage/mailing	2,706.67	
Photocopying	611.26	
Office supplies	997.63	
Misc. clerical, legal, advertising, bank	711.00	20.00
Donation to Euro-ITG	350.00	
Telephone	<u>690.30</u>	
<b>TOTAL OPERATING EXPENSES:</b>	<b>\$25,627.91</b>	<b>£ 1,999.86</b>
<b>NET FISCAL LOSS</b>	<b>\$ (1,829.32)</b>	<b>£ (1,143.42)</b>
<b>CLOSING BALANCES,</b> December 31, 1995	<b>\$ 3,194.94</b>	<b>£ 1,088.48</b>
Cash on-hand, December 31, 1995	\$ -0-	
Cumulative Financial Status, December 31, 1995	\$ 3,194.94 + <u>1,605.73</u>	(£1,088.48)
@\$1.4752)	\$ 4,800.67	

### EXPENSES

Guest Artist travel	13,426.42
Guest Artist housing	6,908.23
Amherst Early Music (AEM) staff	968.00
Photocopies, supplies, plaque	945.72
Church rental	400.00
Accompanists (total)	1,100.00
Stage help	75.00
Keyboard moving and tuning	<u>365.00</u>
<b>TOTAL EXPENSES</b>	<b>\$24,188.37</b>

### REVENUES

<b>National Endowment for the Humanities</b>	
Grant (to HBS)	\$9,766.00
Participant Registration Fees (to AEM)	7,040.00
<b>Other Revenue</b>	
Symposium concert gate donations (to HBS)	550.00
Exhibitors' Fees (to HBS)	300.00
Miscellaneous donations (to HBS)	3,036.37*
HBS individual contribution	<u>3,496.00</u>
<b>Total Other Revenue</b>	<u>7,382.37</u>
<b>TOTAL REVENUES</b>	<b>\$24,188.37</b>

\* Donations received from many sources, including: International Trumpet Guild, Nelson Research, Inc., AT&T Foundation, International Horn Society, Streitwieser Foundation

Respectfully submitted,  
Jeffrey L. Snedeker  
Co-Director, International Historic Brass Symposium  
Treasurer, Historic Brass Society

### New HBS Submission Deadline

A new submission schedule has been established for the HBS Journal and HBS Newsletter.

- Article submissions for the HBS Journal must be submitted by February 1. Six copies of the article plus a floppy disc and all art work and illustrations must be sent.
- Submissions for the HBS Newsletter must be submitted by March 1.

### Notice of Annual Meeting

The annual meeting of the Historic Brass Society, Inc. will be conducted at 4:00 PM, Saturday, July 31, 1993, at Amherst College, Amherst, Massachusetts. Plans for the direction of the Historic Brass Society will be discussed.

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# Historic Brass Society Hosts International Historic Brass Symposium

by Jeffrey Nussbaum

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## Largest Early Brass Event

The International Historic Brass Symposium, hosted by the Historic Brass Society on July 26-30, 1995 was the largest and most important early brass event ever staged, and, by all accounts, was an outstanding success. The HBS presented the Symposium at Amherst College, in Amherst, MA, where approximately 250 musicians, including over 80 invited luminaries in the early brass field, participated in a wide range of activities including concerts, informal playing sessions, special workshops, lectures and round-table discussion panels.

The invited dignitaries constituted a veritable "Who's Who" of early brass. Participants came from throughout the USA as well as such diverse locations as Belgium, France, Italy, Russia, Australia, Austria, the UK, Finland, Venezuela, Canada, The Netherlands, Switzerland, Germany and Sweden. Concert programs, as well as lecture topics, covered the entire range of early brass music from the Medieval period to the beginning of our own century.

## NEH Research Sessions

The Symposium received support from The National Endowment for the Humanities for the presentation of a special "Symposium within a Symposium." A series of NEH Interpretive Research Discussion Sessions was

conducted throughout the event and focused on several early brass areas including trumpet, horn, cornetto, trombone, serpent, 19th-century brass, performance of early music on modern instruments, and issues involving curators, collectors, makers and organologists. These sessions were designed to allow a broader overview of research and performance issues as well as to have a greater interaction among scholars and other participants than is often possible during individual, formal lectures. The other major institutional supporter of the Symposium was the International Trumpet Guild, which enabled extra trumpet activity to take place.

The camaraderie and sense of community was most apparent during the lectures and during the NEH Research discussions, with free-wheeling and lively exchange. Spirited discourse was also witnessed throughout the event, where it was not uncommon to see a group of instrument makers, performers, scholars, and museum curators huddled in deep debate concerning some aspect of brass music. One of the high points of this part of the Symposium was the Thursday morning NEH Trumpet Research Session with Don Smithers and Ed Tarr. The Amherst College Merrill Lecture Hall was packed to the rafters as the Symposium participants waited for the

expected early brass "Thrilla from Manila" between the two distinguished trumpet scholars who are long known to be at odds on many points. Attendees were not disappointed, for this session turned out to be a *tour de force* of trumpet history and performance issues. Ed Tarr outlined some of the key developments of natural trumpet scholarship and performance practice that have unfolded during the past several decades, including the unearthing of more early trumpet repertoire and their publication in modern editions, a deeper understanding of historical performance techniques with the ultimate goal of performance on authentic museum instruments, and the wide spread dissemination of scholarly discourse. He cited the HBS for helping to create a sense of community as well as a forum in the *HBS Journal*. Tarr also outlined some of his own contributions in the field, most recently in the area of the 19th-century trumpet.

Don Smithers' presentation was, to say the least, dramatic, and several listeners were heard to comment that the theatrical stage lost a great member when Smithers turned to the field of music. After an initial quote by T.S. Eliot, Smithers focused on the more philosophical aspects of trumpet music. He presented a sensational appeal to the audience for more honesty in our approach to "authentic" trumpet performance and cited the history of the trumpet was, in many respects, the history of Western music itself. Smithers' talk was punctuated with quotes from Greek philosophers, 19th-century poets, as well as numerous musical treatises that left the audience spell-bound. Ed Tarr ended his talk with an numerous social and cultural obstacles to a more honest approach. He issued an appeal to end the "macho feud" and enter into a productive phase of collaboration and a healthy understanding--to agree to disagree but not allow that to disrupt opportunities of unity. Smithers and Tarr ended the thrilling session with a handshake and then a bear-hug embrace to the great delight of the audience.



Symposium Coordinators (L-R): Jeffrey Snedeker, Jeffrey Nussbaum, Trevor Herbert, & Stewart Carter

Other special NEH sessions included in-depth discussions about past, present, and future aspects of research and performance practice concerning 19th-century brass, serpent, horn, cornetto and trombone. Wim Becu, a bass sackbut player and member of Concerto Palatino, conducted a workshop session on the performance of 16th-century Flemish music and several dozen cornett and sackbut players were instructed in the subtleties of performing this beautiful repertoire.

One of the most popular NEH sessions was the Friday morning "Modern Brass" workshop directed by Allan Dean and Bob Stibler. Although Renaissance and Baroque music constitutes a large part of the modern brass solo and ensemble repertoire, this music is often performed without any deep understanding of historical performance practice issues. This session was specially designed to give the modern player a better sense of how to approach the music with a more historically informed approach. The philosophy conveyed was that one need not play the cornetto to apply the divisions set down by Bassano -- a modern trumpeter could equally use the sort of articulations established by Fantini.

Trevor Herbert chaired the serpent and 19th-century brass NEH session which included lively conversation with keyed bugle player Ralph Dudgeon, trumpeter John Wallace, serpentists Craig Kridel, Michel Godard, and Bernard Fourtet, and ophicleide players Cliff Bevan and Tony George. Repertoire and use of appropriate instruments such as 19th-century cornets were among the many topics of discussion. Jeff Nussbaum chaired the cornetto session where two of the greatest virtuosos of the instrument -- Bruce Dickey and Jeremy West -- held court. Dickey outlined the rise of the technical development of the cornetto during the second half of our century, as well as important developments in the performance of 16th- and 17th-century instrumental music. Bruce Dickey brought the house down when he quoted an early 20th-century music history text that called the cornetto the "poor white trash of musical instruments." The text indicated that all one needed to make a cornetto was a "piece of wood, a sheet of leather, a pocket-knife and a pot of glue!" Jeremy West, the Director of Christopher Monk Workshops, needless to say, did not quite agree with that sentiment. West presented a brief history of cornetto-making in our own time, which centered on one of the primary forces in the early brass field, the late Christopher Monk. Stewart Carter chaired the trombone research

session with panelists Trevor Herbert and Susan Addison, while the horn session was directed by Jeffrey Snedeker, Oliver Kersken, and Thomas Hiebert. Issues of performance practice, instrument design, and literature were among the many topics discussed.

#### **Concerts:**

##### **19th Century**

What was most immediately noticeable about the 19th century instrumental performances was the exceedingly high level of playing on the part of all the instrumentalists. It is well established that natural trumpet and horn playing have reached extraordinary levels in recent years, but the Symposium concerts also made it quite apparent that other early brass instruments such as serpent, ophicleide, keyed bugle, cornetto, and 19th-century brass have also risen to the highest rank. Ralph Dudgeon gave a dazzling keyed bugle performance playing the Sachse *Concertino*, Holoway's *Wood Up Quick Step*, Rossini's *Air with Variations*, and Kuffner's *Polonaise*. Tony George, the first professor of ophicleide in modern times (Royal College of Music, London), played music more fitting a flute or violin, but carried it off amazingly to the delight of the crowd. Accompanied by a world-class quartet consisting of Allan Dean and John Wallace (playing authentic, mid-19th century cornets), alto horn player R.J. Kelley, and trombonist Trevor Herbert, George blazed through his own arrangements of works by Handel, Berlioz and Carnaud. He ended with a whirlwind rendition of Monti's *Czardas*. The Chestnut Brass Company was joined by Eric Anderson, Alan Dean, Ralph Dudgeon, Tony George and R.J. Kelley, and performed a remarkable program consisting of music by Francis Johnson, 19th-century political music, mid-century Harmonists, and repertoire from Keith's Collection of Instrumental music and the 26th North Carolina Regimental Band Book.

##### **Horns**

The Baroque Ensemble Zephyr's Choice played music by Handel, Telemann and Molter. Natural trumpeter Fred Holmgren joined hornists R.J. Kelley and Alexandra Cook and Baroque oboists Sarah Davol and Lani Spahr. Zephyr's Choice had good news and bad news for the audience. The good news was that the wife of their regular bassoonist gave birth to a baby boy two days before the performance (six weeks premature). The bad news was that he could not make the concert. Good news was that

serpentist Bernard Fourtet was able to fill in at the last minute. The bad news was that the group plays at A=415 and the serpent is pitched at A=440. But the final bit of good news was that Fourtet was able to find a D bocal and he was able to play the intricate bassoon part perfectly (after only one brief rehearsal) transposing down a step!! Lowell Greer was joined by hornists Willard Zirk, Douglas Lundeen, Martin Limoges and fortepianist Monica Jakuc performing music by Blanc and Dauprat as well as a series of miniatures by Greer himself. Richard Seraphinoff was assisted by a string quartet and gave a dazzling reading of the Anton Reicha *Quintet in E Major, Op. 106*. Jeffrey Snedeker performed on natural horn as well as a 19th-century two-valved horn in music by Dauprat, Bujanovski, Panseron and Bordogni. He was assisted by Marilyn Wilbanks (fortepiano) and Richard Seraphinoff (horn). Thomas Müller and fortepiano player Meg Irwin-Brandon gave a beautiful performance of the Beethoven *Sonata for Horn, Op. 17*. A favorite activity for hornists is to read the ensemble repertoire. The results are often less than brilliant if the players, even great players, don't have the opportunity to perform together on a steady basis. So, when an active, professional horn ensemble tackles the music, it is a real joy. Die Deutsche Naturhornsolisten is such a group, and their performance of works by Richter, Kenn and Rossini was spectacular.

##### **Cornetts, Serpents and a World Premiere**

In early brass circles Berlioz is usually considered "contemporary" music, but the Historic Brass Symposium did not entirely neglect music of our own time. Edwin Avril's *Intrada for Historical Brass Instruments* was given its world premiere. A colorful piece, the work is scored for natural trumpets and horns, cornetti, sackbuts and serpents. Edwin Avril attended the performance, which was conducted by R.J. Kelley.

Six different cornett and sackbut ensembles performed during the Symposium -- Concerto Palatino, Ensemble La Fenice, New York Cornet & Sackbut Ensemble, The Whole Noyse, Les Sonneurs and The Boston Shawm and Sackbut Ensemble. While the playing was very good throughout, Concerto Palatino and Ensemble La Fenice were particularly noteworthy. The phenomenal cornetto playing of Bruce Dickey and Doron Sherwin has established Concerto Palatino as the premiere ensemble of its type, and their Symposium recital was everything we have come to expect. What was something of a surprise, was the equally brilliant cornetto performance of Jean



Tubéry and his Ensemble La Fenice. They performed a spirited program of 16th- and early 17th-century Italian music including works by Castello, Picchi, Marini and Frescobaldi, and a higher level of playing could not be imagined! Serpentist Michel Godard also presented a dazzling concert with members of La Fenice, performing pieces by de Selma, Frescobaldi, Falconieri, Bertoli, Presenti and Cazzati. Fellow serpentist Bernard Fournet also presented a wonderful concert with music by Bassano, Corrette, Frescobaldi and Falconieri. At both serpent concerts the most commonly heard statement was, "So, that's how a serpent can sound!" Jeremy West gave a solo cornetto recital of seldom-heard Renaissance Spanish works by Peraza, Arauxo and Bruna, and these division-like pieces were flawlessly performed.

### **Trombones**

In addition to the amazing cornett and sackbut performances, early trombone was also featured in solo and trombone ensemble performances. The opening concert of the Symposium was performed by the Royal Academy of Music Sackbut Ensemble, under the direction of Sue Addison. This fine group was the only student ensemble invited to perform at the Symposium, and they did an outstanding job playing ensemble music by Marini, Palestrina, Andrea Gabriel and Speer.

Solo trombonist Stephen Legee gave a brilliant performance of the Sonata Prima by Castello and the Wagenseil Concerto in E<sup>b</sup> for Trombone.

### **Trumpets**

The trumpet performances were of the high level we have come to expect, and the performers presented a wide range of repertoire. The Trompeten Consort Friedemann Immer played a predominantly 18th-century program with music by Biber, Mayr, Krieger and Telemann. Two giants in the natural trumpet world, Friedemann Immer and Hans Martin Kothe (pun intended!) were joined by bass singer Rainmund Nolte and the continuo forces of the ensemble.

The continuo group Artek (Gwen Toth, harpsichord and organ, Grant Herreid theorbo and lute, and lutenist Paul Shipper) assisted natural trumpeter Paul Plunkett (as well as beautifully accompanying many of the other performers) in a demanding program consisting of the Leopold Mozart *Concerto*, the Vejvanovsky *Sonata in G minor* and works by Heron and Travers.

Graham Nicholson and Jean François Madeuf made a plea for authentic performance practice in their recital of works by Fantini, Telemann and Manfredini, by performing without vent-holes. Madeuf was playing on a mouthpiece that could easily be mistaken for a trombone mouthpiece. Using a large mouthpiece to help bend the non-harmonic tones is a point endorsed by Don Smithers, and Madeuf is one of the most successful trumpeters using this approach. Madeuf also teaches natural trumpet at the Conservatory in Lyon, France where he instructs his students to use a no-holes approach also.

Edward Tarr was accompanied by pianist Meg Irwin-Brandon in a recital of 19th-century solo trumpet music, playing on a F. Besson G trumpet (with crooks for F, E, E<sup>b</sup>, D and C) (1862) and an 1870 B<sup>b</sup>/A cornet by the Boston Musical Instrument Manufactory (three rotary valves with American string action). In recent years, Tarr has been active in performing and researching 19th-century solo and ensemble trumpet music, and performed a number of works that he has unearthed. The concert consisted of six full-scale works, including music by Josef Kail, Mozart, Donzetti, Johann Strauss, Willy Brandt and Johann Martini. Using the originally intended instruments, such as the low F and G trumpet, results in an extraordinary lush sound. These pieces will certainly be a welcome addition to the solo trumpet repertoire.

Gabriele Cassone played a recital of music by Fantini, Viviani, Borgo and Pietragrua. He achieved a glorious sound and employed a wide range of embellishments.

Fellow Italian natural trumpeter Iginio Conforzi played selections from a rare 18th-century manuscript he recently discovered. Of the 98 works in this collection, over 30 *might* be trumpet pieces. Except for an occasionally awkwardly placed non-harmonic tone, Conforzi gave a brilliant performance of what certainly looked and sounded like trumpet music, and then posed the question to the audience, "Is this trumpet music or not?"

The final concert of the Symposium included a star-studded natural trumpet ensemble. The first work they performed was the Sonata #54 for twenty-four trumpets from the *Charamela Real*. Ed Tarr conducted the ensemble and placed the members of the four trumpet choirs in four corners of the Buckley Concert Hall balcony, with Baroque timpanist Ben Harms

placed in center stage. Tarr discovered this repertoire from Lisbon and first performed it fifteen years ago. It calls for eight trumpets pitched in low A and sixteen in D. The sonority is fabulous, particularly with the natural "quadraphonic" effect. The ensemble also performed the Dvorak Fanfare of 1891 and the *Aufzuge Khindl Wiegen. auf Weinachten* by Pater Ignatius. The concert concluded with a stirring performance of Fantini's *First Imperiale* with the combined forces of the trumpet ensemble, a natural horn ensemble, the cornet and sackbut ensemble Les Sonneurs, and The Boston Shawm and Sackbut Ensemble.

### **Lectures**

In addition to the NEH Research Sessions, formal lectures were presented by many of the leading scholars in the field. Trumpet topics were particularly well represented.

Don Smithers gave a serious and stimulating paper on the use of the trumpet during Medieval times and presented information that the origins of the *tuba* in Medieval psalmody was part of the trumpet's unbroken history in both sacred and secular use.

Alexander McGrattan (Open University, UK) gave a paper on the role of the trumpet as a solo instrument in 18th-century Scotland, with special focus on the trumpet music of Daniel Thomson.

Michael Collver presented information from his up-coming book on cornetto repertoire.

Barry Bauguess discussed issues involving playing trumpet in modern-day, period-instrument orchestras. Some of the topics were about adjusting to different acoustical environments, orchestral styles for various repertoires, demands made by conductors and a discussion of repertoire.

Art Brownlow (University of Texas, Brownsville) lectured on the history, use and repertoire of the 19th-century English slide trumpet. Focus was placed on masters of this instrument including Sarjant, Hyde and Norton.

Reine Dahlqvist (Göteborg, Sweden) spoke about the stylistic change of trumpet writing in the 18th century. He suggested that one of the possible reasons for this change might be the dissolution of the trumpet corps during this period.

Trumpet maker Robert Barclay (Canadian Conservation Institute, Ottawa) examined a myriad of instrument-building techniques and many myths surrounding these activities.

Herbert Heyde (Metropolitan Museum of Art, NYC) presented previously unknown

information about the trumpet-making families of Schmied and Pfaffendorf.

Peter Downey (St. Mary's College, Belfast, N. Ireland) discussed instrumental music at the German-speaking courts during the 16th century.

Trevor Herbert (Open University, UK) presented a talk on a repertoire that he has discovered, the 19th-century virtuoso brass band music of the Cyfarthfa Band. This repertoire and performance practices of the band are being systematically reconstructed by Trevor Herbert in collaboration with John Wallace. The Wallace Collection is using original instruments to record the music in a series of CDs for Nimbus Records. Scored for cornets, keyed bugles, horns, trombones and ophicleides, this music is arguably the most virtuosic of all 19th-century brass band repertoire. In the middle of Herbert's talk, John Wallace demonstrated the outstanding virtuosity of this music when he stood up from his seat in the audience and played an extended cornet solo (by memory), from one of the pieces.

Keith Polk (University of New Hampshire), a world authority on Renaissance instrumental music, gave a talk about the changes that occurred in this genre at the beginning of the 16th century.

Robert Dawson presented evidence from the archives of the Florentine *lauda* companies that prove the existence and use of brass ensembles at the end of the 14th century.

Ross Duffin (Case Western Reserve University) presented a paper that examined the use of brass ensembles in early 17th-century English music.

Georges Kastner's use of brass instrumentation was the topic of Stewart Carter's (Wake Forest University) paper.

Vladimir Kochalev, the curator of the Musical Instrument Museum in St. Petersburg, Russia gave an overview account of the brass tradition in Russia during the past three centuries as well as a detailed account of the brass instruments in his collection.

Jeff Snedeker spoke on the horn in early American music and, in a similar American topic, Nola Knouse, the curator of the Moravian Music Foundation, discussed the brass-playing tradition of the 18th-century Moravian community.

Herb Myers (Stanford University) shed light on pitch standards as presented in the writings of Praetorius.

Thomas Hiebert (University of California) gave a talk on performance practice issues in 18th century horn music.

Arnold Myers (Edinburgh University) examined certain acoustical properties and design issues of brass instruments.

#### **Makers:**

Many early brass instrument makers were present and showing their wares. Among the makers were Bob Barclay, Reed Corbo, Phil Drinker, David Edwards, Rainer Egger, Lowell Greer, John McCann, Andrew Naumann, Graham Nicholson, Roger Parker, Rick Seraphinoff, Frank Tomes, Geert Jan van der Heide, Siem van der Veen, John Webb, and Jeremy West. The instrument makers exhibition was located in the lobby of the Merrill Lecture Hall, giving participants a great opportunity to try out the latest in early brass instruments on their way to and from lectures. Also on display was a special exhibition set up by Craig Kridel entitled "Gabriel in Black Paradise: The Role of the Trumpet at African-American Camp Meetings in the Southeastern U.S." This fascinating photograph exhibition portrays the use of the trumpet in camp meetings -- a tradition which goes back at least 120 years. The current trumpeter, Shell Johnson, is over 90 years old! A reproduction of his long straight trumpet was on display.

#### **Tarr Receives Christopher Monk Award and HBS Launches Historic Brass Book Series**

At the annual HBS Membership Meeting, the present writer announced the establishment of the Christopher Monk Award which the Historic Brass Society will present periodically to a member of the early brass community who has made significant contributions in the areas of performance, scholarship, instrument making or teaching. Monk, who passed away in 1991, was perhaps the early brass community's greatest advocate. For his life-long contributions to early brass performance, recording, editing and teaching, Edward H. Tarr was the first recipient of the Christopher Monk Award. After an extended standing ovation, Edward Tarr gave a brief statement thanking the HBS and encouraging others to continue the study and performance of early brass music.

A new book series: *BUCINA: The Historic Brass Society Series*, in collaboration with Pendragon Press was also announced. Up to three books a year will be published, and the first in the Series will be Art Brownlow's book on the English slide trumpet. The *Perspectives in Early Brass Scholarship: Proceedings of the 1995 Historic Brass Symposium* will also be part of the series. Stewart Carter is the Series General Editor and Trevor Herbert and

Keith Polk, along with Carter, will constitute the Editorial Board of the Series. The chronological scope of the Historic Brass Society Book Series will be similar to that of the *HBS Journal*.

During the HBS Meeting thanks were extended to Valerie Horst and Amherst Early Music, the NEH and ITG for their financial support as well as to all the members and officers of the HBS who helped make the Symposium a great success. The 12th annual Early Brass Festival will be held at Amherst College August 2-4, 1996. Watch for details!



Edward H. Tarr (L) receiving the Christopher Monk Award from HBS President Jeff Nussbaum

#### **1995 Historic Brass Symposium**

**Artistic Directors:** Trevor Herbert & Keith Polk. **Symposium Coordinators:** Stew Carter, Jeff Nussbaum, Jeff Snedeker. **Concert Manager:** Ron Bell. **Symposium Staff:** Ben Pringle, Mike O'Connor, Eva Heater. **Photos:** Karen Snowberg

#### **Guest Artists**

**Trumpeters:** Edward Tarr, Friedemann Immer, Gabriele Cassone, Igino Conforzi, Fred Holmgren, Barry Banguess, J.F. Madeuf, Paul Plunket, Graham Nicholson, Hans Martin Kothe, John Wallace

**Renaissance Slide Trumpet:** Steve Lundahl

**Hornists:** Lowell Greer, Richard Seraphinoff, RJ Kelley, Thomas Müller, Oliver Kersken, Jeff Snedeker, Wilhelm Bruns, Michel Gasciarino, Marian Hesse, Paul Avril, Alexandra Cook, Matin Limoges, Douglas Lundeen, Stefan Oetter, Tilman Scharf

**Sackbutists:** Susan Addison, Charles Toet, Gary Nagels, Peter Bassano, Wim Becu, Stephen Legee, Ole Anderson, Peter Christensen, Adrian France, Tom Hammond, Jean Jacques Herbin, George Hoyt, Richard Van Hessel, Dominique Lortie, Ben Peck, Terry Pierce, Frank Potrineau,

**Diane Prince, Mack Ramsey, Ernest Rideout, D. Stanford Stadtfeld, Dan Stillman, David Titcomb, Adam Woolf**

**Serpentists: Michel Godard, Bernard Fourtet, Craig Kridel**

**Cornettists: Bruce Dickey, Michael Collver, Jeremy West, Allan Dean, Douglas Kirk, Jean Tubéry, Steve Escher, Bob Stibler, Robert Dawson, Doron Sherwin**

**19th-Century Brass: Ralph Dudgeon, Tony George, Cliff Bevan, Bruce Barrie, Jay Krush, Christopher Moore, Brett Shuster**

**Scholars: Keith Polk, Don Smithers, Herbert Heyde, Stewart Carter, Peter Downey, Trevor Herbert, Herb Myers, Ross Duffin, Reine Dahlqvist, Thomas Hiebert, Alexander McGrattan, Art Brownlow, Robert Barclay, Vladimir Kochalev, Arnold Myers,**

**Curator/Collector/Organologist Round-Table Session: Laurence Libin, Robert Barclay, Ed Tarr, Franz Streitwieser, Nola Knouse, Arnold Myers, Graham Nicholson, Henry Meredith, Robert Sheldon, Herbert Heyde, Vladimir Kochalev**

**Ensembles: Boston Shawm and Sackbut Ensemble, Les Sonneurs, Chestnut Brass Co., NY Cornet & Sacbut Ensemble, The Whole Noyse, Die Deutsche Naturhornsolisten, La Fenice, Concerto Palatino, Les Sacqueboutiers de Toulouse, Zephyr's Choice, Royal Academy of Music Sackbut Ensemble, Trompeten Consort Friedemann Immer, Artek Continuo Players**

**Instrument Makers: Robert Barclay, Reed Corbo, Phil Drinker, David Edwards, Rainer Egger, Lowell Greer, John McCann, Andrew Naumann, Graham Nicholson, Roger Parker, Rick Seraphinoff, Frank Tomes, Geert Jan van**

**der Heide, Siem van der Veen, John Webb, Jeremy West (Monk Workshops)**

**Fortepiano: Margaret Irwin-Brandon, Monica Jakuc, Marilyn Wilbanks**

**Harpicord and Organ: Jorg Andreas Botticher, Matthias Nagel, Gwen Toth**

**Lute: Grant Herreid, Paul Shipper**

**Percussion: Ben Harms**

**Bass: Rainmund Nolte**

**Curtal and Shawm: Herbert Myers**

**Violin: Enrico Parizzi, Judson Griffin, Cynthia Roberts, Viola: Andrea Andros**

**Cello: Dan McIntosh**

**Baroque oboe: Sarah Davol, Lani Spahr**

**Baroque bassoon: Andrew Schwartz**



Ensemble La Fenice



Gabriele Cassone



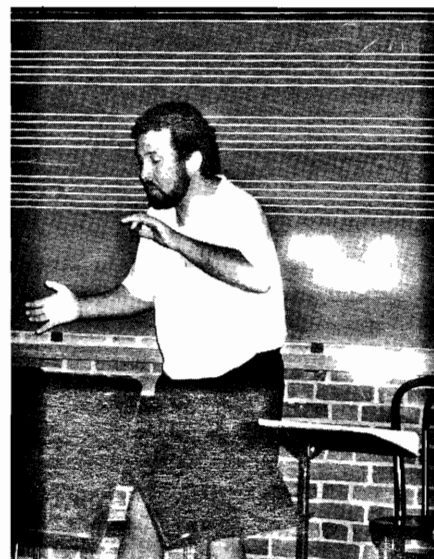
Sue Addison (L) and the Royal Academy of Music Sackbut Ensemble



Bernard Fourtet



New York Cornet & Sacbut Ensemble



Wim Becu



Rick Seraphinoff accompanied by a string quartet



Geert van der Heide (L) & Graham Nicholson



Die Deutsche Naturhornsolisten



Ralph Dudgeon (L) & Arnold Myers



Allan Dean



(L-R) Willard Zirk, Lowell Greer, Jeff Snedeker & Rick Seraphinoff



The Rainer Eggers & Trumpet Exhibit



Thomas Müller & Meg Irwin Brandon

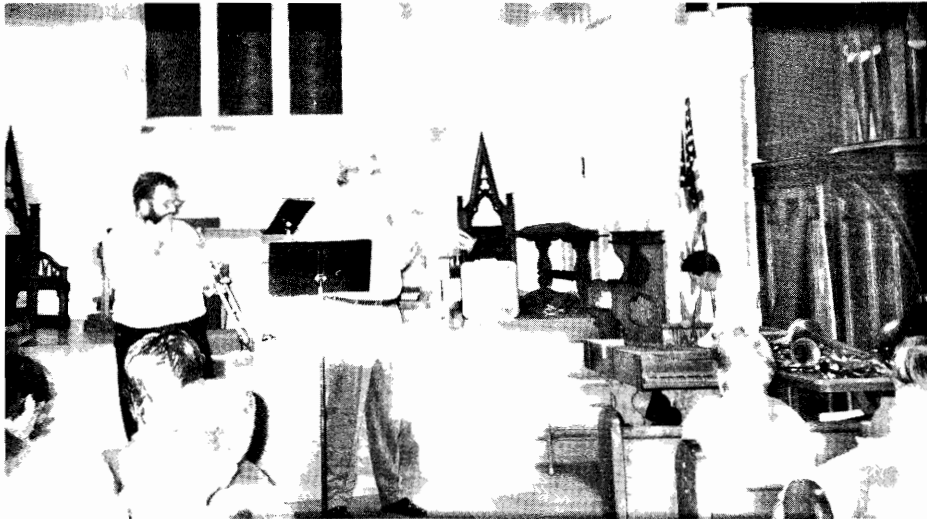


(L-R) Stewart Carter, Don Smithers & Edward Tarr

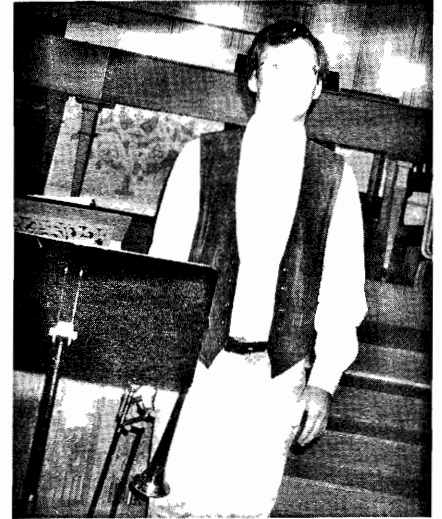


Artek Ensemble: (L-R) Grant Herreid, Gwen Toth (director) & Paul Shipper





(L-R) Hans Martin Kothe, Friedemann Immer & Trompeten Consort Friedemann Immer



Stephen Legee



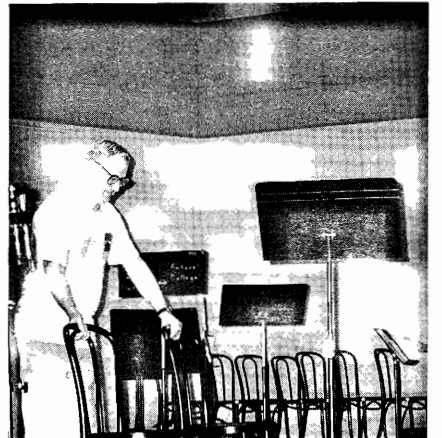
The Chestnut Brass Company & Friends



John Webb



(L-R) Enrico Parizzi, Jörg Andreas Bötticher, Jean Tubéry, Michel Godard



Ron Bell – our faithful set-up crew of one!

***Pictures continue on page 37.....***

# SO, HOW MANY HOLES IS A BAROQUE TRUMPET SUPPOSED TO HAVE?

by Tim Collins

During a recent professional performance of Handel's *Messiah* in which I played second trumpet, the first trumpet player missed some notes in the bass aria "The Trumpet Shall Sound." When he returned to his seat after the aria, he turned to me and whispered "Wrong fingering." It started me thinking, so how many holes is a Baroque trumpet supposed to have? More to the point, how many holes does a Baroque trumpet need? Unlike its counterparts in the woodwind and string families, the trumpet of the Baroque era, has enjoyed a false revival in the twentieth century. But the Baroque trumpet of today is not the same instrument as the trumpet of the Baroque era. The rebirth of the eight-foot-pitched natural trumpet as a concert or orchestral instrument began in earnest in the late 1950s, after a dormant period of nearly 150 years, dating back to the dawn of the era of valved-instruments around 1815. As an expedient to developing a secure performing technique, as well as an attempt to circumvent the instrument's inherent shortcomings of intonation, the technology of tone holes, or node holes was applied to what would otherwise be a simple tube with a mouthpiece at one end and a flared bell at the other. The earliest known application of tone holes to a brass instrument did not occur until the last quarter of the eighteenth century, well after the heyday of florid trumpet technique. Hence the "Baroque" or "natural" trumpet of today is neither Baroque nor natural. And it is this *unnatural* instrument, with as many as three and four tone holes, that almost exclusively represents the Baroque trumpet in modern period-instrument performances.

The question that arises is, "Why is the natural trumpet, without any modifications whatsoever, incapable of fitting into a modern Baroque orchestra?"<sup>1</sup> Certainly composers of the seventeenth and eighteenth centuries were not daunted by the natural trumpet's idiosyncrasies. This is evidenced by the wealth of music in which the trumpet plays a prominent role in both ensemble and solo situations. And the paucity of negative reports from the period about trumpet playing in concert performances clearly suggests that the instrument was not incapable of producing an acceptable performance,

albeit by seventeenth- and eighteenth-century standards (whatever they may have been!). In this paper, I will briefly explore the temperament of the natural trumpet and its modern counterpart, with regard to how and why the latter has almost exclusively come to represent the former on the modern concert stage.<sup>2</sup>

By its very nature, the natural trumpet is capable of producing only an impure harmonic series, in which the seventh, thirteenth and fourteenth partials are somewhat flat, and the eleventh partial is considerably sharp in relation to standard systems of temperaments. But putting aside for a moment the issue of conforming to a given temperament, these naturally out-of-tune harmonics apparently were not a problem for seventeenth and eighteenth century composers; they certainly are not conspicuously absent or even avoided in Baroque era trumpet music. Indeed, composers dealt freely with these questionable harmonics, seemingly using them without regard for any possible difficulty a player might have negotiating them. Performers were not only required to tune severely out-of-tune partials, but to distinguish between both  $f^{\#}$  and  $f^{\#}$  using only the eleventh partial. And in some cases they were even expected to negotiate specific notes that were outside the harmonic series entirely.<sup>3</sup>

So how did the Baroque-era trumpeter cope with these questionable harmonics, and how did he achieve notes which were out of the harmonic series altogether? Aside from using a mechanical device to physically change the fundamental harmonic series in mid-performance, as with a slide trumpet, the only mechanism the performer had to modify individual harmonics was his lips. By careful manipulation of the oral cavity, the tongue, and the tension of the lips, a note may be "lipped" or bent into tune. But a note may be bent only so far before it cracks into the next partial. Thus such a technique is very delicate on the natural trumpet. It requires much finesse and persistence to master (particularly toward developing a skill that is effective and reliable in performing situations, where there are no second chances!), and the ease with which this is accomplished is subject to many factors, not the least of which is the trumpet itself.

An important element of the natural trumpet, which is perhaps most variable from one player to the next, is the mouthpiece. At the point at which the tone is generated it is the first element of the trumpet mechanism that has a direct effect on how the instrument's harmonic series is shaped. The form of the Baroque-era trumpet mouthpiece, with its characteristically large-diameter rim and deep hemispherical cup and sharp shoulder, where the throat joins the cup, is conducive to producing a well-defined harmonic series. Its chief playing characteristic is that it allows for a certain degree of firmness or "edge" between harmonics, which consequently allows for a considerable amount of bending of a harmonic, before slipping into the next partial.

Similarly, the body of the trumpet itself has a direct effect on the shape of its harmonic series. In his study of the acoustical properties of the natural trumpet, Don Smithers postulated that because of the natural imperfections of their hand-rolled, seamed-brass tubing, seventeenth- and eighteenth-century natural trumpets possessed a harmonic series that was inherently malleable, allowing the player to bend the pitches without appreciable changes in timbre or response.<sup>4</sup> It was precisely this degree of malleability that allowed the instrument to be played in tune, as well permitting distinction to be made between  $f^{\#}$  and  $f^{\#}$  for the eleventh harmonic. The term for this degree of malleability is "the Q factor of resonance." A high Q factor is indicative of a smooth, dimensionally precise, and regular bore profile of the tubing, which does not allow for as easily bendable harmonics. And while a high Q factor does not necessarily mean that it is impossible to play an instrument in tune, as there will always be a certain degree of malleability to its harmonic series, it does weigh very heavily on how easily the questionable harmonics may be lipped into tune, especially the eleventh and thirteenth partials (not to mention non-harmonic notes) which may need to be adjusted +/- a quarter tone. The majority of modern reproduction natural trumpets, because of their machine-drawn, seamless tubing, therefore, possess high Q factors. Therein lies at least part of the problem.



That an instrument with a low Q factor allows for a flexible harmonic series--such that specific harmonics are tunable and non-harmonic tones are possible without any noticeable change in timbre (as only recently presented by Smithers) is strongly supported by unrelated data reported more than thirty years ago. In 1958, Maurice Peress purchased for seven dollars from a Greenwich Village antique shop an "oversized black bugle, [which was] broken and held together on brass curtain rods."<sup>5</sup> The instrument was an original, late 17th-/ early 18th-century natural trumpet by the famed Nuremberg maker Johann Wilhelm Haas. In documenting his find, Peress noted:

One very interesting discovery was the ease with which a number of pitches outside the harmonic series can be obtained by liping the natural notes up or down. In addition to the commonly required f<sup>♯</sup>- f<sup>♯♯</sup>, the instrument can easily be made to sound a clear a', b', and e<sup>b</sup>. The d' and f, are more difficult and less clear, but usable as quick passing tones.<sup>6</sup>

If these characteristics are more generally true of historical instruments, then clearly original seventeenth- and eighteenth-century natural trumpets were capable of something modern reproductions are not.

Extra harmonic notes aside, the most frequently used and important of the "spurious" notes are the f<sup>♯</sup>/f<sup>♯♯</sup> and the a". Baroque composers freely called for these notes in their trumpet writing, and they are to be found in even the most modest trumpet music from the era. From this and the paucity of negative reports about out-of-tune trumpet playing from the period, we can gather that these notes did not pose a problem. And no doubt they didn't, for the players lived with and coped with their instruments' idiosyncrasies on a daily basis. But what is interesting to note is the extent to which these problematic notes are dealt with in the trumpet "tutors" of the period -- Bordinelli, Fantini and Altenburg.

The earliest tutor, compiled by Cesare Bordinelli in 1614,<sup>7</sup> makes no mention whatsoever of out-of-tune harmonics, and does not orient any exercises toward developing the technique of liping. Interestingly enough, he also does not call for any f<sup>♯</sup>'s or a"s. Similarly, Fantini<sup>8</sup> does not devote any specific exercises to liping, though he liberally calls for both f<sup>♯</sup>/f<sup>♯♯</sup> and a", as well as the on-harmonic tones d', f, and a'. In his

relatively brief text, he simply mentions "certain notes will be found... which if you hold them would be imperfect, but, since they go by rapidly, can be accepted."<sup>9</sup> This certainly doesn't provide much insight, especially as to how to produce notes that technically don't exist. But Fantini was himself a trumpet player of some repute, and no doubt capable of performing all of the technical feats that he illustrated in his treatise. This is perhaps specifically documented by the account of the occasion on which Fantini was accompanied by Girolamo Frescobaldi on the organ of Cardinal Borghese in Rome. It was recorded that he performed notes which were described as "spuri" and "inordinati."<sup>10</sup> However, it can only be speculated that the notes referred to are the same non-harmonic notes he called for in his *Modo*...

The last, yet most detailed treatise about trumpet playing in the Baroque era, is that of Johann Ernst Altenburg.<sup>11</sup> Though very late (1795), it represents perhaps the strongest vestige of the height that the "heroic" art of trumpet playing achieved in the Baroque era. In his treatise, which is almost entirely text, Altenburg expounds at length on the nature of the natural trumpet. Specifically regarding the eleventh and thirteenth partial, he states:

One will [discover an] out-of-tune tone between e" and g" which hovers, as it were halfway between f" and f<sup>♯</sup>" but which gives neither pitch clearly and is thus to be termed a musical hybrid; the a" which is also not in tune but rather sounds a little too low -- but this is not [a matter] of great importance.<sup>12</sup>

On improving the harmonics which are out of tune, he continues:

For the tone found between e" and g" is not in tune either as f" or as f<sup>♯</sup>", for it is somewhat too high for F and too low for F<sup>♯</sup>. If this [tone] is to produce its proper effect, one must necessarily let it fall, or lower it, for F, but for F<sup>♯</sup> one must seek to drive it upwards or raise it. The latter [situation] is also to be observed with a", in that that [tone], as well sounds a bit too low.<sup>13</sup>

Altenburg is simply stating the obvious, and giving no practical advice as to how to deal with these problematic notes. But, by the time Altenburg published his treatise, the issue was largely a moot one. Already by the last quarter of the eighteenth century the art of flurid

trumpet playing, involving extensive diatonic passages up to the sixteenth harmonic, and dominant modulations involving both f<sup>♯</sup>" and f<sup>♯♯</sup>" had all but died away. The trumpet's role as an ensemble instrument was relegated to simple and relatively narrow diatonic passages, rarely above g", and tonic and dominant chordal reinforcement utilizing the lower harmonics.

Of particular interest in Altenburg's discussion on "improving the sounds which are out of tune," are his observations on conforming the intonation of the trumpet with other instruments. He says:

As long as one trumpeter alone is playing with other instruments, he can easily adopt [the pitch of his instrument] to theirs by ear. However, if several trumpets are played together, greater attentiveness is required to make sure they are in tune in the high register, and also to the other instruments.<sup>14</sup>

What Altenburg observed is that a single trumpet is able to conform to the intonation of the other instruments of an ensemble because it would itself function as an integral member of the ensemble. The timbre of the individual trumpet is more readily blended with that of other instruments, making the element of intonation more manageable. The difficulty of conforming to a prevailing ensemble temperament is compounded when multiple trumpets are involved. They must not only conform among themselves, but also conform as an ensemble with the ensemble as a whole. Thus cohesive intonation among the trumpets would appear to be of primary importance, with consideration for the other instruments being secondary, though perhaps not necessarily less important. No doubt factors such as balance, texture and tessitura would govern the prevailing intonation of the ensemble, be it that of the woodwinds, strings or brass. Suffice it to say, the end result would most likely be a middle ground, with preference for the brass.

The heart of the issue about the natural trumpet's intonation lies not with its ability to conform with instruments that have the flexibility and ability for real time adjustment of intonation, such as woodwinds and strings, but with instruments that have preset and fixed intonation systems, that is, keyboard instruments. On this subject Altenburg again proves enlightening, referencing

the organist and theorist Georg Andreas Sorge:

If the trumpet is played with a well-tempered instrument, especially the organ, still greater difficulties arise, which Sorge discusses at great length in his treatise on tuning. This much is certain: that unless the trumpets and kettledrums drown out the organ, discord would very often be perceptible, especially if the wind instruments have not tuned-up properly.<sup>15</sup>

An interesting concept, and no doubt one which brass players would endorse wholeheartedly. But again the question arises -- which would prevail? Theoretically the organ should, since it would be the only fixed point of reference for the temperament of the ensemble -- not to mention the fact that it can't adjust whereas the other instruments can. But in all practicality, would the organ in a continuo role have the power to cut through a whole ensemble of winds, brass and strings? Possibly, but not likely. It would certainly depend on the size of the organ and the particular registration employed.

Further quoting Sorge, Altenburg moves on to an area of greater subtlety, beyond the issue of the mere few imperfect overtones:

In another place [Sorge] raises the question [as to] "whether one should have doubts about introducing equal temperament in the organ because of the trumpets." And he answers it thus: "Even if one were to adjust the pitches D-E, G-A of the organ so that their vibrations were in the ratio of 9:10, 12:13 as they are on the trumpet, the F#- f and the B<sup>b</sup>-A<sup>#</sup>, when played [on the trumpet], would still be out of tune with the organ. If the [trumpeter] can and must temper his naturally impure tones, he can also adjust the pure ones all the more easily, &c." And here Sorge is absolutely right.<sup>16</sup>

What is being discussed here is that in comparison to an equal-tempered scale, the diatonic portion of the overtone series beginning on the eighth partial is uneven, the whole step between c" and d" is wider than that between d" and e", and so forth. If the temperament of the organ is adjusted so that it follows more closely that of the trumpet with regard to the diatonic scale (not including the eleventh

partial), the chromatic intervals would still be out of tune.

So just how out of tune is the natural trumpet to begin with? Figure 1 outlines the mathematical intervallic placement of the notes of the natural harmonic series from the eighth to the sixteenth partial, the only melodically useful diatonic portion of the series the trumpet could produce. Also outlined are several different temperaments commonly associated with Baroque music - 1/4 comma meantone being the standard mean tone temperament in the seventeenth century; 1/6 comma meantone (Telemann's Temperament), argued by Bruce Haynes<sup>17</sup> as being the prevalent ensemble temperament of the Baroque era; just intonation, representing the ideal real-time tuning of a performance based on pure thirds (386c.) and fifths (702c.); and Vallotti, a late eighteenth-century circulating-temperament that is commonly used in the performance of Baroque music. The parenthetical numbers indicate the adjustment that is necessary from the natural harmonic.

FIGURE 1<sup>18</sup>

A: Natural harmonic series  
B: Just Intonation

C: 1/4 Comma Meantone  
D: 1/6 Comma Meantone

E: Vallotti  
F: Equal Temperament

Partial		A	B	C	D	E	F
8	C	0	0	0	0	0	0
9	D	204	204 (0)	193 (-11)	197 (-7)	196 (-8)	200 (-4)
10	E	386	386 (0)	386 (0)	393 (+7)	392 (+6)	400 (+11)
	F		498 (-53)	503 (-48)	502 (-49)	502 (-49)	500 (-51)
11			551				
	F#		590 (+39)	579 (+28)	590 (+39)	592 (+41)	600 (+49)
12	G	702	702 (0)	696 (-6)	698 (-4)	698 (-4)	700 (-2)
13	A	840	884 (+44)	889 (+49)	895 (+55)	894 (+54)	900 (+60)
14	B <sup>b</sup>	970	1018 (+48)	1007 (+37)	1003 (+33)	1007 (+37)	1000 (+30)
15	B	1088	1088 (0)	1082 (-6)	1091 (+3)	1098 (+10)	1100 (+12)
16	C	0	0	0	0	0	0

What this chart shows, to put it simply, is that the trumpet cannot play naturally in tune without deliberate adjustment in any fixed tuning system. Without adjustment, it comes closest to just intonation, as indicated by the +/- 0 adjustment necessary for everything but those tones which would be derived from questionable harmonics. What is also interesting to note is that the figures

representing the necessary adjustment do not change appreciably when considering the natural harmonic series against transposed versions of the other temperaments, as would be the case in a situation involving both *kammer-* and *chorton* instruments (allowing for a variance of a whole step), i.e., trumpets in C (sounding D) against woodwinds and strings in D major. But the figures

indicating the amount of adjustment are deceiving. The actual overtone series that can be produced on a natural trumpet varies greatly from one instrument to the next. And regardless of a given instrument's Q factor, a certain degree of adjustment is naturally possible. An adjustment of up to +/- 20c. may be easily accomplished by the breath alone. The conclusion that should be made is

that the natural trumpet could play in tune in any temperament with the care of a skilled player. The difficulty lies in how far off the eleventh and thirteenth partials are -- again, a factor which can vary significantly from one instrument to the next. It should, therefore, be hypothetically asked to what extent the trumpet and its natural temperament would dominate in an ensemble situation.

Altenburg certainly was not the first nor the last to draw attention to the problem of trumpet intonation. Though the evidence is more implicit, the natural trumpet had become a victim of its own inadequacies. Already by the middle of the eighteenth century the slide trumpet, with its clock-spring controlled mechanism, which effectively circumvented these inadequacies, was beginning to gain favor in England. On the continent floric trumpet technique was on a rapid decline, and in some places had died out entirely. Also, the last decades of the eighteenth century saw the application of tone holes and keys.<sup>19</sup> The natural trumpet, after having remained unchanged more than three hundred years, was quickly becoming *un-natural*.

## CONCLUSION

There are many questions to be asked regarding the instrument which to such a large extent represents the regal grandeur of the Baroque era -- the instrument which rightfully took pride of place at the top of the score. But the natural trumpet, unlike its colleagues in other sections of the Baroque orchestra, has been unable to transcend the distance of time in its original form. To be sure, the natural trumpet has many apparent faults. But faults by whose standards? Baroque era composers apparently had no difficulty writing for the instrument. Indeed, they went far beyond what is nominally possible on the instrument. And it seems obvious that matters of intonation and imperfect harmonics were not insurmountable problems. But is that because the standards of intonation were different? Perhaps and perhaps not. Certainly there was the same potential for extremes as there is today.<sup>20</sup> However, Baroque players lived daily with the idiosyncrasies of their instrument and knew how to cope with them. Furthermore, the evidence suggests that original seventeenth- and eighteenth-century instruments, presumably by virtue of their physical imperfection, were capable of things modern reproductions are not.

If tone holes are such a godsend for the natural trumpet, then why did it take so long for the application of technology? Certainly the knowledge existed long before 1787. In all likelihood it wasn't needed. Baroque players knew only one form of the trumpet, and did not need a compromise or a gimmick to achieve technique. Also, the strictness of the instrument makers' guilds probably allowed for little or no experimentation of design, as no doubt the players' guilds similarly would not have allowed for any intrusion of such "spurious" or nontraditional methods. That is simply the way it was.

Why do modern players of the Baroque trumpet apparently need to use tone holes? Modern players are by their very nature motivated by the desire to do everything pertaining to their "art." The trumpet of today has evolved into an instrument that is very far removed from that of the Baroque era, especially in terms of technique. So in order to be practical about it, it is necessary to do something to achieve a reliable and accurate technique, with as little conflict or investment in time as possible. In short, you do what is necessary: if you miss notes and play out of tune, you don't get the gig = \$\$\$. It is as simple as that.

The whole issue of using tone holes in trumpets is a matter of the means justifying the end, not the end justifying the means -- which from the standpoint of modern audiences is probably just fine. They don't know the issues involved, let alone the details, and they probably don't care. What matters to them is the end result. But it is a result not without its consequences. What we have is a false representation of what the music may have sounded like originally. The use of tone holes not only allows for greater accuracy and security, but also allows for stronger attacks and louder dynamics. Gone are the necessary subtleties of attack and articulation, and delicate nuances of phrasing and balance. But this is not to say that such things can't be done on instruments with tone holes. It just isn't being done often enough, if indeed at all, in ensembles that make the claim of "authentic historical performance on historical instruments."

Now when I think of Baroque trumpet players excusing missed notes on account of "wrong fingerings," I wonder what Valentine Snow, Mathias Shore and Gottfried Reiche would have said to that.

At least I know how they would all have answered the question in the title of this article: two--one to blow into and the other for the sound to come out.

## Notes

1. Outside of so-called concert music where the parameters of performance are not necessarily so strict in matters of blend and intonation, the use of eight-foot-pitched natural trumpets with the modern adaptation of tone holes survived well into the twentieth century, and indeed even to this day. Examples of this are to be found throughout Europe, where ceremonial music enjoys a strong and long standing tradition. Specifically to be noted are the cavalry and trumpet ensembles of England -- the trumpet and kettle drummers of the Queen's Royal Guard, France -- *des Trompetes de Cavaliere de Paris*, and the corps of trumpets & kettle drums of pre-World War II era Germany.
2. A distinction should be made between the "natural" trumpet and the "Baroque" trumpet; the former does not employ tone holes, whereas the latter does.
3. The use of non-harmonic notes in trumpet music does not appear to have been restricted geographically, nor to have been practiced predominantly at any given time during the Baroque era.
4. Don Smithers, Klaus Wolgran and John Bowsher, "Playing the Baroque Trumpet," *Scientific American*, vol. 254, no. 4 (April 1986), pp. 108-105. Smithers bases part of his initial premise on "recent demonstrations on uncompromised historical instruments..." (p. 108).
5. Maurice Peress, "A Baroque Trumpet Discovered in Greenwich Village," *Brass Quarterly*, vol. IV, no. 3 (1961), p. 121.
6. *Ibid.*, p. 122.
7. Cesare Bendinelli, *Tutta l'arte della Trombetta* (1614), Facsimile edition edited by Edward H. Tarr, Kassel: Bärenreiter, 1975.
8. Girolamo Fantini, *Modo per Imparare a Sonare di Tromba...* (Francofort, 1638). Facsimile edition, Nashville: The Brass Press, 1978.
9. *Ibid.*, "L'Autore a i Lettori." Translation from Edward H. Tarr, "Original Italian Baroque Compositions for Trumpet and Organ," *The Diapason*, April 1970, p.28.
10. *Ibid.*
11. Johann Ernst Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter und Pauker Kunst*, (Halle, 1795). English translation by Edward H. Tarr, Nashville: The Brass Press, 1974.
12. *Ibid.*, p. 70.
13. *Ibid.*, pp. 72-73.
14. *Ibid.*
15. *Ibid.*, p. 73. Altenburg does not specify from which of Sorge's treatises he is paraphrasing.
16. *Ibid.*

17. Bruce Haynes, "Beyond Temperament: Non-Keyboard Intonation in the 17th and 18th centuries," *Early Music*, August 1991, pp. 357-381.
18. The data for this chart was compiled from: Ross Duffin, *Handbook for MUSIC 393/493*, Introduction to *Early Music Performance Practices*, (Fall 1994), pp. 36, 96; Haynes op. cit.; and Guy Oldam, "Harmonics," *The New Grove Dictionary of Music and Musicians*, (1980), vol. 8, p. 166.
19. See Eric Halfpenny, "William Shaw's 'Harmonic Trumpet,'" *Galpin Society Journal*, vol. 13, (1960), pp. 7-13. Franz Streitwieser's collection contains a German instrument post-dating if not contemporary with the Shaw instrument, that shows evidence of experimentation with tone holes. There are various pin holes and notches cut throughout the length of the instrument's tubing.
20. The reader is invited to compare two recordings which wonderfully illustrate this point: *Le Grande Écurie de Versailles* (MHS 1080), and *Die Silbertrompeten von Lisbon*, (MD+G L3348). While both ensembles employ natural trumpets (the latter using a set of original eighteenth-century instruments), they approach the issue of intonation and questionable harmonics entirely differently. Though neither performance is to be faulted, one is, to say the least, more thrilling than the other. It certainly makes one wonder if that is what it actually could have sounded like three hundred years ago.

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## 1996 SURVEY OF NATURAL TRUMPET MAKERS

by Fred Holmgren

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Time marches on and the controversy continues in the battle between historical accuracy and everyday reliability in the business of making Baroque trumpets. In the years since the last trumpet survey published in this newsletter, new manufacturers have been added to the list of makers, and the pressure for more authentic instruments and performances has increased. Several of the makers who were mentioned in the previous list have continued their activities, and have brought out new models based on historical samples not previously copied.

### Robert Barclay

3609 Downpatrick Road  
Gloucester, Ontario  
Canada K1V 9P4  
Tel. 613 737-3397  
email: bob\_barclay@pch.gc.ca

Mr. Barclay continues in the manufacture of 17<sup>th</sup>- and 18<sup>th</sup>-century instruments, using techniques of that time rather than today's. This includes tubing that is seamed rather than drawn and hammered, and burnished rather than spun bells. He makes two models: one, the same as previously, is from Hainlein (1632), and his new model is from Ehe (1746). Both instruments have two holes, one at the front end, one at the back. In preparation is a coiled trumpet in F. Delivery time: approx. 6 months.

Price: \$1700 (US) brass  
\$1950 (US) Sterling Silver with gold plated fittings

### Böhm & Meini

Isardamm 133  
82538 Geretsried, Germany  
Tel. 49-8171-6007  
Fax 49-8171-6121

Walter Nirschl is the chief instrument maker of this firm. They make a full line of sackbuts which is the main focus of the firm but will make special order natural trumpets.

### Piero Callegari

Via San Vitale 122  
40125 Bologna, Italy  
Tel. 39-51-227035  
Fax 39-51-238213 ("P. Callegari" needs to be on the fax  
E-mail: l.marzana@leonet.it (This is the E-mail address of Luca Marzana who will forward any E-mail messages)

Piero Callegari is interested in historical instrument techniques and makes a Medieval slide trumpet as well as a line of sackbuts including an alto in E or F. He is in the process of developing a natural trumpet but has not as yet gone into production with it. Instruments are made with a hand-hammered bell. Instruments made completely in the historical manner are also available at a higher cost.

Medieval Slide Trumpet (copy after Memling) in D, pitched from A=440 to 460. Hand-hammered bell.  
Price: 1,500,000 lira.  
Delivery time: two months

### Ron Collier

8131 South Campbell Street  
Chicago, IL 60652 USA  
Tel. 312 436-0473

Mr. Collier makes a copy of an Ehe natural trumpet copied from an early 18<sup>th</sup> c. original. In Baroque D or modern D with additional crooks. The instrument does not have vent holes. Hand-hammered bell.

Price: \$1500 with one crook, mp and case. Additional crooks extra.  
Delivery time: 3 months

### Couesnon

3 Av. Ernest-Couvrecelle,  
Etampes-Sur-Marne, B.P. 44  
F-02402 Chateau-Thierry, France  
Tel. 33-23-835675  
Fax 33-23-836797

The firm of Couesnon is making a line of instruments including natural trumpets, horns, and bugles in collaboration with Maurice André.

### Danny Davis

13-333 Church Street  
Richmond, VIC. 3121  
Australia  
Tel. 61-3-94270652  
Fax 61-3-96963243

Mr. Davis is making a copy of an Ehe natural trumpet. Davis has only recently started making natural trumpets but has enthusiastic plans to continue producing his current model as well as future plans to copy the bell of an Ehe trumpet now in the Nuremburg Museum. It can be equipped with or without vent holes.  
Price: \$1100 (Australian).

**David Edwards**

5 Holly Ridge, Fenns Lane  
West End, Surrey  
GU24 9QE England  
Tel. 44-1483-489630

Mr. Edwards has also increased the number of models offered. His instruments are designed so they can be taken apart for set-up with vent holes or without. In preparation is a keyed trumpet in E<sup>b</sup> based on an original by A. Riedl. Mouthpieces are available in various sizes. Delivery time: 4 months.

Simon Beale (1667), £700: Its bell is a late Renaissance shape, very conical, finished in copper with silver ornaments.

William Bull (c. 1685), £700: This instrument is a silver-plated copy of the instrument in the Ashmolean Museum, Oxford.

John Harris (1715), £700: This is a silver-plated instrument and has a bell more suited to later Baroque music than either of the above instruments. Also available is an English slide trumpet based on an instrument made by Kohler (c. 1860), £900.

**Rainer Egger**

Turnerstrasse 32  
CH 4058 Basel, Switzerland  
Tel. 41-(0) 61-6814233  
Fax 41-(0) 61-6817220

Mr. Egger now makes several models, all with various options. First is a standard, long-model instrument copied from J.L. Ehe III (1746). This instrument is available in a standard drawn tubing model, and a more historical model with soldered seam tubing. Also available is a long model instrument after J.W. Haas, in solid silver with soldered seam tubing. Mr. Egger also now makes trumpets with bells modeled after J.L. Ehe, II with the three-vent-hole system that this maker has used for some time, and also a model with the four-hole system more common to English trumpets. Additionally, there are the options of a Renaissance bell, a thicker or thinner brass bell, and a silver bell available for the short model three-hole instrument. Mr. Egger also makes a keyed trumpet in G, after Alois Doke, Linz, (3455 sfr) and a Renaissance slide trumpet in D from drawings by Hans Memling (c. 1490), (2890 sfr).

Baroque long model trumpet in D<sup>b</sup> (after J.L. Ehe, II) (3320 sfr). Bow and tuning shanks in C<sup>b</sup> or C (380 sfr).

Baroque long silver trumpet in D<sup>b</sup> (after J.W. Haas (6500 sfr).

Trumpet with C and C<sup>b</sup> crook in 4 pitches (1730 sfr). Crooks and yards (137 to 390 sfr each).

Trumpet short model (after J.L. Ehe, II) with 4 traditional crooks (1490 sfr). Crooks and attachments (120 to 510 sfr each).

F Trumpet short model includes 1 crook in A=440 or 415 (2255 sfr).

Mouthpieces (Salzburg numbers: 5, 6, 6.1, 7, 7.5, 8) (100 sfr).

**Endsley Brass Instruments**

2253 Bellaire Street  
Denver, Colorado USA 80207  
Tel. 303 388-0183  
Fax 303 322-8608

There are currently four instruments available from Endsley Brass Instruments. Two of the models incorporate modern seamless tubing and are of coiled configuration. One is available in D with three vent holes, while the other is in D and C with two vent holes per key. Endsley also makes a long model instrument in D, also of seamless tubing with two vent holes, and finally a keyed trumpet intended for the performance of the Haydn and Hummel concertos. In addition, Mr. Endsley makes mouthpieces and does mouthpiece modifications.

Price: Long Model Natural trumpet D/C one hole per key with modern bell (\$700), with Baroque Bell (\$1000).

Coiled trumpet (D only) with 2 holes, modern bell (\$900); Baroque bell (\$1200).

Keyed trumpet E<sup>b</sup>/E (\$2000).

**Helmut Finke**

Industriestr. 7, Postfach 2006  
Vlotho-Exter, D-4973, Germany  
Tel. 49-(0)5228323  
US Distributor: Stephen Colley; Tune Up Systems, Inc. 14232 Marsh Lane, Suite 126, Dallas, TX 75234. Tel. 800-827-9633.

A pioneering performer on natural trumpet, valveless trumpets are perhaps not now a major portion of this maker's output, but, nevertheless, Mr. Finke makes both a coiled trumpet with three vent holes (\$1800) and a long model, also with holes (\$1020). Delivery time is 4 months.

**Geert Jan van der Heide**

Wihagersteeg 4  
3882 MH Putten, Netherlands  
Tel. 31-3418-53538

Mr. van der Heide is interested in building instruments using seventeenth- and eighteenth-century techniques. His tubing is seamed and soldered and his bells are hammered and burnished, as were the originals. He makes a slide trumpet, a long model trumpet, and a coiled trumpet, all of which are available in decorated or non-decorated form. For considerably less money, all of these are available with modern, seamless tubing, but still with hammered bells. Individual copies of specific instruments are available on a special order basis, as well as mouthpieces of traditional specifications.

Price: Slide Trumpet, decorated instrument (3750 Dutch Guilders), undecorated (2960 DG)

Straight trumpet, decorated with seamless tubing (4135 D), undecorated (2480 DG)

Straight trumpet decorated with hand-made tubing (6175 DG), undecorated with hand-made tubing (4515 DG)

Jäger Trompet with seamless tubing (3425 DG), with hand-made tubing (5330 DG)

Prices include case and mouthpiece. Prices for individuals outside European Community deduct 17-1/2 %. Delivery time: approximately 9-12 months.

**Andreas Jungwirth**

Hauptstrasse 15  
Leopoldsdorf, A-2333, Austria  
Tel. 43-2235-43351; Fax 43-2235-42815  
Mr. Jungwirth has made Classical period natural trumpets as well as Baroque instruments but is now concentrating on making natural horns.

**Kalison s.n.c.**

Angelo Benicchio, Instrument Maker  
Via R. Rossi 96  
20161 Milano, Italy  
Tel. 39-64-53060; Fax 39-64-65927

The firm of Kalison makes a prezel-shaped "Squarzada" instrument based on the Anton Schnitzer (1585) natural trumpet that is now in Verona. Price: 1,732,000 Italian Lira. The US Distributor is: The Tuba Exchange, Vincent Simonetti, 1825 Chapel Hill Road, Durham, NC 27707, USA. Tel. 800-869-8822, Fax 919 493-8822.

**Stephen Keavy**  
50 Cowlease  
Chinnor, Oxfordshire  
OX9 4TB England  
Tel. 44-1844-352559  
Fax 44-1844-353466

Mr. Keavy offers his instruments in three forms. The basic trumpet is crooked in D, D flat, C, and C flat. This same instrument can be had with B flat and E crooks. In addition, he produces an instrument in F, E, and E flat.

Price: Trumpet in D, D<sup>b</sup>, C, C<sup>b</sup> (£550).

Trumpet in D, D<sup>b</sup>, C, C<sup>b</sup>, B<sup>b</sup>, A (£650).

B<sup>b</sup> and A yards and bows purchased separately (£150).

Trumpet in F, E and E<sup>b</sup> (£450).

Leather double gig bag (£180).

Extra bell section assembly (£350).

Extra leadpipe: (£50).

Postage is extra. 5% discount on orders above £1000, 7 1/2% on £3000m, and 10% on £5000).

**Ewald Meini**  
Lerchenweg 2  
Geretsried D-82538, Germany  
Tel. 49-(0)8171-51247  
Fax 49-(0)8171-32018

This firm, which has been making valveless trumpets for longer than almost anyone, provides instruments in straight form with holes, in short form with interior crooks (sometimes called inventions trumpets), coiled trumpets in D and C, and also a shorter inventions model in F and E.

Long Baroque trumpet after W.M. Ehe I with crooks, A=440 (2148 DM or with silver decorations, 2925 DM). Crooks in A=415: D (309 DM) or C (340 DM).

Renaissance trumpet is the same price.

Short Baroque trumpet in D, A=440, after Ehe (1985 DM) or with silver decorations (2765 DM). Crooks at 415 in C, B<sup>b</sup>, or A (552 DM each).

Jägertrumpete in F/E/D/D<sup>b</sup>/C/C<sup>b</sup>--not changeable (4470 DM).

**Josef Monke**  
Kornerstr. 48-50  
D-50823 Cologne 80, Germany  
Tel. 49-221-516132

This firm has been taken over by Josef Monke's daughter, Liselotte Monke. Bernard Kluetsch is the chief instrument

maker. They make a Baroque trumpet in D or C pitched at A=440 (1355 DM) or A=415 (2145 DM).

**Massimo Monti**  
Via Prato della Signora 38  
00199 Rome, Italy

Mr. Monti makes a copy of a seventeenth-century natural trumpet with or without vent holes.

**Michael Münkowitz**  
Wokrenterstr. 31  
Rostock, D-18055, Germany  
Tel./Fax 49-381-452768

Mr. Münkowitz has been the director of Forum Alte Musik (FAM) an organization dedicated to the study of authentic performance and instrument making techniques. He makes a copy of a 1752 natural trumpet by Reidl that is now in the Leipzig Museum. He produces both a long and short model and it comes with two bows for D and D<sup>b</sup> (2300 DM). He can supply mouthpieces made by Schmidt which are copies of a Salzburg original. Delivery time is approximately one month.

**Andrew Naumann**  
3250 N. Silver Circle Drive  
Oconomowoc, Wisconsin USA 53066  
Tel. 414 569-7699

Mr. Naumann makes essentially one instrument which comes in two models. Both are of the short form with interior crooks in four keys. The difference is in the wall thickness of the tubing. The standard model is made with a wall thickness of .014 inch and the heavy-weight from .018 inch tubing. The standard model is said to sound a little lighter and be better in the higher register. In addition, crooks for B<sup>b</sup> and classical pitch (A=430), as well as E and E<sup>b</sup> are available. Mr. Naumann also makes mouthpieces in three different sizes for these instruments.

Price: for standard model (\$950); Heavy model (\$1050).

Mouthpieces in three sizes -- principale, standard, clarino (\$90)

Delivery time: 3-4 months.

**Graham Nicholson**  
Van Hogendorpstraat 170  
Den Haag, NL 2515 NX, Netherlands  
Tel. 31-703898988

Graham Nicholson has done extensive study of many historical instruments and currently is making copies of three instruments: a straight trumpet by J.L. Ehe (1746), a classical period trumpet by Carl Friedrich Riedl (Dresden, 1752), and a tromba da caccia by G.F. Steinmetz (1720). Nicholson also makes a number of different trumpet mouthpieces including one that is based on technical drawings by Fröhlich that have a totally conical backbore. The fact that these mouthpieces have no cylindrical section in the backbore results, according to Nicholson, in a fundamentally different sound than can be produced by most other early mouthpieces.

Price: 3000 Dutch Guilders. (Delivery time: 3-6 months)

**Janos Orendi**  
305-8792 Osler Street  
Vancouver, British Columbia,  
Canada V6P 4E9  
Tel. 604 266-0594

Mr. Orendi makes natural trumpets in the authentic manner, with or without vent holes, and with crooks for various keys. In addition, custom decoration is available, as are authentic mouthpieces.

0-3 tone hole, British or German trumpet, \$1000-\$3600 (\$4500 Canadian dollars).

4 tone hole, British or German trumpet (\$4500 Canadian).

Custom-designed instruments available upon request.

Mouthpieces: early authentic wooden or brass (\$150-\$300 Canadian).

Delivery time: 2-4 months

**Matthew Parker**  
6 Greenwalk  
Berkhansted, Herts, HP4 2LW England  
Tel. 44-(0)1442-872761

Mr. Parker is making a long model trumpet based on an instrument by L.J. Ehe (c. 1700). The bell is transitional, between Renaissance and Baroque shapes. The instrument comes with crooks and yards for D and C at modern pitch and Baroque pitch. Additional crooks for B flat and A are available at additional cost, as are mouthpieces. A yard with no vent holes is also available.

Most of the instruments are brass, but they can also be had in red brass and copper with silver trim.

Price: £695. Delivery Time: 3 months.

#### **Fabio Samaini**

Via San Giovanni Battista 1  
Pare, Como 22020 Italy  
Tel 39-31550222; Fax 39-31550223

Mr. Samaini is making a copy of an Ehe natural trumpet.

#### **Richard Seraphinoff**

9245 E. Woodview Drive  
Bloomington, IN 47401 USA  
Tel. 812 333-0167  
E-Mail: seraphin@indiana.edu

Richard Seraphinoff, the noted horn-maker and performer, also has a side interest in making trumpets. He currently makes two types of trumpets. One is a standard Ehe type, using a four-hole system and can be played in E<sup>b</sup>, D, and C at modern and Baroque pitch. He also makes a copy of an anonymous nineteenth-century French cavalry trumpet pitched in E<sup>b</sup> at A = 440. The original is one of five instruments in the Streitwieser collection, all of which Seraphinoff restored. Delivery time: six to eight months.

Prices: Standard natural trumpet (\$1000); Cavalry trumpet (\$550).

#### **Robb Stewart**

140 E. Santa Clara Street #18  
Arcadia, CA .USA  
Tel. 818 447-1904

While Robb Stewart is not making natural trumpets, he does make a wide range of replicas of soprano register early brass instruments that will be of interest to trumpeters. He makes a cavalry trumpet in F and an infantry bugle in C (\$675), English coach horn in C/B<sup>b</sup> (\$325), sterling silver English hunting horn (\$525), E<sup>b</sup> keyed bugles which range in price from \$1650 to \$3000 and a number of different 19th-century E<sup>b</sup> and B<sup>b</sup> soprano valve bugles and cornets (\$1600). Replica mouthpieces are available for all the above instruments (\$75 to \$100). Delivery time can be as much as two years depending upon work load. Robb Stewart also sells many original nineteenth- and early-twentieth-century brass instruments.

#### **Friedbert Syhre**

Cothner Strasse 62a  
Leipzig 7022, Germany  
Tel. 49-341-5901526 or 49-341-581331  
Fax 49-341-5645960

This firm makes two different models. One is a long trumpet based on an example by Johann Wilhelm Haas (c. 1720). This comes with crooks for D and C at modern pitch and Baroque pitch. Also available is an instrument in coiled form, copied from the trumpet held by Gottfried Reiche in the famed painting by Haussmann.

Prices: Natural trumpet after J.W. Haas, Nürnberg, 1720 (3162.50 DM). Crooks, A=415 or 440 (287 DM).

Coiled trumpet based on the Haussman portrait of Gottfried Reiche (3047.50 DM).

Signalhorn 1830 (4945 DM).

Trumpet in B<sup>b</sup> (1610 DM).

Trumpet in C (1610 DM).

Mouthpieces (149.50 DM).

#### **Max and Heinrich Thein**

Rembertiring 40  
D-28203 Bremen, Germany  
Tel. 49-421-325693  
Fax 49-421-3398210

The Theins make a variety of different instruments based on historical examples, including an instrument in F copied after Heinlein (1697), one in D from Haas, and one in C from an example by Ehe. Also available is a slide trumpet in C after Ehe. In addition, the Theins produce an instrument in the keys of F, D, and C which is said to be made in concordance with research done by Jozseph Csiba for the performance of the music of J.S. Bach. The Thein brothers have done extensive research in the nature of the metals used in various early brass instruments. They have formulated a process of making the metals that they believe most closely replicates materials used in original trumpets. In addition to actually making the sheets of metal, all work on the instruments is completely hand made. Instruments made with these metals in this special process have a higher price which is the second of the two prices indicated next to each instrument in the list below. Please increase the prices listed by 4%. All export orders from customers outside the EEC should deduct 15% from the price.

Prices: Trumpet in F, copy of M. Heinlein, Nürnberg, 1697 (5330 DM or 7728 DM).

Trumpet in D, copy of Haas (5480 DM or 7946 DM).

Trumpet in C, copy of Ehe (5480 DM or 7728 DM).

Tromba da tirarsi in C (5330 DM or 7728 DM); Set of crooks (315 DM); Slide (300 DM).

Corno da caccia in D or corno da tirarsi in C, based on the Haussmann portrait of Gottfried Reiche (4885 DM or 7083 DM).

Corna da caccia after Georg Friedrich Steinmez, Nürnberg, 1694 (6340 or 9193 DM).

Corno da caccia after Ehe, Nürnberg, (1720 DM).

Mouthpieces: (240 DM).

#### **Frank Tomes**

25 Church Path, Merton Park  
London, SW19 3HJ, England  
44-181-5424942

Mr. Tomes makes copies of several English trumpets and one German instrument. The first instrument is after William Bull, and is in D with a crook to C. Somewhat similar to this instrument is one called a 'flatt' trumpet (meaning a slide trumpet capable of playing flat keys) which uses the same bell as the aforementioned Bull copy. Also available is a straight Medieval trumpet based on the instrument discovered at Billingsgate in London. It is pitched in G, and alternative sections are available to bring the pitch to A or F. Lastly, Tomes offers an instrument after J.L. Ehe, III (1746). This instrument can be played with or without holes, in modern pitch D, through and including classical pitch (A=430), all the way to B flat at Baroque pitch.

Prices: Wm. Bull with crooks and tuning bits (£550).

Flatt trumpet with crooks and tuning bits (£700).

Billingsgate trumpet, top section for A or F £65 each (£300).

Ehe trumpet with vented yards or crooks (£950); complete with all yards and crooks (£1150).

Mouthpiece and cases extra. Delivery time: 7 months.



**Juergen Voigt**

Schulstrasse 18  
08258 Markneukirchen, Germany  
Tel/Fax 49-37422 2757

According to Paul Plunkett, with whom he is collaborating, Mr. Voigt is one of a growing number of instrument makers who is making authentic copies and using authentic, all hand-made techniques. He is currently making four Baroque-period trumpets.

Prices: Natural trumpet, copy of J.S. Anger (1800) in D, 432 Hz (3120 DM); Set of crooks C, B, B<sup>b</sup>, A, G (620 DM).

Natural trumpet, J.S. Anger in F (2930 DM).

Slide trumpet, Paul Plunkett Model (3400 DM); Set of crooks D, D<sup>b</sup>, C, C<sup>b</sup> (620 DM).

Slide trumpet, Paul Plunkett Model with silver decorations (3600 DM).

**John Webb**

Padbrook, Chaddington Lane  
Bricknoll, Nr. Wootton Bassett  
Wiltshire, SN4 8QR, England  
Tel. 44-1793-853171  
Fax 44-1793-848498

Mr. Webb produces a variety of trumpets, including a long trumpet with or without holes in D with crook to C, (based on various 18th century models) and an English slide trumpet with either clockspring action or elastic return. The most recent addition to Webb's catalogue is an instrument called the Webb-Bennett natural trumpet, based on the English 18th-century instruments of makers like Harris and Shaw. The garland, ball, and ferrules are solid silver and the instrument comes with crooks for D and C at modern and Baroque pitch. Because of the construction, these crooks can also be made to produce Classical pitch (A=430). In addition, a seventeenth-century bell section after Augustine Dudley is available. This is intended to be used with the same crooks supplied with the regular Webb-Bennett model.

Prices: Webb-Bennett with full complement of crooks (£980).

Slide trumpet pitched in F to D (£1500).

Wood mouthpieces and custom designed gig bags are extra.

Four varieties of mouthpieces are available: English Baroque, Harper Sr, Harper Jr. (1860), and German Baroque.

EEC countries add 17.5% VAT. Shipping costs extra. Delivery time: one month.

In conclusion, I will make a comment familiar to readers of instrument surveys: that I apologize to any instrument-maker who has inadvertently been left out of this article, or for any information which has been left out or may have been conveyed inaccurately. I know that building and marketing instruments of the variety and quality represented in this survey is a daunting job, and, as much as possible, I have tried to present a comprehensive list of the people working in this field today. I am grateful to all those who provided material for the survey, and I urge interested readers to contact the instrument-makers directly for more detailed instrument descriptions and other information.

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**Classified Ads**


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For Sale: Matched set Finke sackbuts: Soprano, Alto (E<sup>b</sup>) and Tenor. Like new. Alto and Tenor MP are gold plated. With cases. \$1750. John Mattson, Tel. 310 322-7072

For Sale: Trumpet. New York Bach model #7-62, #6 stamped on receiver. Serial #3683. Large bore (462), lacquer excellent condition. Reeves alignment. \$1250/obo. Steve Dillard, 1919 Howard Ave. San Diego, CA 92104-1001. Tel. 619 295-3643.

For Sale: Ophicleide (Guichard) and Serpent (Harding). Contact: Paul Loucas, 6540 Wicklow Circle, East Spring, CO 80918. Tel. 719 594-4852.

For Sale: Two early Geyer French Horns. A 1907 Wunderlich single F horn made in Chicago; the first horn made by Charles Geyer in the United States. Beautifully restored with documentation (\$1050). A 1918 F/B<sup>b</sup> double Geyer Schmidt model in excellent playing condition. (\$3500). Bohland & Fuchs single valve horn with B<sup>b</sup>, A and F crooks and valve tuning slides. Made in

Graslitz in Bohemia in the 1880s. A compact horn with a detachable bell, lovely to look at and in fine playing condition. (\$1200). Contact: Rick Nelson. Tel. 312 996-6935.

For Sale: Monk resin cornett (1979). Great starter instrument. (\$125). Two Silverstein/Levin cornetti. Leather-wrapped wood. Lighter and more comfortable reach than the Monk cornett. (\$250 each). Contact: Karen Snowberg, 49 Booth St., Pleasantville, NY 10570, Tel. 914 741-2129. E-mail: 70544.2631@compuserve.com

For Sale: Hainlein Natural Trumpet by Bob Barclay. Sterling Silver with tirarsi slide. Pitched in C=440 and 415 and D=415. Contact: Barry Bauguess, Tel. 919 636-0476 Fax 919 636-2247. E-mail: bbauguess@aol.com

For Sale: Original Adolphe Sax alto saxophone. (15000 French Francs). Contact: Michel Smiga, 60240 Vaudancourt, France. Tel. 32552695.

For Sale: Natural trumpet in D (crook for D<sup>b</sup>), Meinl and Lauber (Geretsried,

Germany), Tarr Model, 1969. Replica Haas natural trumpet, authentic angel decorations on bell, red roping, lacquered brass. 2 mouthpieces, like new. (\$750). A B<sup>b</sup> 4-valve straight Mahillon (Brussels) piccolo trumpet, ca. 1920 (#877). Nickel silver, manufacturer's enameled medallion and inscription on bell. Case. Rare instrument in excellent condition. (\$600). B<sup>b</sup> Alphorn, 9-foot length, Swiss-made (#270CM), wood, wrapped with bamboo strips, hand-painted Swiss emblems on bell, wood mouthpiece. Separates into two parts. Carrying case. Excellent sound. Like new. (\$580). Contact: Richard T. Weidner, 1426 E. Calypso Avenue, Bethlehem, PA 18018. Tel. 610 867-4457.

For Sale: Virtually brand new, alto cornett by McCann. Used for a concert series and currently sits in a case, unused. Paid \$1400. Asking \$1,000. Soft case and mouthpiece included. Contact: Ron Nelson, 427 Bedford Rd., Pleasantville, NY 10570, Tel. 914 741-0301. E-mail: 70544.2631@compuserve.com

## "No Hot Air Here . . ."

by Bob Rieder

*A conversation with leading natural trumpeters Barry Bauguess, Igino Conforzi, Fred Holmgren, Friedemann Immer, Paul Plunkett, and Edward H. Tarr, moderated by Bob Rieder.*

During last summer's Historic Brass Society's International Symposium, I convinced a number of the prominent natural trumpet players in attendance to gather around my tape recorder and talk about whatever came to mind. OK, actually I bribed them by offering them a one-hour escape from the unbearable heat in an air-conditioned room, but they agreed anyway. In the course of their conversation, they talked about everything, from what they look for when selecting a natural trumpet, to speculation on cryogenic instrument treatment, to their recent projects, to the state of the job market, to the projected professional future for their chosen instrument. My own reminiscences about how the Amherst festival has grown from a weekend early brass jamboree to an impressive conference (with nine trumpet makers exhibiting!) sparked a reflection from Ed Tarr on how the world community of natural trumpet players has grown and continues to grow.

Ed Tarr: I can remember, as one of the pioneers, when Friedemann suddenly appeared in 1976 at the Montreux Congress. Here was someone out of the blue who could play the Brandenburg. Then, a couple of years later, Paul Plunkett just appeared out of Australia. Fred, I met you...when was it...around '79? Then Gino Conforzi showed up. Barry -- you're doing a lot of good work with Fred. So the work has certainly multiplied. It has been said that a work multiplies to fill the space available and so it seems that the players multiply to fill the available work spaces.

Fred Holmgren: I think it's really great, as Bob said, that so many makers showed up with instruments. You don't get an opportunity to compare instruments like this often.

Barry Bauguess: It was confusing, though, because there are so many of them.

Bob Rieder: Yes, I came here prepared to order some instruments. I was quite sure about what I wanted. Then I saw an instrument Paul had last week, and tried a number of other instruments this morning.

BB.: ...and now you're not sure...

BR: I have no idea right now. What do you look for when there is such a choice available?

FH: You look for something that you like well enough to take into a hall and see how well it really works. (General agreement from the rest of the group.) I have a bunch of real horror stories about playing horns in small, confined spaces, only to find out that it's not the same horn that I thought it was when I got it out on stage.

Friedemann Immer: I think sometimes if you try to play these instruments, you're looking for that REALLY good instrument—a really good copy of an original one. If you go to a museum that will allow you to play on their instruments, you can find out what you can really play, what's in tune, and what you can play without holes. I think that all the discussion for playing original or not original is taking place on the player's level, more or less, and it should be transposed to the maker's level. I think the great secret of playing the natural trumpet is at least 50% in making it. The real thing is, "How was the instrument made?" If you can play original instruments you will see what's really good and you will know how it should be. I was able to play some at the beginning of this month in Nuremberg, and there was one in the vault that was brilliant, absolutely brilliant. I want to encourage all the makers to make a good copy of that instrument, for example, or of another such instrument. When I play these instruments here, I'm looking for something like that.

FH: You know, that's something that I've been learning about for a long time -- the instruments that you see in a museum, why are they in the museum? Because when an instrument gets played, it gets banged up against things, and it gets dropped, and people knock it off the

chair...and then it gets dented...and then you roll the dents out of it. When you roll the dents out of it, unless you anneal it properly, it gets really hard...and then it dents again, and it gets harder -- and then it cracks and the seams open up...and pretty soon it's junk! So, a lot of the stuff that's in museums is there because it never got played very much because it wasn't very good. I mean, that's not the whole answer, obviously.

FI: ...but if you can see the instruments in the vault that are not part of the exhibition, those are often the really good instruments. About ten years ago I was at a German symposium for restoration and Rainer Weber told us a story about a trombone. It was an alto trombone he had in his museum. It was a fantastic instrument, absolutely brilliant, and it had a lot of patina inside. And so, they cleaned it; they cleaned a channel through it and the quality of the instrument was gone! Nothing! And so that's also a big question: what was inside then and what is inside now?...and if there's something inside, is it the dust of three centuries or is it something that really has to be in there? Those are all questions for the restorers, the makers, and us. I think we have to work more with the makers.

BR: Does everyone agree that the makers are getting better, getting closer to what we want? General agreement from the group.

ET: I think there really are makers now who can make a trumpet that's as good as an old trumpet. Of course, the old trumpets that we play today -- we hear them differently from the way our ancestors heard them for a couple of reasons: because our hearing has changed through Wagner and Strauss and Stravinsky, of course, but also because the metal structure has changed. It has gotten more brittle and developed cracks just by the process of aging. So, actually, we can't really say that we know what it is that a trumpet sounded like in 1732, for example... but I think that the experience that we have with trying out old instruments gives us some sort of edge on educated guesses to say what is a good instrument and what is not a good instrument. I disagree with these museum

people who have never played an instrument and yet they get to pronounce what's good or not, or say that the players can't tell. I think our playing experience gives us some sort of justification for pronouncements of quality.

FH: The other thing that I wonder about sometimes--and I haven't answered this to my satisfaction at all--is whether a brand new instrument changes after it's been played for six months or a year, changes...if the various component parts get used to each other. I think that if the instrument is loosely held together, it makes more difference than if it's all soldered together like a modern instrument is. The connections change and, as a result, the way the air comes through the instrument changes to a certain extent. I think that's another thing that hasn't been examined sufficiently. It seems to me like a Barclay trumpet, for instance, plays different after a while. When it's still warm, it plays differently from the way it does six months down the line.

ET: Of course there is a patina that builds up inside any instrument after it's been played for a while.

FI: There is an organ maker in northern Germany (where all the good organs are!) and he has a theory that if you have an organ that is 400 or 500 years old that the metal in the pipes settles over years of playing until it is more concentrated below than at the top. That makes the pipe heavier or denser in the lower sections, which makes, of course, a totally different sound. It may be the same with the trumpet as well. That's what Madeuf said yesterday. To play a trumpet without holes, you practice without holes and the instrument changes. After a while, weeks or months, it's easier to play without holes than at the beginning. Also, maybe you can say that it's easier to play because the metal works itself in. So metal is not dead material.

BR: This all points to the fact that we need better cooperation between players and makers, but isn't it really becoming more interdisciplinary than that? The people who can answer these kinds of questions better than we can, at least in some ways, are acousticians and metallurgists. Thus far, I don't know of many who are actively involved with either players or makers. I think we need their input as well.

ET: Maybe for answering this kind of question it's OK. I don't know if instrument makers need this kind of special knowledge or not. I heard Bob Barclay's talk this morning in which he said that the 70/30 brass that we get today is, for all intents and purposes, the same as the brass of the old days. Despite the fact that the older brass was impure, he says that we attach much too much importance to this aspect of things.

FH: I think one of the problems that you get into is that if you start really worrying too much about the imperfections or the little pieces of lead, you can talk yourself into a lot of reasons for things that aren't there at all. They've never been there. They don't make any difference at all. You start building up five or ten of those and you can talk yourself into almost anything about what you think the instrument is doing and how it's affected by this, whether this is affected by that. It's very tricky to look at one thing at a time and to not try to convince yourself that a little gap here or there does something.

BB: I've heard Yamaha is doing a lot of testing and trying to "age" brass to a certain point. They're trying to find the most optimum point to age brass to and how to do it quickly--to artificially age it.

BR: Well, the current fad with modern players is freezing instruments to very low temperatures. Have you heard about this? Have any of you tried this with your instruments?

BB: I know someone who froze an F trumpet. He said it helped him a lot.

FI: You freeze it?

FH: You freeze it down to about 300 degrees below zero. Then you have to warm it up gradually. You don't just freeze it and then take it out and put it on the bench. You have to heat it up gradually in a certain prescribed situation. The theory is that it's like heat treating and that it changes the grain structure of the metal, to relieve stresses. When you bend metal and take dents out of it or heat up individual bits of it as if you're soldering a brace on or something, the grain structure around the brace changes because it softens in that spot, while the rest of the tube may still be hard from drawing, or burnishing, or whatever. You can't do that with an

instrument that has any kind of solder in it, because, of course, it will melt the solder...so you can't anneal it that way. The theory is that you would, in effect, anneal it by making it cold. So, theoretically, it has to change the way the thing reacts...somehow.

FI: You have to look at two things: how instruments are made today and how they were made 300 years ago. Monke, who is very close to where I live, makes modern trumpets, but they also make natural trumpets. The modern trumpets are really good, but if they make a Baroque trumpet, it's not a real Baroque trumpet; it's a good natural trumpet and sort of a Baroque trumpet. But that's a question with all makers. When you try to reach a note with the modern trumpet, it has to be absolutely "there." If you want to play a Baroque trumpet, a good Baroque trumpet, you must have a little possibility to change the note. That requires a totally different way of making the trumpet. I think that 300 years ago they were unable to make it 300 degrees cold. Instead, they heated it to different temperatures so that it cooled in different ways, until it was the same as you said with the cold temperatures. But it was done with heat. Also, as far as I know, none of the instruments in the Baroque period are soldered and braced like they are today. Why? They were able to do this because you can see what they did with other metallic articles like jewelry. They were able to do anything you can do today, but they didn't do it to the trumpets. They did it to the horns, but not with the trumpets -- why?



Friedemann Immer

BB: Well, sometimes it was to make it easier to repair the instruments.

FI: Yes, but I think a soldered trumpet is too "good." If you take a Barclay trumpet apart, and make it a little looser, you can bend the notes very easily...so it makes it much easier to play. I think that's also a direction that makers should follow again.

ET: That's a very interesting point. It reminds me of something Art Benade once said to me ... that if you take a trumpet bell and put a dent in it, squash it, or somehow make it irregular, that sends signals back to the player and he can work much better with it than if the thing is made in a "perfect" way.

FI: My first trumpet was an old Meini (they were still Meini und Lauber at that time), and I always play it when I play D trumpet. It's not very well in tune in the low register and it's totally damaged, but it's a perfectly good instrument. Once when I had to play in London, I was in an underground station and the doors closed with the trumpet in them. Because of things like that, this instrument is getting better and better!

PP: I must say that the most flexible instrument I have is also a Meini and Lauber. It's about twenty years old now and has been dropped. I think Ed first gave me this instrument, and as he was handing it to me it fell to the floor. That dent is still in the bell. In the meantime, I've had to put a new leadpipe on it, and the leadpipe is smaller so that the crooks all fit very loosely. It's fantastic for bending notes.

ET: Any kind of irregularity is good. Of course, that's just the opposite of the modern philosophy.

BB: ...or the Monette, where it's just one big piece of non-vibrating anything...

FI: That may be good for modern instruments, but we're talking about a totally different thing. With the modern instruments you have to play "bap!" [right on the note]...and if it's a little too sharp or a little flat, then it's not a good instrument. On the Baroque trumpet you have to be able to play "bap!" or a little lower or a little higher. It's a totally different instrument -- the only thing is that it looks somewhat like a modern trumpet and has about the same range.

BR: Does the fact that we now have a lot more choice of trumpets (and in many ways better trumpets) affect the way you play? We've been dancing around the issue of whether or not to use vent holes, but the reason we all use holes is that if we miss notes, we won't get hired again. It was never a question of whether it's right or wrong or better or worse.

ET: The holes are responding to a particular need that evolved historically at a time when Otto Steinkopf had this great idea. Because of that, Walter Holy started playing these things and we have the Baroque trumpet today. I think it's also very nice that the brave ones are now going on and finding out what it was really like, but that's also responding to a need. There is no moral issue involved whatsoever.

FI: There is an older recorder player, part of the first generation of recorder players. He told me that when he started to play the fourth Brandenburg about thirty years ago, he was among the very few who could play it, but now it's used for music school entrance examinations. I think it's about the same with the natural trumpet. When I was studying, one of my teachers was Walter Holy, who was really one of the very, very first to play the natural trumpet. I was also playing in public during this time. We worked together for over three years, though not very often, but only once played natural trumpet together. I didn't always agree with the style in which he played. It was brilliant how he taught trumpet literature to me, but we never spoke about Baroque trumpet playing. I think it's the same with students today...they're getting better. The next generation will be better than we are. Natural trumpet may be old, but it's a very young instrument, because the first person to play it did so only 35 or 40 years ago. That was the beginning for natural trumpets in this century. The players are getting better...and that's one of the reasons why there are so many of us now. There will be more. For those of us in Germany, we have a tradition of church music. I remember my first B Minor Mass, about seventeen or eighteen years ago. It was something very special. There were only a very few people who were somewhat able to play this piece...

ET: It was special for me too, of course.

FI: I think that about 50% of all oratorios now played in churches are played on original or period instruments...both in

Cologne and throughout Germany. This has changed because there are many more players and the standard is higher than it was at the beginning.

ET: ... and the fees are lower! [General agreement from the group.]

FI: It's something normal; it's not something unusual now.

BR: I think that's not so much true here in America. The work that Fred and Barry have had has primarily been with the same groups and few new ones. In the US, most people who play these instruments are viewed as sort of fringe fanatics...

BB: ... or lunatics!

FH: It's really not as commonplace here as it is in Europe.

ET: OK, but maybe ten years ago people like us were considered strange. In the Schola Cantorum Basiliensis, where a conservatory is under the same roof... why, you could hardly have any discussion between the Schola and the conservatory. This is changing now, but only in the last years. (To Gino Conforzi) Did you know any conservatory students while you were studying at the Schola?

IC: No... [when I was doing] my experiments without holes years ago, I was told that people said uncomplimentary things. This was between '80 and '85. I was learning to play things without holes and they would say "...a horrible trumpet player -- he can't play." Normally, we hardly ever knew anyone from the other side of the school.

BR: What is the situation in Italy today? Certainly most of us know of yourself and Gabriele Cassone. Are there a lot of other natural trumpet players now?

IC: Yes, there are other people, but the problem is they don't have support. They don't have any opportunities to play original instruments. They don't have any orchestras.

ET: ... and not enough work.

IC: We have no support. I have made many proposals, but when I ask, the answer is always the same: "Yeah, beautiful idea, but there is no budget for this." By the fourth time you've gone through this, you've lost the energy.



Igino Conforzi

BB: In this country, they're starting to develop more small groups. Some churches will want to do things with period instruments, but the people who want it only know the English recordings, and they sort of expect it to sound like them. They don't want anything that isn't "perfect." Over dinner one night, a conductor of one of these groups turned to me and asked, "How about these guys that play the little trumpets? I mean, could you do that with the period instruments?" They actually do that in New York. On some of those gigs, those guys are playing a half step down on piccolos. They hire modern players. That's happened a lot this year.

ET: So that's what they want to hear?

BB: That's what they want to hear.

FI: The thing about Germany is that it's a good place for Baroque music and for original instruments...but even in Cologne, which is one of the main cities for period instrument music, you can't study it. At the Hochschule, you can't study natural trumpet. I have been teaching there for eleven years and I'm officially teaching modern trumpet. I had a Belgian guy who wanted to study natural trumpet, but it's not possible in Cologne.

BB: You can't study it here either.

FH: There was a discussion this morning about the modern instruments versus the old instruments. At the New England Conservatory now, if you want to study natural trumpet you can only study it in

addition to another main instrument, not as another aspect of trumpet playing.

BB: Like studying flute and trumpet . . .

FH: Right...and so if a couple of kids ask if they can take Baroque trumpet lessons they are told yes, but it's gonna cost you however many thousands of dollars extra; then they say, "Maybe not." There's a couple of guys I've had as students who were half and half with Charlie Schlueter but not very many.

ET: I was not aware of this. What can we do to change this?...because this is what we need now that we have a foundation.

BB: There's not one natural trumpet player teaching anywhere in this country. When I started to play in '84, the only place that had an early music program was New England. I knew of Fred because my teacher, Ray Mase, recorded a B-Minor Mass with him. I had to just tell New England I wanted to come and work on a master's in trumpet and I wanted to study with Fred. They had to go hire Fred and they still didn't know what to do with me.

FI: I think the interest is there. I was playing in New York last week and a teacher (not a trumpet teacher) came from a conservatory between New York and Boston. He had two trumpet students with him and said there were two more and they really would like to play natural trumpet. He asked what instruments he should get for them. I answered that it's more important to find a teacher because I might like one instrument, but if the teacher likes another one it makes no sense to get the one I recommend . . . and they said, "Look for a teacher?!!" But it's exactly the same in Germany; that's why I teach in Amsterdam.

BB: Somebody like us could never get a college teaching job in this country because they would pigeonhole us as only being able to teach natural trumpet . . . and that's not something they offer. They're just not interested. They'll hire somebody who can't play, but has a DMA from somewhere.

FH: The doctorate is very important here. If you don't have it, they . . .

BB: They toss your application out.

FH: They don't even look at it. It doesn't matter what you've done. It's much more

important that you've got a piece of paper that you got last year, no matter where it's from. It may sound like sour grapes, but it's really sort of a lack of understanding on how to do educational systems. I mean, I think I understand what's happening. I think it's academics who are, to a certain extent, afraid of someone who has gone out and done it -- because it's kind of a threatening position for them.

ET: It seems to me, though, that it can only be a matter of time, because, as these early music groups produce jobs, the conservatory system will actively sponsor this need to train people for the existing market.

BB: When they run out of jobs for students playing modern instruments, they're going to have to do something else.

ET: . . . and that's what they're doing in England. They're training their players to play all kinds of instruments just because the jobs are there.

BR: . . . but I don't think the jobs are here.

FH: The jobs have been decreasing rather than increasing. Ten years ago, or even seven or eight years ago, there was a couple months' worth of work in New York . . . there were two bands in Chicago . . . there was the Smithsonian. All of those are gone. There are few people under forty going to concerts and there are few people going to conservatories and hungering after playing old instruments.

ET: This is something I've heard before. Somebody said that if you look at the concert audience today, you see lots of white hair.

FH: There's lots of reasons for that, but they're all long-term reasons. You can't look at a situation like that and find a good fix for it, because it goes back into the public school education and what's considered important. Arts aren't considered important, so people don't support them.

ET: I find this ridiculous in this day and age, when we have finally learned that both sides of the brain are necessary to develop as human beings, and that the artistic side will help the mathematical side.

FH: The government people who assign grants to help subsidize this type of music do not understand that.

PP: I might be wrong, but isn't that an advantage--having to pay extra for a Baroque trumpet lesson? What they're actually doing is creating another position. They're not classifying natural trumpet as part of learning the trumpet. So therefore, in time, they might have to say, "We want to take Baroque trumpet playing seriously, so we need to create a position." That has to be paid for.

BB: I don't think they'll do that. They'll hire somebody who has a Baroque trumpet and can play a Fantini sonata with 50% of the notes right. I don't think, here in this country, they'll ever hire a natural trumpet player.

PP: I think trumpet players are getting smarter. Students will come up and say, "What was this articulation?" or "What was this trill supposed to be like?" Somebody has to be expert in those things now. They have to be part of the Baroque department, not the trumpet department.

FH: You're right in theory and I wish it were so, but I don't think it is here. Where I live, which is in a very blue-collar area with very, very high unemployment, it's still a nineteenth-century mill town. There is a main factory that employs a third of the town. You think in terms of getting a job there when you get out of high school (or before you get out of high school), and you work for them until you retire. There's a whole bunch of kids there who not only don't know anything about classical music -- they don't know classical music exists! With a whole generation knocked out of that line, how do you bridge that gap? I don't know, because it takes an awful long time to fix something like that and the longer it goes, the more work and the longer it takes to fix it.

PP: I have a feeling that Baroque music is catching on because a lot of big orchestras are folding, and there has to be an alternative for people. The universities, for the moment, only see orchestral training as being useful, but sooner or later they'll realize that they can't be training people for jobs which aren't there. There have to be alternatives. Even in a small town in England for example, where brass bands originated, maybe Baroque groups and Baroque orchestras will catch on.

FH: I certainly hope you're right.

PP: It's pretty strong in Australia and New Zealand. In the smallest places, you can find people who play Baroque instruments and have small Baroque groups. It's an alternative; there's no money there to have big symphony orchestras.



Paul Plunkett

FI: Maybe it's good to concentrate on the little towns in some cases. I experienced two strange things last month. I was playing with a tour in Copenhagen, Prague, and Paris, using the same program. Prague was totally booked (the big hall), Paris was totally booked, but in Copenhagen -- a very big town -- there were maybe a hundred people in attendance. Even if Harmoncourt comes, they told us, there will only be about 200 people who attend. Denmark is a well-off, educated country, but there is no early music scene at all. Then, I was in Australia. We played in the Sydney Opera, in the great hall, and it was nearly 60 or 70 percent full. That means one can attract people with a small period instrument group there. It may be that it's very hot in some places, but in Germany it varies. If you play in Munich, there are only very few opportunities there for period instruments. Berlin is one of the centers, Cologne is one of the centers, but Hamburg -- a big town -- has not as much compared to these other places. Perhaps it's easier to concentrate on a place and try to make it grow strong there.

FI: I think that one of the problems with this country is that, as someone said this morning, the classical music tradition is borrowed here, not inherent. Without the constant reinforcement that you get from an educational system, it has started to die off. That doesn't explain the little groups in Australia or New Zealand, does it? I didn't realize that -- it's fascinating.

BB: I think that with orchestras folding, there will have to be something to fill the gap. Early music is cheaper to produce, generally, because the band is smaller. I think that might be its salvation. . . . and it's something different. I mean, how many times can you go hear the Chicago Symphony play Beethoven Seventh?

FH: But on the other hand, I was talking to Trevor Herbert the other day and he said that in London there are two new commercial classical music radio stations. He said people are going out and buying compact discs in record numbers, and that you can't scrounge a ticket to go to the Proms, which is 8,000 people every night for two and a half months . . .

ET: London is a very civilized city.

FH: Once again, I think that some of London's thing can be explained by the unbroken tradition. That's only part of the answer, but it matters to people over in Europe. It doesn't matter as much to a large number of people here.

BR: What about the players, as opposed to the audience? Over the past few years there have been numerous symphony orchestra musicians quoted as saying that they're bored with what they do. It used to be a very special thing to have an opportunity to play a Mahler symphony; now there are players who say they're tired of playing Mahler. What about people who play early music?

BB: You mean are we bored?

FH: I'm never bored. I'm never, ever bored. Picking up a trumpet without valves is one of the least boring things I can think of right off the bat!

BB: In this country, you get called to play a B Minor Mass. If there's a Haydn symphony, they get some guy out of the woods that's got a Keavy to play. We never get to play easy stuff. That gets a little boring just playing ten B Minor Masses a year.

FH: I don't think it's boring.

ET: It wouldn't be for me.

FH: I don't get bored playing that piece. It's always exciting enough for me. Sometimes I'd like a little less Messiah.

BR: By and large, there is little or no new music being written for the natural trumpet. There is, to our amazement, a lot of music that still hasn't been published that is slowly becoming available. Paul, you were talking earlier about some manuscripts you have that you're working on. Is this part of finding something new and different or is it simply the challenge of finding more literature?

ET: I've been doing this for, I don't know, twenty-five years and I have a big pile of stuff for my retirement career. But I have the feeling, just from experience, that you can't really sell these pieces to groups. They still want to do the same pieces they've always done . . . and this is church concerts or . . . whatever. In Germany, anyway, you can try to put on an evening with wonderful cantatas, but you still get many more people to the St. Matthew Passion or the B Minor Mass. They just want to hear the same war horses. It's like the Beethoven's Fifth syndrome all over again. And so I have, perhaps, maybe a little bit too resigned an opinion about the great value of all these things I'm digging up and giving to the world. I find it exciting; I find it interesting -- finding new pieces. For me, it's always new whether it's Baroque trumpet music or something written in 1780. Maybe it's just the excitement of finding something new that drives us on, but I think the man on the street wants something familiar, not what's different.

PP: I know people who will not perform well-known works like the Bach Christmas Oratorio or the B Minor Mass. They're digging up pieces and will only perform pieces which haven't been performed before or are rarely performed.

FH: There's a lot of groups that can't afford to do that, because people won't come out to listen to them. A group might do ten Messiahs in December to fund the rest of a three-concert series of stuff that nobody's ever heard of. That's what they have to do in order to make it go.

BB: Well, ballet companies have to do the same thing with *Nutcracker*.

FI: I think there's a lot of worthwhile music that's absolutely unknown and not published, while there's a lot of published music which wasn't worth publishing. I had a good friend from Cologne who wanted to do one trumpet, all-Torelli concerts . . . and I asked him, "Why?!!" A few of his 40-odd works are worth playing, but not all of them. The other thing is, and someone else said it yesterday [gestures to Ed Tarr], we're going to play music of later periods on period instruments. This American term "period instruments," compared to "original instruments" as we say in Germany, is much better. You can play, of course, a Mozart symphony, mass, or requiem with old brass and modern strings. It's no problem and it sounds much better than modern brass. And so there's a chance to also do it here. If you're asked to play the Mozart Requiem with modern instruments, just play it on natural trumpet -- it sounds much better! But then you can go to Schumann, Schubert, Mendelssohn, Brahms, Wagner . . . . I played a really good concert about two years ago. We played a Wagner overture, then a Schumann piano concerto, and then Mendelssohn's Midsummer Night's Dream with period instruments. The orchestra for the Wagner used the number of musicians that were used originally -- 51 persons. It was my first time playing Wagner. I never did it before! It's great music! We changed between natural trumpets and valved trumpets. At the first rehearsal we played fortissimo, like it was written. Then the conductor said there was a letter in which Wagner wrote, after the first concert that he had to rewrite all the dynamics because it was all too loud. After the rehearsals and concerts, someone commented that we could do the whole opera and really do it with "Mozart singers." We could ask for Sylvia McNair to sing Senta. We don't need these "Wagner singers." You really can use Baroque or Classical strings for this music. In England, they are also starting to do this. But to do a whole Wagner opera on period instruments with a small orchestra, that's really worth doing. Bayreuth was built for a small orchestra. They have to change the pit all the time to get more musicians into it. This goes along with doing these old solo pieces for trumpet . . . it's new music to us, even though it is actually Classical or

Romantic repertoire. You know that the style of constant vibrato for strings was "invented" by Kreisler about 1900. Only a little before this, there was no such style of vibrato. When I was young, I learned the cello as my second instrument and my teacher played not on steel strings, but gut. This was in the 50's and 60's -- this century, not a hundred years ago!

FH: There is one possible direction for the future of the symphony orchestra that could tie all of this together. Say that it takes a hundred people to play Stravinsky or anything written after that, but the whole orchestra employs a hundred and thirty people or something. They have some people who just play Baroque music or Classical music, and they have some cross-overs, and they have the people who just have modern instruments with modern techniques. I wonder if this is going to happen so that the modern orchestras can get a share of the period instrument business.

BB: A few years ago, there was an article that described the orchestra of the future as just what you were talking about. Basically, it said the modern symphony orchestra has lost the Baroque repertoire. They can't do it without being laughed at. Now they're losing the Classical repertoire. Pretty soon, according to this article, they're going to have to get bigger and do things on the period instruments. When they do Stravinsky, they'll use players who have early 20th century instruments . . .

BR: . . . or find players who can do both. In the Chicago Symphony, there are a few players who do both modern and period instruments well.

FH: But it hasn't happened. I haven't seen any inklings of this.

BB: They're holding on; they don't want to let it go.

FI: I heard there was one concert recently in which the regular members of the Berlin Philharmonic played Baroque music on period instruments. People don't believe it. Since the great old man is dead, they've really changed. They have a concertmaster now who is a very good Baroque violinist. It's possible now.

PP: Without vibrato, of course . . .



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# A Cacophony of Cornettists

by Susan Smith

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The HBS convened an interview with Michael Collver, Bruce Dickey, Stephen Escher, Douglas Kirk, Jean Tubéry and Jeremy West at the annual meeting of the Historic Brass Society in Amherst, July 1995. Over the crunch of fresh salad, through mists of garlic and steaming pasta, animated by the splash of a fine house wine, they discussed instruments, techniques, repertoire, and the One Secret Key to Being Brilliant.

## What do you want from your instrument?

*[SJS: What kinds of things do top players need from, and look for, in an instrument, I wondered. Before the soup arrived, playability and authenticity had been established as the bottom line. But what ingredients does the modern maker need to achieve these qualities? Good woods, sharp tools and accurate measures; or an affair with history and a magic touch? And what recipe should our maker follow? Should it be steeped in the mysteries of art or culled from the annals of science, should it contain a dose of logic or a dash of magic, a measure of physics or a surge of emotion? Read on....]*

BD: For all of us, the first thing we look for is playability. Maybe we've been forced too much in the past to make that the *only* criterion, but obviously we're looking for the instrument to do what we want it to. However, I would like very much to be able to go beyond that and look for some of the intangible qualities that I find in museum instruments, and which I find very exciting -- tone color, depth of sound, possibilities of controlling the color of the sound, really feeling that you can get inside the sound and do something with it. [I find these qualities] very rarely in modern instruments. Although there are many disappointing museum instruments, I've found instruments with these exceptional qualities in Vienna, in Verona, in Hamburg....

DK: There are a couple of instruments I remember in Brussels too.

BD: I am not so much interested in writing down the number of the instruments that I like, as in just having

the experience -- knowing: "What is it like to play one of these instruments that really works well?" And there is something about those instruments, about just the pleasure of the sound of them that makes you forget how playable they are. [This is] in contrast with very many modern instruments [which make you think to yourself] "the sound, well, is OK...oh it works really easily...it will do what I want it to...so I'll settle for that."

DK: One thing that Don Smithers pointed out to me years ago is that what you notice about really good originals is that their harmonics line up. You can overblow B<sup>b</sup>, F, B<sup>b</sup> and it's pretty well in tune. B' natural, F' sharp, B' natural - those overtones line up; the C", G", C"', overtones will also line up; and on a really good instrument, even the D", A" and D"' will work. And I think what that does is makes the instruments (which are generally around A=460-465) really vibrant and alive. It's something I can't say I've ever found on a modern A=440 instrument [although] I don't see why 440 instruments couldn't be designed to work like that.

MC: But modern 460 instruments that I've played do not possess those qualities any more than those at 440, so I don't feel that it is a function of pitch.

BD: Although I wouldn't disagree with the statement that cornetts generally work better at 460 than at 440.

MC: Many people have said that 460 is the ideal cornett pitch. Historically I would agree but not literally. With only a few exceptions, the museum instruments that I have played do not have that special quality that Bruce referred to. Most do not work at all, and many that do are plagued by the same problems the modern ones are.

DK: But I think when an instrument is really lined up in its harmonic series, then all those vibrating modes are sounding. That contributes, I think, to this richness of sound and to the soul -- to the intangibles -- of the instrument, which I agree is really something that's important.

MC: Ten years ago the availability of functional modern cornetts was much worse than today. We probably all have instruments adorning our walls that we now take off the wall and giggle about, but they aren't really instruments. They looked like cornetts but they didn't play at all. Now builders have racks of instruments available that *do* play. But how do you explain this extra magical quality to a maker?

SE: A lot of the instruments are pitched well today, and most players can find instruments that play in tune. I look for facileness and the responsiveness that suits me. Also the amount of resistance it provides. These are things that are decided by each individual player's personal taste.

MC: A characteristic of virtually all the instruments that I have tried out here [at the HBS exhibition] is that they are very responsive in playing rapid *passaggi*. I like my old Christopher Monk instrument in that it feels better than any other instrument I've known, but it is slower in its response. Nowadays, the instruments are all fast enough -- [refers to JW's performance of three semi-quaver-dominated Spanish pieces on the previous day] -- we don't need to go faster than that! The problem is that some of the newer instruments provide responsiveness at the expense of sound and flexibility, and they choke when you try and get music out of them.

*[SJS: I have omitted some of the discussion here, all of which was making the point that the best cornett-makers today generally produce playable instruments which are not technically limiting. The potential for a good sound, good flexibility, and good intonation over the full range of the instrument is now the expected bottom line in selecting a new cornett. If these properties can be taken for granted, we can begin to look for other qualities as well.]*

BD: Isn't it possible that starting out (as we all did) on a Monk 440 instrument has (although we all owe Christopher Monk a great debt) created false ideals of sound and feel -- ideals that wouldn't have been there had we started out on 460 instruments? Isn't it possible that the

demand from players -- from us -- for playable 440 instruments has discouraged makers from the task of making more accurate copies of original instruments? Because if the demand is mostly for 440 instruments, you are not talking about making a copy. And that's diverted a lot of investigation and effort from trying to find the very best museum instruments to reproduce. If that [search for good originals] had happened sooner, and really wonderful 460 instruments had been available to modern players, there might have been more demand.

Nevertheless, you still have to admit that, for the most part, the 460 instruments that are available are better than the 440 instruments. What I would like to start to look for now are instruments which are not just designed to be playable, but which are designed to be copies of the spirit of a particular instrument (and this is not copying millimetre for millimetre - - I'm not sure that's what you have to do in order to copy a cornett).

MC: That's something that needs more dialogue between players and makers.

JT: I have not had so much experience with museum instruments. So I don't know this sensation of playing an original instrument that feels totally different from a very good modern instrument. I think the important question is "what can we get from the cornett [today] which is different from what we have heard and done in the past?" I personally think that finding new directions for our playing is more important than the difference between a very good modern instrument and a very good modern copy. It is dangerous to think that we are going to discover a very new cornett world just by making an ideal copy, although I think it would be very interesting to see whether different sound ideals (e.g., contrasts between some styles of German music and some styles of Italian music) are built into different instruments. I am very pleased with the instruments I play now. I would be even gladder to find an instrument that also brought qualities I can't imagine to my playing. But I'm not sure that I will find such an instrument.

JW: I believe that every player has their own concept of sound, whatever instrument they play. I often think of Michael Laird in connection with this point. He's a very experienced player with a very strong concept of sound. I've

heard him play on all sorts of different things from the cornett to a hosepipe with a funnel on the end. And it's still Michael Laird -- still the same sound trying to come through. What I look for, therefore, in an instrument, and what we try to make in the Christopher Monk workshops, is an instrument which enables me to find the easiest route to producing the sound that I have in my head. And if I find an instrument that hinders me in some way from achieving that sound, I'm not so interested in it. On the other hand, an instrument that encourages the sound I want is the instrument I will like. I've just brought out a cornett tutor which says in big letters, SOUND IS EVERYTHING. I believe that very strongly with the cornett. The cornett is capable of making the most wonderful sound, but it's also very easy for cornettists to make an unacceptably lousy sound. I think that if you can find an instrument that helps you produce the sound you have in your head, then that is the instrument you should probably buy.

With the best will in the world, you can start copying this and copying that and copying the other, and making an absolutely detailed reproduction. It's a terrific exercise and I applaud it. But at the end of the day if you get the people round this table in a blindfold test, and one of us plays two different instruments, I suggest that the difference in the sound won't be that noticeable.

BD: I agree 50% with that. But the sound of Michael Laird playing 15 years ago on a resin instrument has to be different from the sound of Michael Laird now on an original Venetian instrument. Otherwise, what is it all about?

JW: Yes, different, but not essentially different.

BD: Not the essence perhaps, but other things. If the essence is the only thing that's important you might as well play on modern trumpet.

MC: But you've often said yourself that even if you change instruments, you still sound like you.

BD: Sure, there's enough essence there to make it recognisable, but what's left after you take the essence away is also critically important. Otherwise, what's the use of using old instruments?



Jeremy West

DK: We're talking now about the sound as perceived by someone else. But we started out talking about the instrument as perceived by the player. Here, the first perspective we have to have is how we relate to the instrument. How it feels as we play it and what we perceive we can get out of the instrument, as opposed to what somebody in the third row thinks.

BD: When I play my cornett -- the one I'm used to -- it feels comfortable, like an old shoe. When I go to a museum and play one of these really good instruments, the difference is so striking, that I find I have to suppress it after I leave the museum or I get just totally frustrated. What's the point of having the experience of playing on this museum instrument if I'm never going to be able to have that experience outside of the museum? So very often, I'll go to the museum, and I'll leave, and I'll just try to forget it, because unless you can explain that to a maker....

JT: Could you find ways to compare it to your own instrument?

BD: I do wonder, if I could take that (museum) instrument home and play it for a week in my own practice room, what my reaction would be.

MC: There is a psychology to this....

BD: Yes, but I don't think it's just that. After playing those instruments, I feel that the sound that my instrument makes is dead. It's just one dimensional. And the original instruments have something... *[which was lost amid the hubbub of other suggestions]*.

BD: I don't think a modern maker has enough time to reinvent all these things, and to understand them. The only way to

rediscover them is for players to find them.

DK: A modern maker has to be able to play, too.

JT: When the maker is not a player, they must team up with a player. In your case (refers to JW) it's ideal because you are both maker and player.

JW: Keith Rogers, my partner, makes the cornetts at CMI, but the partnership is very close.

*[SJS: The discussion that followed hinged around the point that if some cornetts have intangible qualities which make them special for particular players, the challenge that remains is to identify these qualities, to work out what they are and why they are there, and to help makers learn how to build them into new instruments. This, it was agreed, is very much easier said than done. Since the time available for the interview was limited, I had just decided to keep the word 'mouthpiece' firmly behind closed lips when Pandora's Box flew open.]*

DK: I've seen a variety of mouthpieces that we use, and which are commonly available today, but not many of them have much to do with historical cornett mouthpieces. We all make the kind of sound we want to make, so maybe we shouldn't worry, but I think there are some things about original mouthpieces that I'm not hearing in anyone's playing. Many originals are very shallow, many have unbelievably sharp rims, and a sharp drop into the cup.

BD: There aren't many original mouthpieces that are documented to be authentic. There are many mouthpieces on instruments in museums, but I've seen the range of the few originals that exist, and many of them don't have that shallow cup and sharp shoulder, and I have also seen very deep funnel shaped originals. The problem is knowing what mouthpiece goes with what instrument. Instruments can range from 1500 to 1800. Isn't it likely that old mouthpieces were lost and new ones attached to museum exhibits? So how much importance do we give to those few mouthpieces that survive?

DK: I'm thinking about that ivory cornett in the Metropolitan Museum in New York. Now that mouthpiece is stuck in there, and when you look at the x-ray of

the instrument, the mouthpiece backbone is perfectly aligned with the top end of the instrument. So it would seem to me to be a system that was thought out. But then again, I remember it as a mouthpiece that's exceedingly shallow.

BD: I've never known anybody who could even approach making a sound on that mouthpiece.

JW: An original mouthpiece I played in Munich once was so shallow that my lips were already on the bottom of it before I started to blow!

DK: I've found shallow and wide mouthpieces that play very well.

JT: I've tried these shallow mouthpieces, and, after a couple of hours, could make a sound without the lips touching the bottom. It was a very bright sound, and the question is, which music did they play on it? If you play for instance, *Stadtpfeifer* music from the top of a tower, I guess is it the right set-up. If you try to play a motet on it with singers, then it doesn't make any sense at all. There is a really close relationship between the materials you use and the music you are going to play. Historically they recognized this. Our problem is that we play the whole repertoire for cornett on the same set-up. The point is to find the materials that work for the music we are going to play. We have to rediscover this relationship between music and materials.

DK: My point in raising this is not that we should all convert to original mouthpieces, but simply to question the tendency to assume that we have established the basics and that what we have left is a process of getting good. On the contrary, the period of experimentation has not yet finished.



Jean Tubéry (R), cornetto maker John McCann (L)

*[SJS: A bowl of pasta arrived, so I took the opportunity to padlock Pandora's lid firmly back into place]*

### What is the next big technical challenge?

*[SJS: I began by asking what these players saw as their own biggest technical challenge. "You expect us to be honest?" answered one, "This'll be a short conversation." said another. Then there was a gale of laughter and a stony silence. For some reason, the top chaps were reluctant to talk about technique. Had I asked the wrong question? Had they been through it all before? Had they forgotten what a struggle it is? Were they reluctant to get to the nuts and bolts of the One Secret Key to Being Brilliant? I opened another bottle of wine, and extracted some pearls of wisdom....]*

JT: I think we are not finished with the idea of "imitare la voce humana" I think it can go further than meaning a nice sound which is very close to the human voice, further than having the knowledge to be as expressive as a voice, and further than having the knowledge to make the same kind of ornamentation as a good singer. I'm not sure that we play the cornett with the same ease as a good singer sings. I think we all pick up the cornett for the first time with the idea that it is a very difficult instrument, and I am not sure that these ideas are completely gone when we take the instrument now. Personally, I sometimes feel it is an easy instrument, but often I feel it is a very difficult instrument. I think we can go even further with this idea that the sound just has to come out like a voice.

And thinking about what Dalla Casa says about playing loud and softly. How far do we dare to go in these directions? How far do we dare to play loud without having an ugly sound; how far do we dare to play soft without fearing it's not going to come? I think we can go further in that direction.

JW: For me, the next big technical challenge is as clear as it is long-term. I know precisely what Jean means when he says that he finds the cornett sometimes difficult and at other times easy. The same perplexes me almost constantly. Sometimes a very difficult program seems to go by with remarkable ease, and at other times what should be an easy program seems nothing but a struggle. The acid test for me is simple: if I can arrive at the end of a thoroughly demanding concert

knowing that I could, after a break, play the same again, then I feel that I am fit. Fitness is freedom to the cornett player to do exactly as he or she likes at all times - the only restriction being your own imagination.

I often envy the freedom with which many singers sing, or violin or sax players play, expressing their every feeling as they go. To achieve that level of freedom is my goal, and if I ever reach it, I'll let you know! Sometimes I think I glimpse it, and that makes me sure that it is an attainable goal rather than a fanciful dream. The cornett is the most wonderfully expressive wind instrument, but there is little space for expression if physical struggle is the underlying and pervading activity in the player.

BD: I find -- maybe it's an interesting excuse -- that we get a little bit bored with the idea of improving our technique in the sense of fast notes and so on. Because we find that it's much more difficult to make progress in those kind of things -- more difficult than for my 20-year-old students who, as I remember, make progress every week (well, at least every two weeks... at least some of them do). And so I get less interested in technique to do with fast notes and flashy sonatas, and more interested in perfection of intonation, of the shape of the notes, and of what Jean's been talking about concerning the imitation of the human voice. Technique I think, (and this is especially important for young players who are more interested in doing all those flashy things), needs also to include these things.

We're still not at the point where you can go and listen to a cornetto concert and expect the same kind of perfection that you would hear from a player of a modern instrument or even many older instruments. And that's technique. The player may play one breathtakingly fast passage, but in the next phrase play a horribly out-of-tune note, or make an uncontrolled sound, and that's where we're not yet far enough on, I think.

SE: There's every reason for me to improve my technical abilities, but the kinds of things I find that I work on are ensemble-wide issues. Having passages lined up together, intonation and so on - things that aren't very exciting to work on, but things that bear fruit in the end when your ensemble works together well.

DK: To some extent our technique -- our idea of what we work on technically -- is driven by the playing circumstances we have. I don't tend to play a lot of fast, flashy stuff because I simply don't seek out opportunities to do that. Most of my playing is motets and 16th-century music, and I try to have a certain sound, a certain softness in approach to the lines and so on. And that's what I work on more than playing lots of fast notes. I look for as much control and good intonation as possible.

MC: Many of us are in a period of our lives where we are in maintenance mode. We are not working on our techniques outside of the music projects at hand. We are administering and running our musical businesses and raising families. There is no time in the day to go back to the practice room. But there is a development that comes from life. Your music comes into itself. You're not *working* on technique, but you do get better.

BD: One of the main places I get better is in teaching. I find a lot of ideas come from teaching. Either directly from the student, who has a different idea; or sometimes in trying to explain my idea, I have another insight on it. But it shouldn't sound as if we think we're where we should be. We really have to look humbly back at the cornetto players -- we have to have quite a lot of humility. We still have a long way to go, but we probably now think that the next quantum leap in technique is going to come from the next generation of players, and that what we can do is incremental.

[SJS: *The issue of articulation had been raised frequently at the HBS discussions, so I nudged the discussion that way.*]

DK: I think a cornett player needs to have a very wide range of articulation. You really need to know the historical articulations and use them in different ways. That's as true when you're playing simple music, and trying to express line with nuance as it is if you're playing fast *passaggi*. When I play slow music, I don't articulate essentially differently from when I play fast music. I still use a wide range of articulations.

BD: For me, articulation is a matter of condition -- it's the first thing to go if I don't play the instrument for a while. Whereas, if I'm playing the instrument a

lot, then I'm really satisfied with my ability to articulate. But it goes very quickly. So most of my work on articulation is just bringing back what I know is there....

JT: On articulation, we all know the treatises, but there are lots of ideas in them that we never talk about. We can go further in discovering the languages that are possible on the cornett -- we have so many possibilities of how to make a note. We have some descriptions, for instance, by Rognoni about articulating which still sound a bit weird to us, and which we almost do not dare to use.

[SJS: *I asked if anyone had tried these strange syllables*]

JT: I have tried them and think that there is a direction to follow in them. But it brings us to a world of music which we are not expecting. You are suddenly doing something completely different from what is conventional. That's why we just continue with our basic articulations and don't go further. We don't know if we would really like the way the other articulations might sound.

BD: The Rognoni is a good example of this point, because it's very unsettling when you try to apply those syllables to music, and particularly to pieces by him. The reaction is always "that's very interesting, hmmm....," and then you go back to playing the way you always play.

SJS: Why do you do that -- because you don't think anybody else will appreciate it?

JT: Because it isn't the taste you expect in this music?

BD: I assume for a number of reasons that 'tere lere lere' is an Italian way of writing what an English speaker would use as 'diddle diddle diddle'. That is to say a tongue which alternates a vowel with the consonant 'l'. One note played on the vowel; the other played on the 'l'. It is a tonguing which works well, very fast. But if you do the Rognoni example, he mixes things in a way which makes you slow it down and play figures that aren't so comfortably smooth. Nevertheless, I find it very difficult to do that tonguing unless it's very fast. And, where I have to mix it with other articulations, it's not so easy and it tends to sound too legato to my taste (which may be wrong).



Bruce Dickey (L) & Michael Collver (R) enjoy a lively discussion regarding the merits of various cornetto methods.

### How can we develop and extend the repertoire?

[SJS: *When I first got enthusiastic about the cornett, someone said to me, "well if you don't mind a really limited repertoire, then it's a great instrument to play...." "I wondered what really experienced players felt about this idea...."*]

JW: In fact, the repertoire is always expanding, and one of the things I find most exciting about playing the cornett is constantly finding new programming ideas and new pieces to perform. That's one of the things I enjoy most. For instance, Douglas has been researching some Spanish music which he and I recently played with Paul McCreesh in Brinkburn Abbey. It was a joy to play. I love that aspect of the instrument.

[SJS: *I asked how much is still out there to discover*]

BD: Ninety-seven per cent of it. Not so much in finding music that people didn't know existed. But actually to look at the music and bring it to life, there's 95%, at least, to work on.

JT: Aren't you speaking about vocal music mainly?

BD: I'm not talking of solo repertoire, but.... What led a lot of us to this instrument, or at least what kept us there, is a fascination for all this music that's sitting in the library. Wondering what it will sound like... that's the thing that keeps my interest after 20 years. It's not the instrument -- that was the thing that drew me in (a wonderful sound, the technical challenge), but it's the repertoire that keeps me going now.

SE: I'm always amazed by modern trombone players who think that their repertoire is far superior to that of the sackbut. Although cornett players don't have such an immediate comparison with a modern instrument, the view that their repertoire is limited seems to be borne from a similar ignorance.

BD: It's the same with the Baroque bassoon and the dulcian.

[SJS: *I wanted to know how this elite group of players get their ideas for using the early repertoire in different ways*]

JW: I got the idea of transcribing 17th-century Spanish organ music for cornett and organ because I had the opportunity to be as close as you can reasonably get to the original thing -- hearing it played on an authentic Spanish Baroque instrument by the world's leading exponent of that repertoire. The atmosphere was already created before the music began by the building we were in, and the instant I heard the music -- low sombre tones with a brilliant soprano line -- within a millisecond I thought "there's a cornett in there." There is something about the Iberian peninsula that fascinates me, and it's as simple of that.

BD: There's something important there, because that only really works -- what you did -- when you play it with a real historical Spanish organ. It's the same thing with arrangements of Italian motets. They work beautifully with an Italian organ of the period. Who is it that writes "we hear no more of the cornett which used to give life to the organ in the churches"? That's a wonderful function for the cornett -- being part of the sound of the organ, and yet being alive and giving life to the organ sound that is not keys being pressed. I think that doing what you did -- having experience with historical organs -- could lead to a lot more work in that direction. But if you transpose them onto a little organ and play them with cornett, the result is less successful.

JW: Sure, but you can't take that argument to the extreme, otherwise you would never do anything other than in its best possible context... you'd never be doing concerts.

DK: I did the same kind of thing that you did in Denmark, in Roskilde, with some pieces by Schlick -- an early 16th-century German organist -- where the

cornett took the top line or a decorated top line and the organ played the rest of it. And it works fabulously, the combination of organ and cornett.

JT: There is a problem, though, of matching the music to the appropriate organ. If we get used to hearing and considering the music with a different continuo [than was originally intended] we might develop another idea of the cornett sound. But it's a difference of the whole conception of music-making.

MC: Using a small *gedackt* box organ as the *de facto* continuo instrument for seventeenth-century music does a disservice to the audience. The music doesn't come to life -- the singers are soft and muffled, and the tuning suffers as well. We seem to be developing a performance practice around the wrong kind of continuo, and it is a problem, because if we really want to reach a lot of people with our music, it won't be with *that* kind of continuo.

BD: But there isn't much alternative to taking an organ like this.

DK: [to BD] When you did your solo CD, for instance, you played so marvellously and the music was great, but the organ...I just found myself wishing all the time, "here's the guy who lives in Italy, he knows that music like the back of his hand...."

BD: But you have to realize the difficulties of finding a church with an organ in meantone, at the right pitch, that's quiet, where you're allowed to go in, where there's a temperature you can play in, where all the conditions are right -- where you can make a good sound with the cornett as well. It's monumentally difficult.

MC: And there are no options in the United States....

BD: True, nothing Italian, but there are some beautiful church organs.

SE: We often talk about playing vocal sacred music on early instruments, but I'm wondering about madrigals -- should we be more interested in them for cornett and sackbut ensembles?

DK: Certainly...the whole Striggio first book of six-voice madrigals... and Spanish sources -- the early Lasso madrigal book....

BD: Not to mention early descriptions of cornett and sackbut groups playing madrigals.

MC: The unadventurous person looks for the obvious. If cornett is indicated in a piece, then you play it. If it doesn't indicate cornett, then you don't even look at it. This criterion is the basis of the catalogue that Bruce and I are publishing. But if you take that view as a player, you are restricted to 30 years of music -- almost exclusively church sonatas -- and then it's over.

BD: The appropriateness of using madrigals depends on programming questions and also practical questions. It's much easier to design an entire program of sacred music in which cornetts and sackbuts can be principal instruments with voices. I think that cornetts and sackbuts are more credible in a secular situation where you have lots of different ensembles -- a wedding, for instance, with a madrigal on viols and then one on cornetts and sackbuts. But to do a whole program of secular music on just cornetts and sackbuts I find much more difficult to envisage.

DK: It's clear, for instance, in Spain that these guys [the cornetts and sackbuts] were playing madrigals in the middle of a church service. It seems to me that even in a program with instruments and voices, the instruments could play a madrigal or a canzona. Clearly there was a very big mix of genres at the time.

JT: It is important not to overlook the French repertoire around 1590 because we know that it included the whole cornett family -- and I have never heard this in modern times. I have never heard, for instance, a bass cornett.

[SJS: *I thought at this point that readers might want to know something about how these experts in the original repertoire felt about the tiny amount of modern composition which uses cornetts...*]

DK: I've done a few pieces -- one the other day for wind ensemble and five-part vocal ensemble. It was written by a composer in Ottawa. The experience I have playing modern music on cornetto is that usually composers don't have a sense of what the instrument is -- of what this unique instrument does. They think that it's some kind of trumpet. And so

you're very often playing music and thinking that someone ought just to import a C trumpet for it. It's not idiomatic for the instrument. Even if you manage to make it sound good you're still thinking that if you could play it on a trumpet you would.

JW: The things I've done have been mostly pastiche things, for projects like the BBC Shakespeare series: modern composers writing music with a period flavor. It can work very well. I did the title music for a 13-part documentary on the history of the Bible. I played a very beautiful and slow-moving melody accompanied by a synthesizer. The composer specifically wanted the cornett, rather than any other instrument, and it did work well, even though it wasn't particularly adventurous.

One interesting experience I had as a very young player was to play for a composer -- Mauricio Kagel -- living in Stuttgart. It was a piece for 113-piece orchestra and a cornett in the middle of it called [in translation] "The Exhaustion of the World." I got in there, and sat down and shook hands with the entire brass section of the radio symphony orchestra in Stuttgart, and I deemed my part unplayable. I found it completely unidiomatic, so technically demanding. I said "it should surely go on the trumpet". He said "Absolutely not! I want this sound; it has to be the cornett." I replied that I didn't see how I could play it. He gave me the key to a practice room and told me to come back in two hours. The extraordinary thing was, he was right. I was able to play it, and although I can't say I liked it, I did feel I had a role in this enormous piece that was sounding exactly as the composer imagined, and was exactly what he wanted.

BD: I'm rather skeptical of composers who are only interested in the sound of the instrument. I do think it would be good for us to be stimulated to do the kinds of things we feel we can't. Because most modern players faced with a contemporary piece also have, as a first reaction, the thought "I can't play this." We don't have that kind of pressure, usually. But if the music doesn't reflect the idiom of the instrument at all, it's self-defeating. I've had three experiences with this kind of thing. A German composer came to visit me because he was going to write a piece. He had heard a cornett in a concert and liked the sound. I played him

some recordings. And as he listened, his face fell. It wasn't what he expected. He said "what I like about the cornett is that the sound is so fragile. You never know from one note to the next if its going to speak..." So here I think the motive was wrong because he didn't actually have any idea of the instrument.

Another experience was very much more positive. In the fifties there was a piece written called "Suite for Renaissance Instruments" for crumhorns, shawms, viols and so on. Andrew Parrott re-orchestrated the piece for a Monteverdi-style orchestra: Baroque strings, cornetts, sackbuts, recorders, continuo. And I thought it was brilliant -- very satisfying. The sounds made sense together. It wasn't a ragbag.

My third experience is still not finished. I hope it will turn out well. I was involved in some work in Germany where one of the composers was John-Paul Jones, the bass guitarist of Led Zeppelin who, in the past 10 years or so, has become a serious composer. And he listened to a rehearsal and was fascinated with the sound. At first he was going to write an opera, but he couldn't get funding. A year or so later, he phoned out of the blue, writing a suite for cornetto and symphony orchestra. I sent him a sheet of information on what I thought the cornett did best and least well, what its range and capabilities are and so on. And he came and listened to a lot of records. It turns out he wrote a piece years ago with a solo instrument, but he hadn't known what it would be: it was supposed to be a bit like a voice and so on. And he was sitting on a beach in the Caribbean with his wife and suddenly thought -- the cornett: that sound I heard in Bremen....He invited me to England to visit him, and I recorded a demo with synthesizer. It was very much a sketch.

DK: In my recent experience [above], I found the piece immediately playable, but I didn't like it. However, it came together, and by the time we performed it, I think there was a sizeable part of the audience that liked it better than the other "early" pieces in the concert.

JW: There's an opera *Taverner* written by Peter Maxwell-Davies. We performed that for a short run at the Royal Opera House, Covent Garden. It's a massive building. This opera has an on-stage band of Renaissance instruments, as well

as an off-stage band and symphony orchestra. The cornetts are on-stage, and in this setting I think the demands of the part are beyond the capacity of the instrument.

MC: He (Maxwell-Davies) is just trying to get the early instrumentalists to jump through hoops in the interests of parody. It is a test. Can the early instruments do it? The truth is that the cornett part is playable, albeit difficult, but what's the point? Is it good for the cornett (or the music) for any of us to play that piece? The division of labor that is typical of the present-day musical world does not serve us or the music. We make music in a world of specialists -- composers compose, directors direct and musicians play. Historically, instrumentalists were composers as well, though we seldom reflect this in our work. We are shy to show originality or creativity in such areas lest it conflict with our modern standards of "historical correctness". The present division of labor doesn't work for us, and as a result a lot of new music is of poor quality. This extends to modern instrumentalists, who are often not any closer to inspired performances of "new music" than we are; sometimes less so.

JW: One of the problems I found in *Taverner* was that you are in a huge building on a full-size international stage. How do you flutter-tongue on a top A loud enough to reach the back row? With modern trombone players behind you playing at full pelt, you can't even get close. Perhaps I ought not to, but I have to say that what I was doing -- and I think what several of us in the on-stage Renaissance band were doing -- was only an approximation of what was on the paper. And yet the composer himself was thrilled to bits.

In the early days of His Majesty's Sagbutts and Cornetts we got a piece written for us and the very first thing we saw on the page in front of us was quarter-tones. With your cornett you have to struggle not to play quarter tones by accident! So to have to play them in tune on purpose is frustrating.

DK: It seems to me, though, that in principle the idea of using early instruments in modern compositions is a good idea. To give the instruments some contemporary living repertoire is a positive thing. But it's really incumbent on the composer to adopt a view of the instrument that respects its historicity and

its own performance traditions, and not just fantasize about what these performance traditions might be or base their conjectures on some old recordings of people who are playing cornetts like trumpets.

MC: My most rewarding experiences with new music as a performer have been recording works composed for my own ensemble (P.A.N.) by Robert Kyr. The composer wrote with our sound in his head. Afterwards, he reworked the compositions in rehearsal with us. The result was much more comfortable than those generic inhumane works we are so loathe to play. If composers could work more with particular ensembles and players, then the music would be more playable and rewarding.

JT: I had a most interesting experience where a big festival commissioned a modern piece from a young composer. First he listened to recordings, then he considered the use of the instrument in the original repertoire, then he composed a piece for two cornetts and organ -- which is a sound we know works. The point is that he heard what the cornett is able to do, and composed music to extend the idiom further. Interestingly, when we first got the music we thought it was unidiomatic. Then we realized that our ideas about idiom are partly based on what we are used to doing with the instrument. This music forced us to realize that idiom can also extend into what we are not used to. Idiomatic doesn't mean comfortable to play! We learned to play, for instance, in a key we would not have tackled before. It was impressive because we found something that worked but that we would not previously have imagined to be suitable for the cornett.

SE: It's good to see so much interest in new composition, but I think there is the danger that we will give too much attention to modern music, and forget that we have still barely scratched the surface of the existing repertoire from the Renaissance and early Baroque.

Some people agreed with this point, and others -- notably Michael Collver -- felt that in some respects the new repertoire is potentially more exciting than the original. Then the conversation continued....

To conclude, said Bruce, I think the time is right to tell all those HBS cornettists the One Secret Key to Being Brilliant. I agree, said Jeremy, we can't keep the secrets of stamina, speed and sparkle to ourselves for ever. I'll tell them in French, said Jean. And he did. But the OSKBB does not reproduce on super avilyn formulation super high resolution tape, so all that remains is a faint hissing, an ebullient 'Voila!', and the pop of a cork exploding from the last bottle of wine....

*[Postscript: I rushed home repeating the recipe for the OSKBB over and over. I mixed the ingredients in an old cauldron, rescued from my schooldays as a witch in Dido and Aeneas. But I had forgotten the proper ratio of bats' whiskers to spiders' legs....So far two cornetts have melted and one has turned into a boomerang, but I haven't given up!]*



Susan J. Smith, University of Edinburgh



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## A Conversation with John Wallace and Trevor Herbert

by Ralph Dudgeon

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Trevor Herbert is well known in both academic and musical circles as a researcher and trombonist. He is a Senior Lecturer in Music at the Open University. John Wallace is the head of the brass department at the Royal Academy of Music and known to brass players and audiences for his pioneering recordings of old and new music. In March of 1995 it was my pleasure to participate in a recording session at the Nimbus studio with Trevor, John and the *Wallace Collection*, an ensemble devoted to exploring brass ensemble literature. The project dealt with the repertoire of the Cyfarthfa Band, a nineteenth-century brass band that was based in the iron works of Merthyr Tydfil, Wales and financed by the industrialist Robert Crawshaw. John, Trevor, and I had lunch in East Hampton, MA between sessions of the Early Brass Symposium on 28 July 1995. The conversation actually flowed from the car trip and into the restaurant. As we came to our table, John expressed his excitement about the high level of playing in the performances at the Symposium. He remarked on the attitude of the performers and the use of instruments as tools. As musicians, it's our job to use those tools to relate to an audience.

JW: We should not limit ourselves to a too narrow level of repertoire, but keep an open mind about broadening the repertoire (for the early instruments). We should search for the totality of our instruments in all its guises. Musicians should be able to support themselves playing these instruments. You can't play music without an audience. The most satisfying thing for any instrumentalist is to please that audience. Instead of making a small niche for oneself (such as specializing in the choral tradition of the serpent, for example), one can look at the total repertoire for the instrument and even move into areas such as jazz in the way that [Michel] Godard has.

TH: Well, let's talk a bit about Cyfarthfa.

RD: The project raises the question of how do we develop an audience for nineteenth century band music. It's not a cross-over; it's not trendy. There may be a certain kind of nostalgia that attracts people to the music of this band tradition.

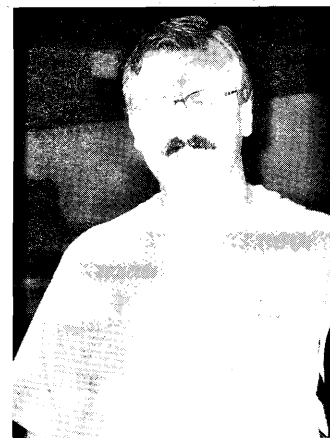
TH: Oh no. It's very simple. The music has to have a high quality. That does not mean that it has to be very highly intellectual music. It can be high quality dance music. Johann Strauss' waltzes are high quality. You've got to play it very well. If those two things are present together (the music and the performance) then you stand a chance of being successful with it. I think the music we have recorded and are talking about is of a very high quality.

JW: You almost have to make a political stance or case that this music challenges the traditionally held view of the band music of the nineteenth century. There are really vast, untapped quantities of music that could give us a better picture. We only look at the music of the major figures and make our judgment from what we hear of their works. Much of what *was* there has fallen into complete oblivion. Thousands of lesser known composers have been lost to us and we view a period only by the best of what is left -- Haydn, Mozart, Beethoven, and the others. We see only what is left. Then people have a tendency to view the keyed bugle, for example, as a transitional instrument until someone like you gets hold of it and shows that it's something else. We can look at a large repertoire like Cyfarthfa and we can make a pretty good case that there was something different and more complex going on than the standard text books would have us believe.

TH: John and I have talked quite a lot about whether or not the state of British music was as low in the nineteenth century as some of the modern accounts indicate. The Cyfarthfa manuscripts challenge the canon that this was a dark age for music in Britain. That's absolutely absurd. Musical activity in Britain was at a higher level than at any other time. What we didn't have were great composers. The actual musical activities reflect a music culture that produced music that was charming and, in many ways, highly musical. It is probably true that the standard of brass playing amongst ordinary people was as high as it was anywhere in Europe. I'm sure it's true that British brass players had a much more important status than in other European

countries. So, to simply ignore nineteenth-century British music making is a tremendous oversight. Recordings such as this have got to be done by people who have some sort of genuine commitment to the music. You have to do it because you believe in it and not because it's the thing to do. You've got to forget about expediency and just do it because you actually believe in it. In terms of this recording, we did it because we believe in it, because it's good music.

JW: That's the solid philosophical foundation for doing a project like this. Then, on top of that, you can build some incentives from every other angle for audiences to choose to listen to this music. We hope that other groups will attempt similar repertoire or even provide different interpretations of this repertoire. I'm not adverse to using a few of the novelty aspects of some of the old instruments. They were asked to do the equivalent of circus feats and those idioms have eventually become part of our brass traditions. These effects were novel at the time. If you can look at the exploitation of the instruments by these composers and arrangers, you can see where we have come from. What did the nineteenth century want? What tastes did they cultivate? What did they choose from the *a la carte* musical menu of the time? Are they any different from today's audiences who have little time to hear much music with so much vying for their attention. You have simply got to play and hope that people will want to listen to it.



Trevor Herbert

TH: It should be said that whenever we have done this music, it has been received very well. People who have heard this music in its orchestral form are challenged by the timbres of the Cyfarthfa band's sound and it is something very new for them. Because this repertoire is so rich and so important, it gave us a kind of head start. We had the music and the history of the group.

RD: I have to admit that when I first started to look at early British band traditions in the nineteenth century, I had no idea that a band like the Cyfarthfa ensemble could have existed. I imagined the expanded octet from military music and ensembles of a dozen or so people. I know the Cyfarthfa group is only a twenty-five piece group, but it sounds like a monster compared to the American ensembles that used keyed brass. It produces a rich palette of color. So what's the next phase? Are there other band repertoires that will bear as much fruit waiting to be discovered in Britain?

TH: Well, there is evidence that there were other private bands in England, but this is only documentary in nature showing us that there were such bands. There are some cachets of music which I know of and there are one or two collections from the early bands, for example, the first Black Dyke Mills Band library survives. But there are only eight or ten books. It might be worth looking at those in terms of their historical value. The music that is virtuoso literature is much later and more like the 20th-century brass band music and very unlike the Cyfarthfa material. My own feeling is that with nearly 400 pieces in the Cyfarthfa repertoire, we need to develop that stuff.

JW: A lot will depend on how the project is marketed and how popular this first recording will be. What we need to do is take this ensemble to festivals and more concerts to generate some excitement.

TH: It was interesting that when we were preparing for the recording (we had four days where we were reading through pieces and selecting material), the players were improving on the antiques at a very high rate.

RD: Even in the recording sessions themselves, I heard a remarkable evolution in the chances that people were willing to take to achieve a particular sound or develop a section interpretation.

It takes an incredibly open attitude from the players to live with things that may not be part of the twentieth-century aesthetic for their instruments.

TH: Some of the ensemble effects that were created were absolutely fantastic.

RD: John, both you and Trevor have developed your playing in brass bands. Is this a bridge that every British brass player must cross from the band tradition to the symphonic and other fields?

TH: Many players after the War went into music after coming out of the army. Certainly the players before my generation did well in brass bands and then somehow developed these other areas. Now it is more common to go to university and then do some playing professionally after that.

JW: Music education has always been haphazard. You learn by doing the music.

RD: The members of the Cyfarthfa band were already professional players. Was there any music education within the band? Was there mentoring going on?

TH: They were people who could play and they were given jobs by Tydfil and housing in order to play in the band. This offered them a much more secure position than they would have been able to find in London pit orchestras of the time or with a circus band. They could settle with their families and so on. I think that the control in the Cyfarthfa band was quite strict. The musical directors, Ralph Livesy and then George Livesy, were the only people who were paid directly. The other players did not actually take their salary from the band, but from the iron works and they had a little bit of extra income from playing weddings and so forth. They also were given free beer which was reserved for them in the pub where they practiced. The band's bar tab went directly to Crawshaw's house.

RD: So that made the post-rehearsal experience a bit more enjoyable.

TH: Oh yes, but remember beer was more important in the nineteenth century. You might get a little drunk, but it didn't kill you like the water might. So it was not uncommon for women and men to let a baby lick beer off their finger. They did

it out of love rather than have the child drink the water, which could be polluted.

JW: Trevor, these were obviously players who could stand on their own two feet. Do you have any profiles of what their work was like or what constituted the details of any of the careers of the performers? Did they get money for writing for the band?

TH: George D'Artney wrote for the band. The trombonist G. C. Bawden contributed a few pieces and arrangements. Well, they certainly didn't do any teaching. They went to work in the iron works and they played in the band. They had housing and they also had loans. Crawshaw loaned them money for a variety of things. I've been through his household accounts. The loans were actually relatively comfortable. The whole idea of banking then was not in the vocabulary. The most important thing to realize is that this was really an institution. This band was together for a period of twenty-five years without a change in personnel. So it was almost as if you would put a group together like the *Wallace Collection* and they would play together and develop as an ensemble for that period of a generation. Could you imagine that? They would have played many of the same pieces week after week. The understanding that they would have had among them would have been incredible. And when vacancies did emerge in the ensemble, invariably the players came from some way away. Sam Hughes didn't join the band until the 1860s. He left and then appears to have come back for a time. But he was a famous player.

RD: He was one of the most famous ophicleide players of the era. What about this keyed bugle player, Ralph Livesy?

TH: Well, he was a well established player when he joined the band and then his son, George, another keyed bugle player, became the leader. There was a third Livesy, William Livesy -- known as "old leather lips" -- who was the star player. There were two families who provided many players for the band. Some of the players must have been quite remarkable. It is quite clear that they were writing for good players. It was almost like having commissioned works.

JW: It was the same in my home brass band. Three families made up the bulk of the band.

RD: That's the way some of the bands were in the United States when the Italians immigrated to this country. You might see three or four prominent family names in the roster of an Italian band.



John Wallace

JW: My dad and his twin brother were both in our band along with two other brothers.

RD: Was this a male thing? Did you find any women in these bands?

TH: There is no record of women in these groups in Britain except later in the century when they encouraged women to play brass in the Salvation Army. That was much later; late nineteenth century. The General of the Salvation Army put out a directive to encourage women to play. I know of women being advertised as virtuoso cornet players in the late nineteenth century in England, but I don't know of any women participating in the brass bands.

RD: That was also true of the keyed bugle. You would think a daughter of a performer might have taken the instrument up, but there is no record of women playing the instrument in the nineteenth century. In America, the lady cornet players also appear later.

JW: Do you think that when the brass bands came along in Britain, that they took over any social function or roles? I know there were a lot of Masons in our band in Scotland.

TH: I think that Freemasonry was more common in Scotland than in Wales or England. In England and Wales there

were Odd Fellows and they were based on the idea of what would pass today as an insurance organization. But this brings up the notion that bands really serve as social institutions. If you have twenty-five players playing very well, then those twenty-five players have connections with their fathers and mothers and sisters and brothers and so on. So the community of the brass band could easily be a hundred people or even several hundred people. Their activities could effect an entire town or village. It becomes a central organization in a community. But if, on top of that, the band is very good, then that becomes a source of tremendous civic pride and that justifies things like the amount of financial support the band gets. Socially, they were very important. And that's why I think that when we look at the history of the brass band, there ought to be a sort of protocol in reconstructing repertoires of the brass band. The protocol involves doing your best to reconstruct the instrumentation that the band had and doing your best to discover the real repertoire that the band played. You observe that I am not using the word "authentic." It is only when you understand what they really did that you can get any sort of sense or feel for what the band was about. When I was working on the Cyfarthfa material, if I just looked at it as a pile of music, we could have played it on anything at all, really. Knowing that it actually functioned as a dance band; knowing that it actually functioned as a symphony orchestra; knowing that it conspicuously functioned as a professional virtuoso ensemble has a bearing on the way that you perform it. I don't know how John feels, but I feel that it's much more rewarding to have worked through all this stuff.

JW: You can't just look at the music alone. In a way, these aspects have to be molded together in a kind a sculpture that creates the performance. Otherwise, we are just making noises on old instruments. Somehow, new musical truths come out of the struggle. One of the simple truths from this project was the simple discovery of staccato. It is something that has been lost in orchestral brass playing because in the modern dry concert halls with modern recording, staccato doesn't really work. It's too spitty. But on the longer tubes and longer crook lengths with warmer sounding instruments, the staccato has a special effect and you can use it. In *Zampa* when we got the band doing it together, it had an excitement all its own. And if we

would have had a conductor who was not like Simon [Wright], someone who would not have run the session as a committee meeting, we might never have discovered this truth. It was marvelous to have a whole set of people who were prepared to explore together.

RD: I'll never forget when we went back into the booth to hear *Nibulengen*. There was that unbelievable, barbaric trombone sound and Simon said, "Well, that may have been a little over the top." (Laughter.)

TH: I've listened again to the tape and that sounds great. You have really got to avoid any temptation to sanitize the music. Because the sounds are absolutely appalling. It's a totally vulgar piece of music, but it's also marvelous.

JW: The fact that some of these instruments can be overblown at a relatively soft dynamic can be used to create excitement in the sound. You don't have to play *FFFF* to create an effect. You can create a lot of color with a simple forte.

RD: It is really about finding out what the instrument will take. Anyway, we were able to create an exciting sound that is completely different. And it definitely is not sanitized.

TH: It would be very interesting to see how people will take it. Our approach is different and will rub against many of the orthodoxies that are pretty precious at the moment.

JW: Yes, it will rub against the brass band movement. The people in the brass band movement have been struggling to create their own homogeneous sound. We might actually be able to have people hear this recording and take brass bands seriously again. They have been operating in a ghetto and this will change the boundaries.

TH: It has been very interesting to do a series of four radio programs for the BBC that deal with the brass band's roots. In order to illustrate the program, we included recordings of about four of the Cyfarthfa pieces. When I did these programs, I never actually heard them, but I had many letters from people who told me how much they enjoyed these programs. Many of the people who wrote told me that they enjoyed listening to brass bands, but, interestingly enough,

none said that they actually played in a band themselves. So I think that we are more likely to appeal to people who listen to bands than to those who play in them.

RD: Yes. This is a part of the circle of community that you are talking about, isn't it?

TH: By their own constructed orthodoxy, bands have created their own cultural ghetto because their audiences are outside of their activity.

RD: That's also the danger of our creation of an early music community that has its own ghetto and orthodoxies.

TH: Absolutely, and that's why, when you are doing this kind of work, you have got to avoid botching the life out of the music. It's an interesting project for all those reasons, really.



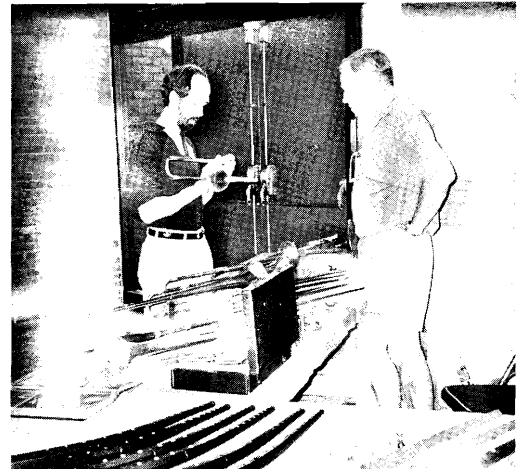
Ralph Dudgeon

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***More Pictures from the '95 HBS Symposium***



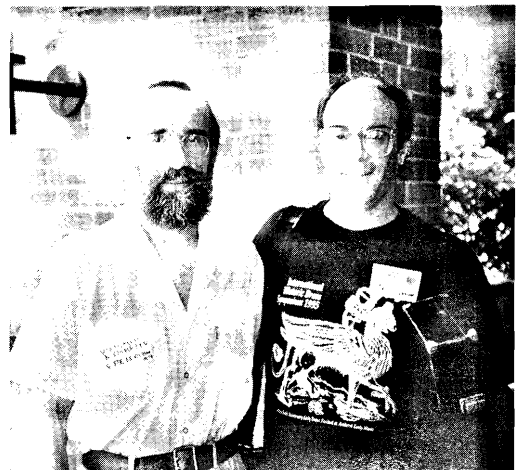
Cliff Bevan conducting an impromptu serpent ensemble



Rick Seraphinoff (L) and Geert van der Heide (R)



The Boston Shawm and Sackbut Ensemble



Vladimir Kochalev, curator of the Musical Instrument Museum in St. Petersburg, Russia (L) and HBS President Jeff Nussbaum (R)

# GRAND CONCERT! A New Exhibition on New Hampshire Town Bands

by Richard C. Spicer

New Hampshire's contributions to the evolution of the town band in America will be the focus of a new exhibition at the Museum of New Hampshire History in Concord. "Grand Concert! New Hampshire Town Bands" opened Saturday, March 30, 1996, and will remain on display through Sunday, April 13, 1997. Among the exhibition's highlights are an array of early brass and woodwind instruments by New Hampshire manufacturers; many items associated with the famous Manchester Cornet Band of the mid-19th century; a Civil War display illustrating the role of respected New Hampshire bands in important Union Army campaigns; a re-created turn-of-the-century bandstand, where visitors may listen to New Hampshire-related music and follow the scores; and a podium where children may don a band jacket and practice conducting skills.

The exhibition traces wind playing in New Hampshire from the early 19th-century, when Exeter and Concord were important as publishing centers for vocal and instrumental tutors. The *Instrumental Assistant* of Samuel Holyoke (1800 and 1807) was the earliest Exeter publication to include wind instruction, for oboe, flute, and clarinet, and then French horn and bassoon, in addition to instruction for violin and bass viol. Small ensembles of mixed instrumentation thus characterized music at home and in the community. At the same time, Exeter fife and drum tutors provided instruction for militia musicians, as well as march, dance, and camp duty tunes that continued a military tradition from British colonial times. While most of the earliest instruments used were imported from European makers, local instrument makers, especially in Concord, soon supplied the means for making music to a growing market. Cabinet maker Porter Blanchard manufactured fifes and drums of high quality on the side, while Abraham Prescott was best known for his bass viols, only later turning to melodeons.

Interest in the improved design and manufacture of brass instruments began to reach this region by the 1820s. This, in turn, led to the rapid rise of the all-brass or brass-dominated band in towns throughout New Hampshire by the 1830s. Nathan Adams of Milford, a bandmaster on the USS Constitution from 1824 to 1828, and otherwise an eccentric mechanic and repairer of ship's chronometers, was among the first Americans to manufacture keyed bugles and experiment with unique valve designs. Samuel Graves, Jr. of Winchester established the first American instrument manufacturing firm to seriously challenge European competitors in the American market between about 1830 and 1850. Just as the Graves business began to decline in the next decade after a move to Boston, two other New Hampshire natives moved away to establish instrument manufactories in Boston and New York that would take full advantage of the demand for brass horns during the Civil War and remain highly successful thereafter: bandmaster and keyed bugle soloist D. C. Hall of Lyme, and entrepreneur John Franklin Stratton of West Swanzey. The exhibit includes an array of instruments by these makers, showing a variety of key and valve systems and shape design, including Graves woodwinds and brasses and two gold presentation instruments for the Hall brothers, loaned by the Henry Ford Museum and Greenfield Village of Dearborn, Michigan.

Along with several other American towns, Temple in Cheshire County claims the first band, by virtue of a small group of musicians who played for a Washington's birthday celebration in 1800, the first year following his lamented death. It was not until the 1830s, however, that town bands with any longevity began to arise throughout the state. Alonzo Bond of Hampstead appeared on the scene at that time in towns as far-flung as Concord, Milford, New London, and probably Littleton, and he therefore appears to have had an important and wide-ranging influence on New Hampshire town band development as an itinerant teacher, composer, and bandmaster (*Figure 1*). The exhibit includes band parts, probably in Bond's own hand, written out for the New London band in the 1840's, as well as a few published compositions of his.

## GRAND CONCERT!

### THE AQUEDOCHTAN BRASS BAND,



**MEREDITH BRIDGE,**

Will give a Concert of Vocal and Instrumental Music,

AT THE

**Congregational Meeting House,**

**ON WEDNESDAY EVE. AUG. 13, 1851**

Consisting of Quartette, Marches, Quick Steps, Waltzes, &c.



#### PROGRAM.

##### PART FIRST.

- |  |  |
|--|--|
| 1. Andante and Allegro,<br>Quick Step,<br>Grand March,<br>Quartette—Happy are we.<br>2. Fountain Quick Step. | Bond.<br>Eaton.<br>Grafulla.<br>Harnum.<br>Lyon. |
|--|--|

##### PART SECOND.

- |  |   |
|--|---|
| 6. Andante and Allegro.<br>7. Quick Step.<br>8. Quartette—Marched Catchers<br>9. Quick Step.<br>10. Slough Waltz, (Descriptive). | Bond.<br>Ferkins.<br>Morris.<br>Eaton.<br>Bond. |
|--|---|

Doors open at 7. Concert will commence **PRECISELY** at 8 o'clock.  
(Tickets 12 1-2 cents, to be had at the Post Office.)

Corner, Aug. 6, 1851.

Printed Office, Meredith Bridge.

*Figure 1.* Concert program for the Aquedochtan Brass Band from the Laconia region, August 6, 1851. Band pieces by popular composers of the day are featured, including E. K. Eaton, Claudio Grafulla, and (probably) Alonzo Bond of Hampstead.

Among the earliest ensembles was the Barrington Band, founded in 1832 by Elmer Wiggin as a family affair. The Exeter Band, established in 1847, is probably the oldest in the state still in continuous existence. These groups began with available instrumentation including fifes, clarinets, posthorns, keyed bugles, ophicleides, cornets, trumpets, French horns, trombones, bassoons, bass horns, drums, and so on. By the mid-1850s, however, many had made the popular switch to all-brass, over-the-shoulder instrumentation, as shown, for example, in a dramatic poster of the Belknap Cornet Band (Figure 2) and a rare photograph of the Littleton Cornet Band under Frank Weller, later a well-known White Mountain stereographer.

Certain early bands stood out among the others, whether by unusual association, well-earned reputation, or interesting experience. In Milford, members of the famed Hutchinson family played in the local band and later looked back on the experience with a fondness not even recalled for their later, much lengthier concert career as America's first successful touring vocal ensemble. In Manchester, the city cornet band was achieving a crack reputation under British bandmaster Walter Dignam, using the finest arrangements from three sets of

manuscript band books. These manuscripts are on display, along with a uniform and other memorabilia, from the Manchester Historic Association. Outside Concord, the Fisherville Cornet Band had to learn to play on horseback to replace D. C. Hall's Band in 1860 as precarious accompaniment to the dashing ceremonial, but expensively short-lived Governor's Horse Guards.

When war erupted at Fort Sumter in 1861, Union army recruitment quickly incorporated town bandmen as an obvious source of musicians for the new regimental, and then brigade bands. The old Granite State made a particularly rich contribution to the musical life of the Civil War. The Third N.H. Regiment, with Concord and Fisherville musicians, and the Fourth Regiment, with members of Dignam's Manchester Cornet Band and legendary drum major "Saxie" Pike, both headed for the newly established Department of the South on Hilton Head Island, South Carolina.

The "Post Band," reorganized from the Third Regiment Band at Hilton Head from 1863 to the war's conclusion, became particularly well known, and its activities are well documented through remaining artifacts and accounts. Concord's Henry P. Moore traveled south

at least twice and produced a comprehensive and now celebrated set of photographs documenting life at Hilton Head. English veteran Harry Hamilton wrote fond reminiscences of his year with the early band, in contrast to the letters young bandsman Benjamin C. Stevens wrote home in 1863, describing his homesickness, boredom with camp life, fearfulness for the fighting, and reasons for ultimately resigning from the band. The so-called "Port Royal" band books compiled by Bandmaster Ingalls contain classic arrangements of the day, especially by Claudio Grafulla. Finally, several drums bear witness to the service of drummer boy Nathan Gove, whose health suffered forever after as a result of his sojourn in the sultry south. A page in *Gove's Small Drum Book* notes that the band capped its colorful career with the *Red, White, and Blue* at the symbolic re-raising of the Union flag at Sumter in April 1865, before being mustered out later that summer.

Scores sketched out by Dignam in the field, as well as a diary account published by Elias A. Bryant provide a glimpse into the musical life of the Fourth Regiment. While brigade bandmen had less hazardous responsibility for ambulance duty during battle, field musicians, who gave the critical camp duty signals on bugle, fife, and drum, enjoyed no such protection from the front lines, and some like Principal Musician Bryant, preferred to fight; as a result, he would lose his leg in the Battle of the Crater at Petersburg. In addition, bandmen in two other brigades participated in Virginia campaigns at Fredericksburg and Petersburg and wrote out their reminiscences later in life, detailing their daily duties of rehearsing and performing between battles and assisting the surgeons when war was on. John Bachelder Bailey of Nashua continues to provide us with an unusually complete impression of those eventful times through his photograph, diary, bandbooks, and E. G. Wright over-the-shoulder E-flat cornet, which will all be on display (Figure 3).

Union Army bandmen eventually returned to reconstruct their civic lives in rural New Hampshire. Some continued the war in a sense, though, not only through regular veterans reunions at the Weirs, but also through competition of the several brass bands they directed for the next decade or two, particularly in the state capital region. One of the Third



Figure 2. Advertising poster for the Belknap Cornet Band, G.A. Wilder, leader, printed in Laconia in April 1858. Wilder, a merchant born in Gilford, apparently organized the first band in the Laconia region, the Lake Village Brass Band, in 1847-48. Local newspapers also mention a Belknap Brass Band, a Laconia Brass Band, and a Laconia Cornet Band just before the Belknap Cornet Band became active about 1855. Whether these bands were predecessors or competitors is not known. (Courtesy of Laconia Historical Society)

Regiment Band veterans, newspaperman John Odlin of Concord, was an especially versatile musician and composer who led and then consolidated several bands after the war. He also became a trombonist and cornet soloist in Patrick Gilmore's famous band in Boston, where he served significantly as Gilmore's private secretary during organization of the colossal Peace Jubilees of 1869 and 1872. Items from a rare Odlin family scrapbook will illustrate his unusual career.

Some bands, like the remnant of Concord's Third Regiment Band, reorganized with the National Guard, while every town eventually claimed a band of one sort or another. An exhibit collage will focus on some of the more interesting photographs and memorabilia of this Golden Age of bands. Claremont cornet soloist Arthur Nevers took over the Concord band in 1884, established it as the best in the state, and conducted for a remarkable 56 years until his death in 1940 (Figure 4). Bandmasters like Nevers and Dignam necessarily led busy lives. Typically, they were also hard-working church organists and choir directors, or string players and orchestra leaders, or both; they taught private pupils; and they played for a succession of dance band engagements in winter, even as they organized outdoor

band concerts in summer. Gilmore and his great successor, John Philip Sousa, were among the few lucky enough to make a lucrative living from the band business, as they toured the country and the world when audiences were all too eager for the lack of other entertainment. Sousa did not neglect New Hampshire, and a few of his concert programs will be on display.

In such an atmosphere, it was inevitable that many bandmasters turned to composition, made their own arrangements, and published their own pieces. Three New Hampshire marches hit the mark; the exhibit will include sound recordings of all three. Thomas M. Carter of Newton moved to Massachusetts, where, after playing with D.C. Hall in 1862, he formed his own very popular band in 1871 and performed daily during the summer at Nantucket Beach from 1906 to 1919. Long active in Masonry and with the Odd Fellows, in 1892 he composed and dedicated to the Knights Templar his *Boston Commandery March*, essentially an arrangement of Sir Arthur Sullivan's familiar tune *Onward, Christian Soldiers*. Soon after, Sousa himself counted among the five most effective marches written in America not only four of his own, but also the *National Emblem March* written in 1906 in Keene

by cornet player and composer E. E. Bagley. Born in Craftsbury, Vermont to a poor family of ten children, Bagley was raised by relatives in Keene, the musical Beedles, and he toured professionally with them as a young boy; later, he would return to the city to spend much of his adult life there. The Beedles' son Karl also became a noted local composer and director for school bands, the Keene City Band, and the American Legion Band in the first half of this century. At the same time, Alonzo ("Zo") Elliott of Manchester had become best known for his great World War I hit *There's A Long, Long Trail A-Winding*, but he also wrote a popular march for band during World War II. With several bonds to Britain from family, schooling, and publication, Elliott dedicated his *British Eighth* to General Bernard Montgomery and the Eighth Army after their triumphant North African campaign of 1942.

The end of World War II also brought an end to the golden age of bands in New Hampshire. The rise of the symphony orchestra, the advent of radio, phonograph recordings, and later television, and the growth of road systems accommodating the automobile all encouraged Americans to turn to alternative entertainment.

Even before then, the popular and economic forces once focused on town and professional bands had begun to shift where it remains today, in the schools. The dominant Midwestern band instrument manufacturing companies were especially influential in this development, including the C. G. Conn Company of Elkhart, Indiana. Carl D. Greenleaf of Salisbury, New Hampshire, became president after the Conn dynasty ended in 1915, and he later would write that the national school band movement was the most significant development with which he and the company became associated. Greenleaf established the Conn National School of Music in Chicago in 1923 to train new band directors for the public school classroom, and in the same year, he helped organize the first National Band Contest in Chicago. In addition, Greenleaf committed company resources to initial publication of a method for training young band musicians, as well as to establishment of the famous National Music Camp at Interlochen, Michigan, which continues to train young musicians today.



Figure 3. Items associated with John Bachelder Bailey of New Boston (1840-1915), a bandsman with the First Brigade, Second Division, Ninth Corps of the Union Army. Brass E flat over-the-shoulder cornet with rotary valves by E. G. Wright, Boston, ca. 1850. Bailey later became a candy dealer in Manchester, Lowell, Boston, and Fitchburg. (Courtesy of New Hampshire Historical Society)



Even as school band activity has grown while many town bands have disappeared, New Hampshire remains unusual for the number of town bands that do remain active, mainly during summer months. Regional wind ensembles that play throughout the year have formed as well. Altogether these groups continue to provide opportunities for community music-making beyond high school and college years -- and a link to the state's historic past.

Working with society staff as guest curator for this exhibition is Richard C. Spicer of Concord, who holds a master's degree in music from Duke University, is an organist and choir director, and for four years was conductor of Nevers' Second Regiment Band. Exhibition designer Alison Ford of

Concord earned an M.F.A. in theater design from Yale University and teaches in this field at Plymouth State College. "GRAND CONCERT!" is presented in memory of the late Florence Ohlson, a long-time Historical Society volunteer who was devoted to history and music; she was an accomplished musician as church organist and choir director, as well as a professional engineer, computer programmer, and financial systems analyst.

Founded in 1823, The New Hampshire Historical Society is an independent, nonprofit organization that remains the Granite State's principal group for collecting, preserving, and interpreting New Hampshire history. The museum operated by the society is open Tuesday through Saturday (9:30 a.m.

to 5:00 p.m.), Thursday evening (5:00 to 8:30 p.m.), and Sunday afternoon (12:00 to 5:00 p.m.).

A related concert series on three Friday nights in July, 1996 will include three different types of current bands: a local town band (the Temple Band, July 5), a regional wind ensemble (the Strafford County Wind Symphony, July 12), and a mid-19th-century period instrument group (the Yankee Brass Band, July 26). The concerts were funded in part by a grant from the Frederick Smyth Institute of Music. For further information, call (603) 226 3189.

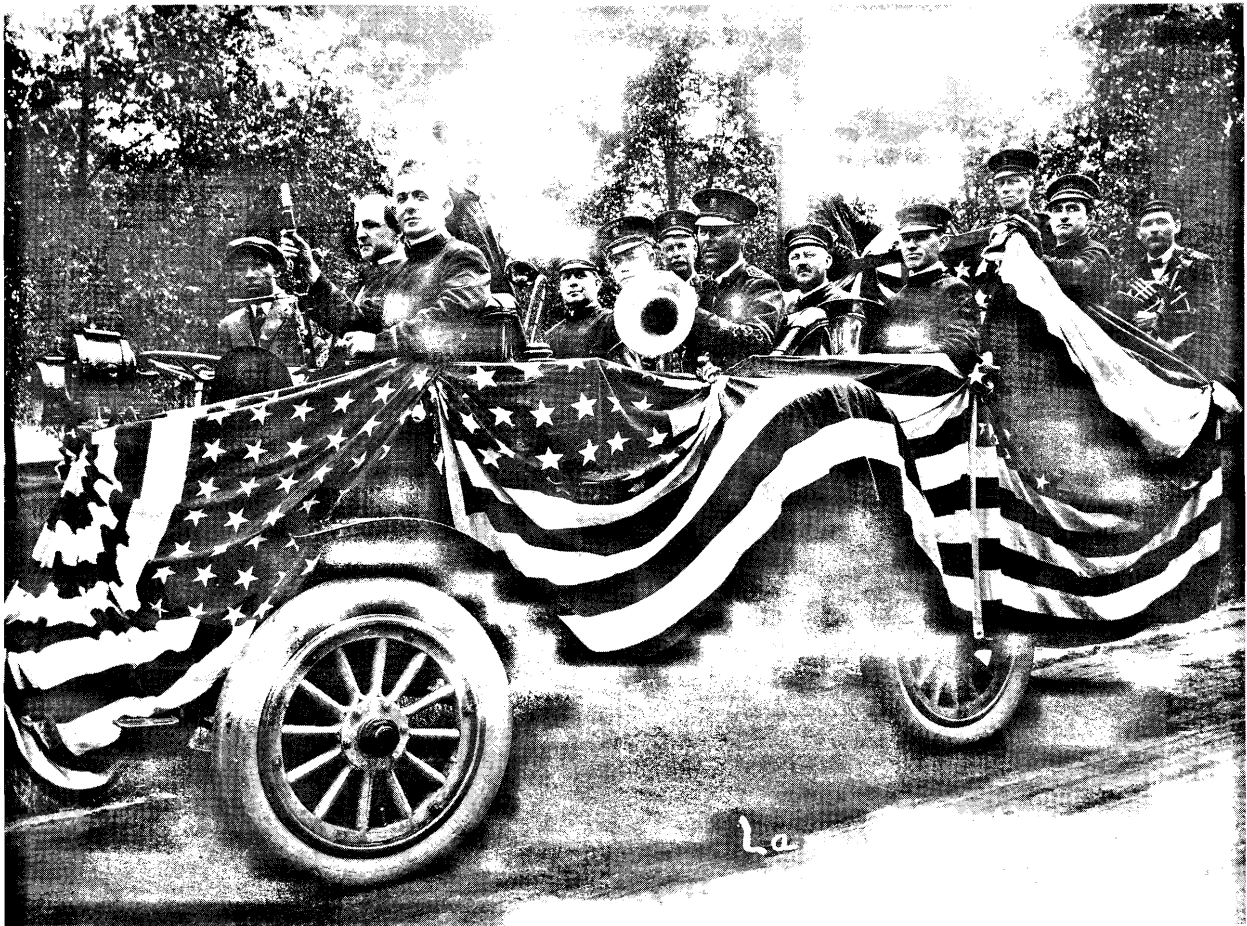


Figure 4. Nevers' Band of Concord plays popular marches in a star-spangled auto truck at official celebrations for the 150th anniversary of Lancaster in 1914. At that time, Nevers' Band was the state's best and most popular band, and it performed at many such events. (Courtesy of Paul T. Giles, Concord)

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# The First International Altenburg Competition

by Anne Hardin

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The International Altenburg Competition, the first ever held for Baroque trumpet, bears the name of Johann Ernst Altenburg (1734-1801), whose *Essay An Introduction to the Heroic and Musical Kettledrummers Art* was published in 1795, thus just a few months over 200 years ago. In December, 1994 it was decided in an officers' meeting of the Euro-ITG, and after consultation with Mayor Dr. Günther Nufer, to put on the competition. The announcement was sent out in February, 1995 to the 6500 ITG members.

Twenty-two participants from ten countries -- Finland, France, Germany, Great Britain, Netherlands, Norway, Spain, Sweden, Switzerland, and the United States -- registered for the first taped round. The required selections were the Purcell *Sonata* No. 1 in D (Robert King edition) and the Handel *Suite* in D (Musica Rara edition). A jury consisting of Crispian Steele-Perkins (chairman), Anthony Halstead, Stephen Keavy, Michael Laird (Great Britain), and Max Sommerhalder (Switzerland) chose eight to compete in the two semi-final rounds. Of these, four were chosen for the final round. The semi-finals and finals jury was comprised of Dr. Peter Reidermeister (chairman, Germany/Switzerland), Leonard Candelaria (USA), Gabriele Cassone (Italy), Friedemann Immer (Germany), Juhani Listo (Finland), Jan Schultz (Netherlands/Switzerland), and Marc Ullrich (France).

The competition was sponsored by the Bad Säckingen Trumpet Museum and the Euro-ITG, with help from the Historic Brass Society, the International Trumpet Guild, Radio DRS 2, Studio Basel, the Schola Cantorum Basiliensis, and Yamaha Europa.

## The Semi-Final Rounds

The eight semi-finalists gathered in the Bad Säckingen Kursaal on the morning of January 5, 1996 to compete in the first of two semi-final rounds. They were David Blackadder (Great Britain), Stanley Curtis (USA/Spain), Niklas Eklund (Sweden), Guy Ferber (France), Patrick Henrichs (Germany), Robinson Pyle (USA), Adrian Woodward (Great

Britain), and Will Wroth (Great Britain). Each was to perform two sonatas by Fantini, No. 2, which was required, and any one from Nos. 3 - 18 (McNaughtan edition) The contestants were accompanied on a positive organ, a = 415, either by their own accompanist or by Irmtraud Krüger. The rules stipulated that these sonatas were to be performed without vent holes, in their entirety, with ornamented repeats. After hearing 16 Fantini sonatas played by natural trumpets with no vent holes, a deeper appreciation for those adjustments was voiced by more than one trumpeter in attendance!

The second semi-final round was held later that evening, again in the Kursaal. This time, the contestants played either the first or second Viviani Sonata in C (McNaughtan), and they were allowed to use the vent holes. The difference in their tone quality, technique, and overall security on the instrument was so amazing that one might think eight new contestants had walked on stage. Guy Ferber's performance was characterized by a gentle, flute-like tone, especially in the piano passages, gracefully executed lip trills, and clean articulation in the 16th-note passages. He performed the Viviani I by memory, as he had done in the first semi-final round. Niklas Eklund displayed confidence and security, which, added to his musicality made for a very fine performance of the Viviani II. He displayed a nice building of tension with dynamics in sequential patterns, and his style seemed modeled after a vocal style. Patrick Henrichs performed the Viviani I, and he presented his concept of Baroque performance practice with grace. Stanley Curtis gave a very musical performance with a nice, flowing style in the upper register and elegant dynamic contrast in the Viviani I. It was not surprising that the jury selected these four individuals to compete in the final round.

## The Final Round

The final round of competition was held two days later, on January 7, and presented as the final event for the European Trumpet Days. There can be no doubt that the city of Bad Säckingen supports its trumpet events, because one could

pass hardly any merchant's window without seeing some type of trumpet prominently displayed and a card explaining its historical significance. The entire city must have turned out to support this final round concert, because the Kursaal was full of eager listeners.

The Texas Trumpets, a Baroque trumpet ensemble from the University of North Texas, directed by Leonard Candelaria, set the tone for the concert with a rousing performance of the Altenburg *Concerto a VII Clarini con Tympani*. Both choirs and soloist acquitted themselves admirably with superb phrasing and dynamics. Bravo!

The Baroque Orchestra of the Schola Cantorum Basiliensis, directed by Jan Schultz, then came to the stage. The audience became very quiet, and the air was filled with nervous tension. Again, the contestants could select the piece of their choice from the finals list, and after intermission, each would play the Fasch *Concerto à 8* in D (McNaughtan). All the points won in the previous rounds were erased, and the contestants now had one more chance to make the best impression on the jury.

Stanley Curtis selected the Torelli *Sonata*, G. 1. He displayed a fluid sound and gentle approach to the instrument. Some technical passages were played so cleanly that you could almost imagine his trumpet had valves. He showed excellent stage presence, and he returned to the stage for a second bow to accept the tumultuous applause from the audience.

Niklas Eklund performed the Telemann *Concerto* No. 1 in D. He came to the stage with a very distinct poise, and it was clear that he was a soloist to be accompanied by the orchestra. He again showed the very musical, vocal phrasing we had heard earlier. His lip trills were measured perfectly, and they enhanced an already secure performance.

Guy Ferber also played the Telemann *Concerto* No. 1, and again the audience was impressed that he played from memory. He seemed to favor more notes in the beginning of the Telemann, but played with much more confidence in the

second movement. His tonguing technique in the rapid passages was quite good.

Patrick Henrichs had a nice opening in the Torelli *Sonata*, G. 1 and added ornamentation on his echo passages. He seemed to lose a little stamina during the second movement, and a hint of tightness could be heard in his sound. However, he regained control of his sound and still managed a bit of flash at the end of the last movement.

The intermission had arrived, and the audience seemed charged as they defended their now "favorite" player. Questions were asked of us who played trumpet. "What does the jury listen for?" "How does one know what is an authentic sound?" "Which is preferable; to play with emotion or maintain restraint?" "Should the soloist strive for a chamber sound or assume a more soloistic approach?" In a concert, perhaps, there are many answers; in this contest there would be only one.

The second half began with another performance by the Texas Trumpets, but this time they gave the German premiere of a work called *Canzona*, op. 114, (1993) composed by Giselher Klebe. The work, which had been commissioned by the Euro-ITG for the Göteborg Conference, was characterized by equal difficulty in all parts and high, pointillistic entrances as the melody was passed from player to player.

And now to the Fasch Concerto á 8. Performing again in the same order, Stanley Curtis generally maintained the quiet approach he had established earlier, but he occasionally pushed the sound slightly. His blend with the oboes was so exact at times that it was impossible to discern the two timbres. Niklas Eklund again assumed a more soloistic approach, one that imposed his own style on the orchestra. Guy Ferber showed more emotion in the music, but again one had to question if this were the right course for the jury. He seemed to underplay just a bit in the final movement, but save his best for last, showing excellent flexibility and accuracy in the closing 16th-note passage. Patrick Henrichs started well, but seemed to lose his focus in the second movement in the mid and lower register. He did not allow these problems to affect his overall performance, and he finished well.

The judges left for what seemed an interminable period of time, before they returned with their results. While they deliberated, the Texas Trumpets performed Biber's *Sonata Sancti Polycarpi*.

#### Awards Ceremony

Mayor Dr. Günther Nufer is as enthusiastic a supporter of the trumpet as anyone could hope to find. His desire to share his city's Trumpet Museum with the world is evident in every action. His voice rang with exuberance as he expressed his pleasure at seeing all those in attendance. He introduced Edward Tarr, Bengt Eklund, and Joyce Davis to the audience, and each spoke words of gratitude to the Mayor, the city, the jury, and the contestants. Dr. Peter Reidermeister, chairman of the jury, came forward and spoke of each contestant's strong points. He said that the jury had paid particular attention to the areas of tone quality, intonation, and artistic personality. He then announced the results: First Prize of DM 8,000 to Niklas Eklund; Second Prize of DM 4,000 to Guy Ferber; Third Prize of DM 3,000 to Stanley Curtis; Fourth Place to Patrick Henrichs. The audience was long with its praise and applause for these young men who had performed so well.

#### Special Awards

After the announcement of the winners, two special awards, The Johann Ernst Altenburg prizes, were presented by the European Section of the International Trumpet Guild. Bad Säckingen. The first award was given to Walter Holy: "In recognition of his successful pioneering efforts with the Baroque trumpet." Walter Holy (b. 1921) played the trumpet in the symphony orchestras of Herford (1945), Bielefeld (1945-50), Frankfurt (1950-51), and Hanover (1951-56). In 1956 he joined the Cologne RO, and in 1968 was appointed trumpet teacher at the Staatliche Folkwang Hochschule, Essen. Holy was the first trumpeter in the 20th century to play successfully on valveless Baroque trumpets. From 1960, as principal trumpet of the Cappella Coloniensis, he made recordings and demonstrated Baroque instruments in travels throughout the world.

The second award was given to Pierre Thibaud: "In recognition of his great contribution both as a trumpeter and as a pedagogue." Pierre Thibaud (b. 1929) studied the violin at the Bordeaux Conservatory and won a *premier prix* for the trumpet at the age of 18, after only one year's study with Eugène Foveau. He joined the Israel Philharmonic Orchestra as first trumpeter in 1960, played with the band of the Garde Républicaine from 1964-66, and became first trumpeter of the Paris Opéra in 1966. From 1975-94 he was the professor of trumpet at the Paris Conservatory. He has had unusual success with his method of instruction, and he commutes to give master classes between France and Italy, Spain, Germany, Japan, as well as other countries.

Michael Laird also sent this message, as he could not be present for the ceremony: "I wish I could be with you to honour Walter Holy, a fine man and an inspiring trumpet player. I first heard him performing the J. S. Bach Magnificat in Wuppertal in 1963. He was playing the coiled Finke trumpet and I was so impressed with the beauty of his playing that I bought the same instruments and took lessons from the man himself! He inspired me with the beauty of playing and his enthusiasm for the instrument and the music. I send him my best wishes." M.L.

#### About the Finalists

Stanley Curtis (b. 1963, USA) studied classical trumpet with Bernard Adelstein and Charles Gorham at Indiana University and Baroque trumpet with Friedemann Immer at the Sweelinck Conservatory in Amsterdam. He has soloed with different Baroque orchestras in Hamburg and the Netherlands, performing concertos of works by Biber, Hertel, and Bach (Brandenburg No. 2). Since August, 1995 he has been the principal trumpet with Orquesta Sinfonica in La Coruña, Spain.

Niklas Eklund (b. 1969, Sweden) studied with his father, Bengt Eklund, and with Bo Nilsson and Pierre Thibaud. He studied Baroque trumpet with Edward Tarr. Currently he is principal trumpet of the Basel Radio Symphony Orchestra. He also plays with various brass ensembles and Baroque orchestras directed by J. Rifkin, among others. He is featured on solo CDs.

Guy Ferber (b. 1966, France) studied in Colmar, Mulhouse, and Lyon. He studied Baroque trumpet with Jean-Pierre Canihac and Edward Tarr. He is the professor of trumpet at the Conservatory in Colmar. He also plays in various Baroque orchestras directed by J. Savall and M. Gester, among others. In addition, he holds an organist's position on

one of the most famous Alsatian instruments made by J. A. Silbermann. He is featured on solo CDs.

Patrick Henrichs (b. 1973, Germany) studied with Horst-Dieter Bolz at the Hochschule Trossingen and Baroque trumpet with Michael Laird and Paul Plunkett. In 1985 he won first prize in

the Youth Competition and since 1991 he has been a member of the Youth Philharmonic Orchestra in Stuttgart.

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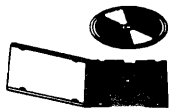


Altenburg Competition finalists (left to right): Guy Ferber, 2<sup>nd</sup> place; Stanley Curtis, 3<sup>rd</sup> place; Patrick Henrichs, 4<sup>th</sup> place; and Niklas Eklund, 1<sup>st</sup> place. (Photo by Frank Ebel, Steinfurt)



Altenburg Competition Jury (front row, L to R): Friedmann Immer, Jan Schultz, Marc Ulrich, Gabriele Cassone, Juhani Listo, Leonard Candelaria, & Peter Reidemeister. Contestants (back row, L to R): David Blackadder, Adrian Woodward, Guy Ferber, Patrick Henrichs, Niklas Eklund, Robin Pyle, Stanley Curtis, & Will Wroth.

## Recording Reviews



\* *Le désir* -- Romantic trumpet music -- Edward H. Tarr, trumpet and cornet. Christophorus CHR 77168. Available from Musiccontact GmbH, Heuarerweg 21, 69124 Heidelberg, Germany. Recorded 1994.

One of the more interesting items in the Streitwieser collection in its Pottstown, Pennsylvania incarnation was a 19th-century valved orchestral trumpet in low F, with crooks for nearby keys. This instrument is essentially a natural trumpet with piston valves. It can be said to have all the difficulties of a natural and valved instrument combined in one package. Because of its valves, the trumpet lacks the small but precious advantage found with natural trumpets -- an unchanging bore. The pipe is as long as a natural trumpet in the corresponding key but subject to all the perturbations of valves with their added bits of tubing. Neither myself nor Jeffrey Nussbaum had much success blowing it but Mr. Streitwieser, who has some experience with the instrument, was able to show it off to good effect. It has an elegant tone which can be said to combine the presence of a modern trumpet with the resonance of a French horn. The pipe is long enough and the mouthpiece is configured appropriately enough so that the instrument really sounds like a natural trumpet even though it has valves and can play a chromatic scale. This instrument and its first cousin the slide trumpet were in common use in orchestras through the last two-thirds of the 19th-century (along with the *cornet à pistons*) and were finally displaced by the modern trumpet in B<sup>b</sup> and C only at the beginning of the 20th. They are the reason why so much of the 19th-century orchestral literature is scored for trumpet in F (or E or E<sup>b</sup>) even when chromatic instruments are required, and why the study of transposition continues to be a painful rite of passage for trumpet students today.

Edward H. Tarr has collected a solo repertory for this trumpet from 19th-century sources and recorded an album that is highly interesting from a number of perspectives. He calls the old low-pitched trumpet the "Romantic trumpet" to identify it with a period of music history and also probably to delineate its expressive capabilities. The album's title,

"Le désir" ("Yearning"), well describes the spirit of much of the music. There are compositions for "Romantic" trumpet and piano, trumpet and small ensembles consisting mostly of strings, cornet and piano, and cornet and string ensemble. Except for the Saint-Saëns *Septet* the music has never before been recorded in the versions presented, and the *Septet* has never been recorded using a low E<sup>b</sup> trumpet. The emphasis is not on technical display, like so many cornet-and-piano recordings, but on a very recognizable musical sensibility. There is a unique blend of sentimentality, refinement, and elegance here that must be Tarr's reading on what music-making was all about in mid-19th-Century Europe.

The focus of this album bridges music of the salon and of the concert hall. "Salon" music was popular music -- familiar melodies often arranged as *poipourris* or themes and variations, played (or sung) mainly in the home by mostly amateur musicians for the amusement of themselves and invited guests. This genre was made possible by the mass production of pianos and the popularization of instruments like the cornet, on which an amateur musician had the chance to achieve impressive results. Of course it became a style of music which could eventually be found almost anywhere. Concert music involved paid musicians, tickets sold to the public, and loftier artistic pretensions. However, the difference between popular and concert music, both stylistically and expressively, was a great deal less than it is today. The overriding spirit was "Romantic" in that it reflected that blend of individualism, bourgeois aspiration, piety, and sentimentality that defines European culture of the 19th century.



Edward H. Tarr

Tarr's version of Martini's *Plaisir d'amour*, from a mid-19th-Century printed edition, is thoroughly in the *salon* tradition. The piece itself is something of a monument to the indestructibility of a great melody, having brought huge success more than a hundred years after it was written both to Edith Piaf in the original and to Elvis Presley in a countrified reworking. Tarr plays it on his Boston Music cornet (c. 1870) with an A crook, and he gets a particularly warm and expressive sound. He follows the printed edition's dynamic indications for an authentic Romantic interpretation. Also in the *salon* tradition are a previously unknown piece for cornet and piano by Johann Strauss, the "waltz king," and a cornet solo by Willy Brandt, a German trumpeter who moved to Moscow and, under his adopted Russian first name of Vassily, wrote a book of etudes, based on orchestral excerpts that is still in use today. In the cornet solos, Tarr's attention to the shaping of phrases is particularly admirable, helping to move the music beyond being just pleasant and decorative. This attribute is difficult to categorize in words, but it is best described as a kind of *involvement* that one usually encounters only in more virtuosic music. This degree of involvement is equally apparent in Tarr's version of a *Suite for Cornet and Strings* by the Danish composer Hilda Sehested. He tells us he discovered the manuscript quite by accident several years ago in a library in Copenhagen, and that the composer wrote that the piece was inspired by the example of the Saint Saëns *Septet*.

The most interesting works are those for low-pitched valved trumpet, if only because this instrument is so seldom heard. The album begins with several pieces composed or arranged by the great Josef Kail, the first professor of valved trumpet at the Prague Conservatory (or anywhere else). Stylistically they are salon music but their technical demands would probably be too much for any amateur musician. Tarr's performance on his English Besson low F (and E<sup>b</sup>) valved trumpet from the 1860's is magnificent. The combination of piano and low-pitched trumpet is particularly effective, because the instrument can resonate at a much lower volume than is possible with a modern trumpet.

Even if you detest music with any trace of sentimentality, this album is worth owning just for the first movement of the Saint Saëns. Here can be found serious, orderly, concert music which shows not a



whiff of the brandy and cigar smoke of the salon. The piece is notable for its appropriation of musical devices from the Classical and Baroque periods and their incorporation into a coherent musical whole. The trumpet part is almost like a summation of the history of trumpet music from antiquity to 1881. There are numerous E<sup>b</sup> arpeggios and sustained notes on the root of the dominant chord, some diatonic passages in the upper register reminiscent of Baroque music, and also some moving lines in the middle register that relate stylistically only to European music of the last half of the 19th century. Saint Saëns clearly knew the trumpet's capabilities well, and Tarr's performance makes it clear that the "Romantic" trumpet is vastly superior to the modern trumpet for performing this piece. The trumpet's doublings with the lower strings in melodic passages are much more effective, and its sonority through the different registers is more even and matches that of the ensemble more closely.

Tarr made a good choice in using Russian musicians. If the Romantic tradition survives today at all, it probably survives in Russia. Actually, the album is filled with good choices -- of material, of interpretation, of sequencing. Over the years, Edward Tarr has excelled at finding interesting music, putting it into good programs, and bringing it to life on original instruments. There are probably now some who can play Tarr's game higher, faster, and louder, but there are precious few who can bring what he brings to a performance -- a felicitous blend of knowledge, intelligence, and emotion that makes for really wonderful music.

There is no modern instrument that sounds like the "Romantic" trumpet. This should be enough reason to bring it back in spite of the difficulties involved in playing it. However, orchestral music is almost certainly louder now than it was at the end of the 19th century, and the instrument is less effective at very high volume than the modern trumpet. It is also hazardous to play and cracked notes are now to be avoided at all costs. Maybe its proper usage, outside of original-instrument performances, is in chamber music. This album should help to secure a place for it.

--- Peter Ecklund

\* *J.S. Bach: Brandenburg Concertos, BWV 1046-1051*. La Petite Bande, under the direction of Sigiswald Kuijken. Deutsche Harmonia Mundi, BMG Music LC0761. Recorded 1995.

\* *J.S. Bach: Brandenburg Concertos, Nos. 1-6*. Tafelmusik under the direction of Jeanne Lamon. Vivarte, Sony Classical. Recorded 1993-94.

Johann Sebastian Bach's ever-popular musical gems, the Six *Brandenburg Concertos*, BWV 1046-1051, have recently been given fresh new readings by two of today's most respected period instrument ensembles: La Petite Bande under Sigiswald Kuijken, and Tafelmusik, under Jeanne Lamon. The *Brandenburg Concertos*, as they are known, were in fact dedicated to the Margrave of Brandenburg, Christian Ludwig, in Berlin in 1721. Bach was fulfilling a request for compositions by the Margrave, with whom he had become acquainted during his trip to Berlin in 1719. After receiving the Margrave's request however, Bach did not complete the concertos for another two years. When he did finally send the completed works to the nobleman, along with the hope that the Margrave would offer him a position in Berlin. Bach was left without a reply.

Even though the concertos were sent to the Margrave as a set, it is believed that they formed part of the large amount of music Bach wrote at Cöthen to be performed on Sunday evenings at the court. The *Brandenburgs* were probably not written in the order they are played today: numbers six, three, and one were written in 1718, number two and the extra movements of one in 1719, and numbers four and the final version of five in 1720. Although in modern-day performances many parts are doubled, the pieces were originally written for single instruments throughout, and there were just enough musicians at the Cöthen court to make this possible.

La Petite Bande offers a rich, stately, if at times bass-heavy reading of the concertos. Aside from a few minor intonation slips and a marked difference between Sigiswald Kuijken's violin playing and the rest of the ensemble, this is music-making at a profoundly artistic level. I found La Petite Bande's use of tone color, from the subdued melancholy of the adagio in *Concerto #1* to the warm string sound of the first movement of *Concerto #3*, particularly enjoyable. Tafelmusik takes a more light-hearted, but elegant, approach to the concertos,

and Jeanne Lamon's refined violin playing is particularly worth noting.

Horn players Claude Maury and Piet Dombrecht from La Petite Bande and Ab Koster and Derek Conrod from Tafelmusik ably meet the challenges presented by Bach in *Concerto #1*, the first movement of which, it has been said, was in its early three movement sinfonia form (sans piccolo violin) taken from the introduction to the cantata in the same key of F major, *Was mir behagt, ist nur die muntre Jagd*, BWV 208, sometimes referred to as the *Hunting Cantata*.

Of special interest on La Petite Bande's recording is the use of a horn on the *tromba* part in *Concerto #2*, and in his liner notes accompanying the two CDs Sigiswald Kuijken explains his decision in this matter. In trying to create an authentic recording of the concerto a search was made for someone willing and able to play the *tromba* part "on a 'proper' instrument (without vent holes) using as far as possible the 'right' playing technique. Unfortunately the search proved fruitless; no one brave enough was found, so the part was given to La Petite Bande's first horn-player, Claude Maury. Kuijken defends this decision by saying that his horn-players use authentic playing techniques as well as authentic instruments and mouthpieces. However, Claude Maury mentioned in a recent conversation that he did in fact use hand stopping and this, of course, is a matter of some controversy as to whether it was used during the Baroque period. It was Kuijken's main point that while some hand stopping was used the basic thrust of the horn player's approach was more authentic, since they use period mouthpieces and Baroque horns. He adds that the octave difference between the original *tromba* part and the horn rendition on the CD is supported by a somewhat later manuscript of a transcription of the piece by Christian Friedrich Penzel (1760), in which the trumpet part is already noted with *Tromba overo corno da Caccia*. Penzel might have been a Bach student. Musicological and performance practice issues aside, the trumpet playing of Crispian Steele-Perkins, heard on Tafelmusik's reading of *Concerto #2*, was marvelous and I personally found the sound of the trumpet more satisfying than that of the horn. While the timbre of the horn seemed to have a sobering effect on the movement, and if anything made the texture slightly muddy, the trumpet's distinct, high voice added a touch of brilliance to the piece.

It should be noted that there are a number of inadvertent mistranslations in the English version of the CD notes and in the interest in clarifying some confusion they should be mentioned. The word *valves* is used when *vent holes* is being referred to in the original German text. The English version also indicates that the *tromba marina* is the instrument in question and this too is a mistranslation since Kuijken makes no reference to this string instrument in his essay.

While I generally preferred Tafelmusik's recording in terms of musical expression and proficiency, La Petite Bande and Sigiswald Kuijken should especially be noted for having the courage to explore new possibilities in familiar repertoire.

--- Kathryn Cok, Manhattan School of Music

\* Hector Berlioz, *Symphonie fantastique*  
The London Classical Players, Roger Norrington, conductor.  
EMI CDC 7 49541 2. Recorded 1989.

\* Hector Berlioz, *Symphonie fantastique*  
Orchestre Révolutionnaire et Romantique, John Eliot Gardiner, conductor.  
Philips 434 402-2. Recorded 1991.

Since every history book tells us that with the *Symphonie fantastique* Berlioz broke the barriers of orchestral practice and created a whole new sound world, it is perhaps not surprising that every symphony orchestra treats it as a showpiece for dazzling its patrons and displaying its brilliance. Every critic remarks on how "modern" it still sounds. But until period instrument performances came along we were in a poor position to judge whether these clichés were true. Now that both Norrington and Gardiner have recorded the work and performed it in public on period instruments and, as far as can be achieved, in period style, the nature of Berlioz's instrumental invention can be much better judged. There might even be a chance of discouraging conductors of modern-instrument orchestras from trying to play it louder and faster than everyone else.

Norrington and Gardiner have come to the Romantic repertoire from the same direction -- from Baroque vocal music, a great distance, it might be thought, from Berlioz's orchestral world. But both have the deepest sensitivity to Romantic music and the firmest convictions about the obligation to get it right. Both have contributed incalculably to the efflorescence of historic playing in London and to new perceptions of 19th-century music which

are rapidly gaining ground. Both combine sharp historical intelligence with instinctive musicality. Some might regard them as rivals, but since they are working fundamentally for the same end, they are brother pioneers rather than competitors. They rely on the same pool of specialist musicians, many of whom perform in both of the recordings under review.

Norrington's recording dates from 1989, followed a highly successful concentrated weekend of Berlioz performances in London under the title "The Berlioz Experience." Gardiner's recording has the special merit of being recorded in the hall in which the work was first performed in 1830, the Salle du Conservatoire in Paris, which has been recently restored. But this is not meant to be a recreation of that famous first performance, nor can it be, since Berlioz tinkered with his score for a dozen years before publishing it, crucial years in which he revised much, in the brass especially.

The score as we have it refers, for example, to valve horns, although until Berlioz went to Germany in 1843, he showed no interest in the instrument. It includes some famous trombone pedals which were not added until 1837 or so, in all probability. There are parts for two natural trumpets and two piston cornets, although he originally, in 1830, called for a single piston trumpet in addition to the natural trumpets, not cornets. The famous *Dies Irae* for two ophicleides and four bassoons was originally given to a serpent. So these recordings present what Berlioz might have hoped to hear in the mid-1840s, not what he originally imagined. This is still far from what we have become accustomed to hearing from symphony orchestras, and the benefits are colossal.

Ophicleides, for example, are much more appropriate for the *Dies Irae* than tubas, even though Berlioz admitted the use of tubas outside of France. They are rougher and courser, as are also the period French bassoons in that remarkable passage. The episode is truly hellish, as Berlioz intended, and Gardiner has, in addition, a quite splendid pair of bells, clanging in our ears like the bells of Notre Dame itself. (Norrington's bells, though an improvement on the tubular type, are not so good and the G has so many confused overtones that you scarcely hear the G.) Natural horns give the benefit of *bouché* effects and a better blend, although Berlioz acknowledged that valve horns would play the parts. The greatest benefit

of period brass comes in the trombones, which are clear and penetrating, not massive and overwhelming, and the absence of wide-bored brass gives the whole wind sound a remarkable and refreshing translucence. The brilliant but not shrieking sound of the period piccolo is also to be observed.

Both conductors are scrupulous in their regard for details of phrasing, dynamics and accentuation. Norrington likes to be precise in observing metronome marks (as in his Beethoven recordings) which means that the *Marche au supplice* seems awkwardly slow (to my ears), lasting almost a minute longer than Gardiner's. Gardiner allows himself more flexibility of tempo, which means that his fast tempos are a little faster and his slow tempos a little slower than the metronome marks warrant; the end of the first movement has its *ritardando* written out and does not need the enormous elasticity he gives it. The acoustic of the Conservatoire hall is a little less clear than Norrington's studio sound -- not always a disadvantage -- and the spatial sensation of English horn on stage and oboe off stage at the start of the *Scène aux champs* is much more evocative in Gardiner's version. Norrington's strings work wonders with drawing vibrato for crucially expressive effects; Gardiner's winds offer a superlative *pppp*.

These recordings tell us much about the Romantic orchestra and, by contrast, about the modern orchestra too. They are not simply exercises in historical recreation but profoundly musical interpretations of a familiar masterpiece which should give all conductors plenty to think about.

--- Hugh Macdonald, Washington University





\* *Haydn, Hummel, Puccini -- Concertos for Keyed Trumpet* -- Reinhold Friedrich, keyed trumpet. Capriccio 6207. Available from Delta Music GmbH, D-50226 Königsdorf, Germany. US Distributor Tel. 310 453-9504 or Fax 310 828-1425.

This album may be the first devoted entirely to music for the keyed trumpet. The instrument is essentially a natural trumpet with tone holes placed near the bell end to permit the playing of notes between the tones of the natural harmonic series. It enjoyed a short but eventful life mainly in Austria and Italy at the close of the 18th century and the beginning of the 19th. Its success is partly due to the intercession of its principal inventor, the Viennese court trumpeter Anton Weidinger, who engaged or encouraged two of the best composers of the time to write concertos for it. Of course, these two were Joseph Haydn and Johann Nepomuk Hummel.

The keyed trumpet is not to be confused with the keyed bugle, which can best be described as a flugelhorn with tone holes. The pipe is much shorter than that of the keyed trumpet and is almost uniformly conical so that the configuration of the bore is not greatly changed by opening one of the tone holes. It is a little easier to play the keyed bugle than the keyed trumpet and much easier to get a consistent tone, so it is not surprising that it lasted long after the invention of valves, especially in North America. The keyed trumpet can make a lovely sound somewhere between that of a natural trumpet and an English horn, but even in the most capable hands it still has "bad" notes and problems of consistency of intonation and tone color. In incapable hands it sounds very much like your Bb trumpet with the spit valve open.

Reinhold Friedrich has clearly achieved an astonishing mastery of the keyed trumpet, both in overcoming its technical difficulties and in making use of its interpretive possibilities. On this recording he is aided by the fact that the two famous concertos, the Haydn and the Hummel, are very well written for the instrument. According to the album notes by Andreas Lindner, Weidinger himself had a role in editing them. Composers sometimes took advantage of the fact that the notes farther away from the natural harmonics have a duller quality, especially in the lower and middle registers. Friedrich does a good job of shading in the dull notes after the fashion of the best hand-horn players. There are also some

lightning-fast trills, interesting alternate-fingering (or are they tonguing or breath?) effects, and brilliant cadenzas, all in the service of musicality. An interesting series of discussions was recently launched on the internet by HBS member Bob Goodman on this alternating note writing in the concerto.

Goodman pointed out that the rapidly opening and closing key positions creates a tremolo effect that is not possible to effectively imitate on the modern trumpet and thus hearing the piece on keyed trumpet lets the listener hear Hummel's original intention. Such is the beauty of the "electronic highway," the discussion was picked up by several others including John and Suzie Howell who pointed out that that ornament is called, in French, the *flattement* and was very common in 18th-century woodwind writing but is now mostly forgotten by most performers and listeners.

Friedrich's articulation is both light and crystal-clear, much like what one would expect from a flute but not dare to hope for from a trumpet. His playing manifests a formidable technique that never vaunts itself for its own sake. Particularly pleasing is the rhythmic consistency of both his own playing and that of the ensemble led by conductor Martin Haselböck. Without being metronomic they impart dancelike shape and elegance to the music that has much to do with its evident emotional power, and is probably historically accurate as well. I'd like to hear them play a waltz.

The album closes with a concerto for flute, clarinet, keyed trumpet, and orchestra by the operatic Puccini's father, Michele Puccini. This curious piece appears a bit tepid next to the Haydn or the Hummel but is not lacking in either charm or historical interest. It was written in 1838, at the very end of the keyed trumpet's era, when according to the album notes it had already been displaced by the valved trumpet in the region around Vienna. In spite of its wallpaperish repetitions and cartoonish mood changes, the piece succeeds by laying down melodies like ripe fruits and giving all the soloists a chance to express themselves over simple, opera-like accompaniments. Friedrich's playing is particularly fine here as is that of hornist Hector McDonald.

Like the low-pitched valve trumpet, the keyed trumpet sounds quite different from any modern instrument. Probably its irregular tone and technical shortcomings make it less of a candidate for

revival outside of historical performances. But within the small but highly significant repertory that was originally written for it, it can bring to life some sounds hidden in the scores that have not been heard in 150 years.

--- Peter Ecklund

\* *Orlande de Lassus: Sacred Choral Music*. Ex Cathedra; Jeffrey Skidmore, Director. His Majesty's Sagbutts and Cornetts: Jeremy West and Jonathan Impett; sackbuts: Susan Addison, Peter Bassano, Paul Nieman, Tom Lees, Patrick Jackman, Robert Goodhew. ASV #GAU 150. Distributed by Koch International. Recorded 1995.

\* *Heinrich Schütz: Lamenti & Concerti*. Musicalische Compagny; Cornetts: Holger Eichorn, Peter Westermann, Fritz Heller; sackbuts: Wolfgang König, Manfred Cordes; dulcians: Berhard Junghanel, Brigit Siefer, Regina Hahnke; chitarrone: Stephen Stubbs; organ: Klaus Eichorn. Musikproduktion Daringhaus und Grimm (Fax 49-(0)5231-26186). Distributed by Koch International. MDG 310 0230-2. Recorded 1986.

These two CDs both have much to offer in terms of beautiful repertoire and performances. The Lassus recording is recent and the Schütz is now ten years old. Although it has never been reviewed in these pages, it is worthy of mention. They are performances of choral music of two Northerners who were greatly influenced by the Italian musical style.

The output of Heinrich Schütz (1585-1672), while only a generation away from that of Orlando de Lassus (1532-1594), clearly represents the emotional quality of the new Baroque language. While the brass in both recordings have a rather supportive role, Musicalische Compagny is much more prominent than are the instrumental forces on the Lassus CD, where the brass presence is minimal. There are three Lassus bicinia that feature cornetts and sackbuts. These little miniatures are seldom heard on CD and offer a glimpse into the compositional workings of the great contrapuntal master and, of course, this genius is also heard in the larger works represented here. It is interesting to note that La Fenice has also recently recorded a Lassus CD (see review in this issue) and both feature the magnificent *Missa ad imitationem Vinum bonum*, as well as a number of other Lassus works. Ex Cathedra, under the direction of Jeffrey Skidmore, has a larger vocal group and

employs more of an *a cappella* approach than is heard on the La Fenice recording which makes greater use of large instrumental forces. Both are skillful performances.

Musicalische Compagny plays on most of the eight Schütz compositions. The playing is of a high level but it should be noted that technical levels of performance have risen noticeably during the past ten years. Some of the works on this recording are: *Freue dich des Weibes deiner Jugend, Anima mea liquefacta est, Adiuro vos, Filiae Hierusalem, Whol dem, der ein tugendsam Weib hat, and Haus und Guter erbet man von seinen Eltern*. They are a good representation of Schütz's output. Holger Eichorn's informative essay on numerous aspects of the music included in three languages.

--- Jeff Nussbaum

\* *Klassische Musik für Naturhorn (Classical Music for Natural Horn)*. Thomas Müller, horn, with the Naturhorn Connection and Streichersolisten der Schola Cantorum Basiliensis. Basel: Schola Cantorum Basiliensis Documenta; Freiburg: Deutsche Harmonia Mundi, 1991. HM 953-2. Recorded August/November 1989 at "Neuer Saal" der Musikakademie der Stadt Basel. Naturhorn Connection: Thomas Müller, Kurt Holzer, Carlo Jannuzzo, Daniel Lienhard, Alberto Conrado, Marc Baumgartner, Martin Mürner, Michelle Bakovsky, Patrick Scheebeli, Jan Schultz. Strings: Jaap Schröder, violin, Monica Ehram and Elisabeth Stähelin, violas, Christophe Coin, violoncello.

This energetic and charming recording features Thomas Müller, frequent performer, recording artist, and teacher of natural horn at the Schola Cantorum in Basel and of valved horn at the Bern Conservatory. With students and colleagues from the Schola, Müller provides entertaining readings of well-known repertoire as well as first recordings (on natural horns, to my knowledge) of several pieces better known to hornists. The general tone of the playing on the disc is one of great enjoyment, tasteful humor, and sensitive, expressive performance. The overall energy and musical substance overshadows the few chipped notes and intonation inaccuracies. The pieces chosen also show many different capabilities of the natural horn and the players.

Best-known on this recording is the *Quintet for Horn, Violin, two Violas and Violoncello in E-flat major, K. #07/386c*, by W.A. Mozart. Written for his friend Leutgeb, the piece is designed primarily to feature the horn in alternation with the violin. Throughout this performance there is no doubting Müller's expressive capabilities, with very purposeful gestures and a wide color palette of stopped and open timbres, at times reserved and blended, at others brassy and forthright. The variety is quite entertaining to listen to, providing a spontaneous, "live" quality. Müller's approach to hand motions between closed and open notes ranges from the use of soft articulations to blatant "swooping," all quite purposeful and convincing in an expressive, musical context. Along the same stylistic lines is a quartet by Jan Václav Stich, also known as Giovanni Punto, for horn, violin, viola, and violoncello. Stich/Punto is one of the most famous performers in the history of the horn. He was known by Mozart, who wrote at least the horn part of his *Sinfonia Concertante (K. 297b)* for him. Beethoven wrote his *Sonata, Op. 17* for Punto as well. The quartet, one of the better-known of at least 24 which Beethoven composed for this combination of instruments, provides an interesting comparison with the Mozart work. The musical substance and coherence is not quite of the same quality, but the former work has more variety and division of labor among all the parts. The 'cello parts are especially active. And, since Punto was a horn player, it is no surprise that the horn part is much more technically active. His compositional style has been characterized as exhibiting elements associated with the Mannheim "school," but adding the horn to the string mix seems to serve more as an excuse to show off Punto's latest technical conquests. Müller handles the fireworks with polish and panache. This piece features some of the most elegant playing on the recording. Müller and his colleagues, Schröder, Ehram, and Coin, are more controlled in this piece than in the Mozart, and the effect is a clean and delightful romp.

Also on this recording are works for two, three and four horns. *Four Duos (Op. 3)* by Frédéric Duvernoy from the early 19th century feature Müller and Carlo Jannuzzo in some intricate hand manipulation and surprising harmonic twists. Duvernoy was a famous performer and teacher in Paris at the turn of that century and, particularly in this collection of

duos, left behind some interesting compositions for horn. Clearly the performers were in good humor for these pieces. The performances are filled with energy and spirit, as well as some tongue-in-cheek gestures and exaggerated figures. All this fun is in good taste-- it adds to the charm of this recording rather than detracting or distracting from the music itself. The same can be said of the Reicha trios, which are staples of the repertoire for three horns. Throughout, the energy and aggressive approaches offer a wide expressive range that is refreshing -- nothing apologetic or careful here, drawing the listener in, rather than keeping him/her at arms' length. The Reicha works demand hand technique that is a bit more advanced and Müller, Jan Schultz, and Martin Mürner are more than equal to the task. Equally enjoyable is Rossini's *Fanfare de Chasse*. Müller and the others are joined by the remainder of the Naturhorn Connection, which is then divided into two groups. This division creates some nice echo effects as well as interesting and impressive doubling (and occasionally four on the bottom part!!). The effect is heightened by the use of narrow-bore hunting horns in D, and an avoidance of hand-stopping. The sound builds to a glorious ending.

An unexpected treat (for me at least) was the inclusion of Hermann Baumann's beautiful *Elegia für Naturhorn*, composed in 1984 and premiered by Müller in that year. Dedicated to a former student, Baumann's unaccompanied work begins with "alphorn melodies [which] are unexpectedly pierced by visions of sudden illness, by the struggle between the joy of living, and calamity and death." One of the most popular of a growing repertoire of modern works for natural horn, the emotions evoked by this piece are quite profound. Having performed the work many times myself, it was a pleasure to hear yet another understanding of it, and Müller's performance captures the anger, denial, frustration, desparation and sad resolution that always effects me deeply whenever I hear it.

All in all, this is an excellent recording for one who appreciates live performance. While it showcases Thomas Müller and his students, the most enjoyable aspect for me was the energy and obvious joy of playing put forward by the performers. Rather than treating the natural horn and its music as something belonging in a museum, Müller and his students really "go for it" and as a result

provide a rollicking good time. The same character carries through the more elegant pieces with strings as well. What a great treat to not only hear good music but to hear the performers having a good time as well!!!

---Jeffrey Snedeker

\* *The Art of the Baroque Trumpet, Vol. 1: Virtuosa Trumpetkonserter*, Niklas Eklund, barocktrumpet. Drottningholms Barockensemble, Nils-Erik Sparf, Concertmaster. NAXOS 8.553531S. Kryptogatan 6, 703 74 Orebro. Tel. 019-25 76 60. Recorded August 1995.

\* *Tromba e Organo*, Guy Ferber, trompettes naturelles. Jean-Louis Thomas, orgues. Disques Tamino SPM 1620 335 CD. 67152 ERSTEIN Cedex; Boite Postale 86. Tel. 88.98.38.38; Fax 88.98.38.39. Recorded June 1993.

It was a real pleasure to have a chance to hear CDs of both the first and second place winners in this year's Altenburg Competition. They offer very different styles and repertoires, so direct comparison is difficult; both are obviously quite capable musicians. The reviews are presented in alphabetical order.

Niklas Eklund presents a recording of Baroque trumpet concertos and sonatas with string orchestra (all original instruments). Included are the Telemann *Concerto in D*; Molter *Concerto in D, No. 1*; Fasch *Concerto in D*; Leopold Mozart *Concerto in D*; Torelli *Sonata in D*; Purcell *Sonata in D*; and Handel *Suite in D*. Eklund has certainly learned the art of the natural trumpet well; his sound, phrasing, intonation, lyricism, and ensemble all deserve commendation. Each piece on the recording sounds effortless, and one never doubts that he is in complete control of the instrument, which on this recording is an Egger copy of Ehe. We can all look forward to hear

**NAXOS** The Art of the Baroque Trumpet, Vol. 1 **DDD**  
8.553531S  
**VIRTUOSA TRUMPETKONserter**  
Telemann • Molter • Fasch • L. Mozart  
Torelli • Purcell • Handel  
Niklas Eklund, barocktrumpet  
Drottningholms Barockensemble  
Nils-Erik Sparf



ing his next CD, with trumpet and organ, which should be released sometime in 1996.

Guy Ferber has chosen a program of trumpet and organ repertoire from the 17th and 18th centuries. Included are: Fantini's *Sonatas 1, 2, 3, & 7*, and several dances; Frescobaldi's *Bergamasca*; Viviani's *Sonatas 1 and 2*; Delabarre's *La Chevy*; Dandrieu's *Noël pour l'amour de Marie*; Delalande's *Noëls, Si c'est pour m'oter la vie*, and *Les bourgeois de Chartres*; Corrette's *Gavote*; Telemann's *Air de trompette*; two Krebs Chorals; *Six pieces espagnoles* (XVII c.); Stubble's *Voluntary III*; Handel's *Voluntary VI*, and two Stanley voluntaries. Ferber has a majestic style, appropriate for these pieces and accompaniment. His intonation, phrasing, and ensemble with the organ are all excellent. He performs on Egger copies of three instruments, one each of Hainlein, Ehe, and Haas; the mouthpiece is a copy from Haas, and the mute made after Marsenne.

**Tamino®** **Tromba e organo** SPM 1620 335 CD  
Guy FERBER, trompettes naturelles E.D.N.  
Jean-Louis THOMAS, orgues



Suffice it to say that, based on these CD's, both of these players deserve all the recognition they received at the Competition, and future attention as well. I look forward to hearing more from both of them, and only wish that I could have heard their live performances in January.

--- Sandy Coffin

\* *Canzoni e Danze: Wind Music from Renaissance Italy*. Piffaro, The Renaissance Band: Eric Anderson, Adam Gilbert, Joan Kimball, Gwyn Roberts, Robert Wiemken, Tom Zajac; Guest Artist: Grant Herreid, guitar, cittern, lute; Joan Kimball & Robert Wiemken, directors. Archiv 445 883-2. Recorded June & July 1994 in St. Osdag Kirche, Mandelshoh, Neustadt, Germany.

Piffaro (founded in 1980 as The Philadelphia Renaissance Wind Band) is a group modeled after the professional civic, chapel and court bands of the 14th to early 17th centuries. In order to pursue interests in the instruments and music of

the peasantry of that period. This recording is the first of a series by Deutsche Grammophon's Archiv Produktion. They were offered a three-record contract after their performance in 1993 at the annual Tage alter Musik festival. The second recording in the series will consist of wind music of the French Renaissance and will probably be available by the time this issue is published.

The music of this recording covers a period of just over a century, from Heinrich Isaac (c. 1450-1517) to Cesario Gussago (fl. 1599-1612). The dances and canzoni are presented here in a wide variety of colors and textures through a number of different "loud" and "soft" instrumental combinations.

Like many of the *piffari* of this period, each individual in this ensemble performs skilfully on a number of often unrelated instruments. On this recording one hears shawms, sackbuts, recorders, bagpipe, guitar, flutes, harp, lute, crumhorns, cittern, hurdy gurdy, dulcian, pipe & tabor and percussion. Quite a variety from only eight people. In fact, the variety of color and the consistently high level of performance in each of the different instrumental groupings are two of the things that I liked most about this recording. As those who have performed with groups whose members double on many unrelated instruments can attest, it is very difficult to achieve a consistent level of quality of performance with the different instrumental groupings. In this recording, the members of Piffaro have achieved this difficult goal quite successfully. Although it is always easier to accomplish things in recordings that are much more difficult to achieve in live performance, it doesn't always happen and the flaws creep in. I found this recording, although not flawless, to be quite good throughout in its different instrumental combinations.

Early on in this recording is a set of three pieces by Heinrich Isaac including the ever-popular *Palle, palle, La mi la sol* and the less-often-performed *Ne piu bella di queste*. Despite occasional minor intonation imperfections in their shawm and sackbut performances, I found their playing to be sensitive, well blended and very musical with good attention to phrasing throughout this recording. Although I enjoyed all three pieces, I particularly enjoyed *Palle, palle* and *La mi la sol* because of their treatment of them as works of good music, not just as exciting audience-pleasers to be played loudly and bombastically, as so often

heard. Other shawm & sackbut offerings include Festa's *Regem archangelorum*, the anonymous *Alma, che scarca dal corporeo velo*, Agostini's *All'arm'*, *all'arm'*, Ferretti's *Com'al primo apparir*, and Gussago's *Sonata 'La facca'*, among others.

They perform three sets of pieces that they have chosen to orchestrate for recorder consort: a set by Francesco Bendusi (fl. 1553), and two other sets which included one of my favorites, *Sonata la Fontana* by Cesario Gussago, along with pieces by Arcadelt, Ruffo, Vecchi, and Bonelli. I find their recorder playing to be very sweet and quite well in tune. Once again, their good sense of phrasing and style comes through. Particularly enjoyable were some of the pieces arranged for mixed consort such as *Putta nera ballo furlano* by Giorgio Mainerio (c. 1535-1582) and the various pieces with bagpipes, including the opening *Piva* by Dalza (fl. 1508) performed on bagpipes and guitar and *Un sonar de piva in fachinesco (Lirum bililirim)* by Rossino Mantovano (fl. 1505-11).

All in all, I enjoyed this recording very much, with its sensitive and thoughtful playing and excellent use of the members' varied talents. I look forward to their next Archiv release.

--- Steven Lundahl

\* *Wild West Music of Buffalo Bill's Cowboy Band*. The Americus Brass Band: Director: Richard Birkemeier; B<sup>b</sup> and E<sup>b</sup> cornets: Kurt Curtis, Davis Wailes; B<sup>b</sup> cornets: David Scott, Tim Catlin; E<sup>b</sup> alto horn: Mitch Mocilnikar, Mike Steffens; Trombones: Brad Harris, Richard Spitz, Phil Keen; baritone horn: Loren Marsteller; B<sup>b</sup> Helicon tuba: Leigh Schwartz; percussion: Ken Peters, Jim Lorbeer; with guest artists on B<sup>b</sup> and E<sup>b</sup> clarinet: Albert Rice; B<sup>b</sup> clarinets: Jim Foschia, Lea Fiedler Steffans; B<sup>b</sup> cornet: Patrick Mullen; E<sup>b</sup> alto horn: Paul Klintworth; Project Director: Michael Masterson. Funding by The Buffalo Bill Historical Center and The Northwest College Foundation. Order information: Museum Selections, Buffalo Bill Historical Center, Cody, Wyoming 82414. Tel 800 533-3838. Recorded 1995.

This recording paints a superb historical image of the waning years of America's Wild West, a time and place and really a state of mind that Buffalo Bill's Wild

West Show did much to immortalize. The settling of America's West and the struggle of cowboys and Indians, both real and mythologized, has done much to mold a large part of the American character as well as Europe's own view of that character. William F. Cody (1846-1917), known as Buffalo Bill, was a famous American frontiersman, scout, Pony Express rider, and showman, who with his Wild West Show was a major force in shaping that view. The music was an important element of the show and The Americus Brass Band admirably recreates a cross-section of the musical chores of Buffalo Bill's Cowboy Band.

While the actual band music books have disappeared, the program was thoroughly researched by the recording project director Michael Masterson. This recording is the crowning glory of a decade of Masterson's research on this musical repertoire and period. The CD consists of eighteen selections which cover a wide range of nineteenth century band music. The original band repertoire was recreated by Masterson through extensive study of written accounts, news reports, photographs and some piano editions. Beautifully packaged, the CD comes with two small booklets that contain numerous essays on William F. Cody, his show, the band, music and period as well as a fold-out poster of the original musicians.

Information about the Cowboy Band is enlightening. While not technically a circus band, their musical responsibilities were often similar to that of a circus band which is to say they helped spark the mood of the various presentations, performed in concert situations, and generally worked their chops off from morning to night! Although they were portrayed as cowboys many of the musicians probably never previously set foot west of the Hudson River, since many were recruited from New York City. The work was not only physically straining, but occasionally hazardous as indicated from a report of the band playing in an open wagon and accidentally riding under a low bridge. The musicians were mowed down like a set of ten-pins! The cornet player William Sweeney directed the Cowboy Band (for a full thirty years) from its inception in 1882. He wrote and arranged much of the music, but only two of his published works have survived. Patriotic tunes, marches, arrangements of classical works, such as the suite of Offenbach tunes, as well as many other dance pieces were the order of the day. The assorted program is beautifully performed by The

Americus Brass Band whose members have tamed all of the well-known difficulties of 19th-century brass instruments. It is interesting to note that two compositions were written for the Cowboy Band by the famous cornet soloist William Paris Chambers. While not solo vehicles, these works display some of the verve and virtuosity for which he was such a famous cornet soloist.

One might read a dozen books on the 19th-century American West, but a much more immediate understanding of the era is conveyed by listening to Thomas Preston Brooke's *Gilmore's Triumphal March*, M.E. Meyrelles' brass band arrangement of Scotch, Irish and English *Airs* or *Sweeney's Cavalcade* by the noted cornet soloist William Paris Chambers. It's this strong quality which makes historical re-creations such as this recording project so important. The program is musically diverse and wonderfully performed but more importantly it offers the listener a fuller sense of a by-gone time.

--- Jeffrey Nussbaum

Giacomo Facco: *Festejo Harmonico. Serenata a seis Vozes*. Albalonga (Orchestra con Strumenti Originali) and Cor de La Compagnia dei Febi Armonici, Anibal E. Cetrangolo, Direttore. SYMPHONIA SY 94S27. Recorded June, 1994.

This recording of two melodramas by Giacomo Facco has been well-researched and well-performed. The program notes, provided in Italian, English, French, and German, are articulate and informative. Of more interest to Historic Brass fans, however, is probably the marvelous natural trumpet playing by G. Cassone and F. Grigolo.

The trumpet has some important parts in these two works, with some truly wonderful solo opportunities, particularly in the duet *Heroico Triunfo* (played by Grigolo), the *Sinfonia* and *Minuet* (played by Cassone), as well as in many of the choruses. The playing, as one would expect, is clean, the intonation is precise, and the ensemble is well-balanced. Much can be learned about style and ornamentation -- both instrumental and vocal -- from this recording.

--- Sandy Coffin

\* *The Legendary Trumpet Virtuosity of Rafael Méndez: Volume 1*. Summit Records (1995). DCD 177. PO Box 26850, Tempe, AZ 85285. Tel 800-5435156. Fax 602 470-0696.



This CD recording is the first in a planned series of reissues of the recorded legacy of the brilliant trumpeter Rafael Méndez. The project has received special support from the International Trumpet Guild and they, along with Summit Records, deserve special thanks for bringing these wonderful recordings back into circulation. David Hickman, the director of Summit, seems to have a special interest in Méndez. He has recently published a biography and a special VHS video, and he also runs the Méndez Museum. These are all worthy enterprises, as Rafael Méndez was, arguably, the leading trumpeter of his generation.

As Peter Ecklund points out in his thoughtful review of the recent Méndez biography (HBSNL #8), his music reflects the sensibility of another time. Since his style does not reflect the contemporary view of trumpet performance, and since programs of the Méndez repertoire are no longer common, this new release is of some historical importance. The original recordings were on 78 rpm discs from the 1940s and 1950s and volume one contains nineteen cuts that include some of his most memorable solos. The term "legendary" is not misused here. The Méndez technique, with his clean attacks and remarkable flexibility, is the absolute definition of virtuoso trumpet playing. In today's context the style is *schmaltzy* and old-fashioned, but wonderfully musical, nonetheless. The sound quality is, at times, disappointing, because the scratches and tone quality of the original 78s might have been electronically improved upon, as is the case with some CD reissues of even older recordings, such as the Caruso releases.

Méndez is well-represented as either composer or arranger on all the cuts. His blazing-clean articulation is beautifully displayed on such tunes as Monti's *Czardas*, *Flight of the Bumble Bee*, Méndez's *Czardas*, Méndez's *Jota*, and *Tico, Tico*; and his lyrical genius shines through works like *La Virgen de la Macarena*, *A Trumpeter's Lullaby*, *Dark Eyes* and his arrangement of the Mendelssohn *Violin Concerto*. The Arban's *Method for Trumpet* that I grew up with was edited by Edwin Franko Goldman and Walter Smith, and it contains a full page ad for the recording "Méndez Plays Arban." The last line of that ad says, "Mr. Méndez suggests the performer *make every note a solo*." Raphael Méndez certainly took his own advice. We look forward to future issues in this series. This and future generations of trumpeters deserve to enjoy and be inspired by the spellbinding virtuosity of this great trumpeter.

--- Jeffrey Nussbaum

\* *Grand Tour: Music from 16th- and 17th-century Italy, Spain, and Germany*. Performed by His Majestys Sagbutts and Cornetts. Hyperion CDA 66847 (US Distributor: Harmonia Mundi, USA) Recorded 1993 & 1995.

In 1608, an Englishman residing abroad remarked, "I live in Florence in an excellent coole terrene, eat good melons, drinke wholesome wines, look upon excellent devout pictures, [and] heer choyse musique." (See John Stoye, *English Travelers Abroad 1604-1667*, [New Haven, 1989], p. 79). Without question, his enthusiasm for "choyse musique" was widely shared by his many fellow countrymen who found themselves in Europe as part of the "Grand Tour," a peregrination on the Continent that formed an important part of a well-to-do education. On this model the English players of His Majestys Sagbutts and Cornetts sojourn to Italy, Spain, and Germany with much "choyse musique" -- and choice music making -- the result. Their program of mostly seventeenth-century music is compellingly varied not only by national style, but also by genre and degree of familiarity. Early music "standards" like Scheidt's galliard *La Battaglia*, Bassano's diminutions on *Vestiva i colli*, or a Castello sonata are intermixed with lesser known arrangements of Spanish keyboard pieces and a miscellany of canzonas, sonatas and dances from Italy and Germany. Sometimes the program nicely clothes the familiar in new garb, as in Merula's

*Chiacona*, a set of florid variations on one of the most popular grounds of the day, which most will recognize as the ever engaging bass of Monteverdi's rollicking *Zefiro torna*. The "Grand Tour" itinerary is not a dizzying array of styles and types, nor an open-ended anthology; rather, it is an engagingly devised sequence of pieces that holds one's attention from beginning to end. The too frequently encountered *Denkmal* approach to programming, such as an hour of seemingly unrelieved Venetian canzonas, may provide a valuable archival function, but can often tire, as well. "Grand Tour," by contrast, offers an exemplary model of programming, unified in theme, but pleasantly varied in detail. Like their seventeenth-century forebears, His Majestys Sagbutts and Cornetts find that one of the rewards of travel is the diversity of landscape and vista.

There is much to praise on this recording. Several pieces, particularly the opening *Sonata a 6* by Giovanni Buonamente and the *Sonata a quattro tromboni* by Biagio Marini, revel in alluringly rich sonorities with spacious chords, a gratifyingly prominent bass, and a wonderfully resonant ambiance, as though the acoustic environment were somehow a member of the ensemble itself, with its own distinctive contributions to make. And any number of works here showcase the performers' agility in rendering florid, virtuoso passagework, even in the unconventional low register of the cornett! The dueling retorts of Scheidt's battle galliard, the *Vestiva i colli* divisions, the Merula *Chiacona*, and the imposing Castello *Sonata duodecima* (Bk II, 1629) are performed with impressive ease and, in the cornett's case, often with subtle, liquid articulations. However, too often I find that the trombone *passaggi* sound "pecky" by contrast, a manner perhaps indirectly linked to the ensemble's use of strongly incisive attacks in more extroverted contexts.

Much as the cornett articulation speaks of refinement, so too do other expressive gestures. The extended tremolo in the *Canzona a 6* by Buonamente, for example, demonstrates well the ensemble's elegant control. Interestingly too, vibrato finds an affective, localized echo in the final cadence of a *tiento* by Francisco Correa -- a colorful heightening of tension that mates harmonic resolution with the straightening out of the tone.

With such an interestingly varied program -- rich in sound, impressive in

technique, and often subtle in expression -- it is easy to be enthusiastic. The infelicities are few. Occasionally the finely tuned control of the passagework becomes a bit too tidy and one wishes for more impassioned motion, a sense of the florid line being "let go" with greater flair. Unknown to many will be the suite of *Canciones de clarines*, a transcription of Spanish organ arrangements of Lullian melodies, played with much refinement here. In transcription, however, the arrangements seem to suffer the lack of timbral reediness that would characterize the organ version and, perhaps, account for some of its appeal. This observation is not without its ironies, however, for the organ reeds -- the glory of the Spanish organ -- imitate the very instruments on which the ensemble plays! And, of course, the organ version itself is also an arrangement. (An interesting arrangement of these pieces for trumpet and organ has been recorded by Edward Tarr and Irmtraud Krüger on *Meisterwerke des Spanischen Goldenen Zeitalters für Orgel und Trompete*, Christophorus CD 74511 [1986].)

Ears will become newly attentive at the unusual sound of the lombardic trill figure in parallel fourths leading to the final cadence of the Castello *Sonata duodecima*. It is a passage worthy of comment. The effect is dramatic, and, in a work of such architectural scale, dramatic gestures seem well in order. Moreover, in the same collection (fac. ed Studio per Edizioni Scelte, Florence, 1981) there is another instance of the same parallelism in the same context in *Sonata decima*, adding weight to the gesture's intentionality. On the other hand, it is far from idiomatic, even for a self-consciously "dramatic" gesture, and Eleanor Selfridge-Field's "correction" to parallel thirds in her edition (*Recent Researches in the Music of the Baroque Era*, vols. 23, 24, [Madison, 1977]) has much common sense behind it.

The next to the last work in the program is listed as Scheidt's canzona on the tune *Est-ce Mars?* and accordingly described in the accompanying program notes as well. *Est-ce Mars?* is no where on the disc, however! In its place His Majesty's Sagbutts and Cornetts offer -- unannounced -- Scheidt's *Canzona super Inradam Aethiopicam*.

All in all, "Grand Tour" is a trip well worth making, and the musicians of His Majesty's Sagbutts and Cornetts -- Jeremy West and David Staff, cornetts; Susan Addison, Peter Bassano, Paul Nieman,

and Stephen Saunders, trombones; with Timothy Roberts, organ and harpsichord -- are travelling companions of extraordinary congeniality and impressive abilities, indeed. *Choyse Musique* awaits.

--- Steven Plank, Oberlin College

\* *Laude di Sancta Maria: Veillée de chants de dévotion dans l'Italie des Communes*. La Reverdie. Arcana A 34. Recorded at the Benedictine Abbey of Sesto al Reghena, 26-30 June 1994. Coproduced by Arcana and Westdeutscher Rundfunk (WDR) Köln.

I was familiar with the group La Reverdie from their recording *Speculum amoris* (Arcana A20). Naturally I was quite pleased to have the opportunity to review this recording of Marian *laude*. At first I thought it an odd selection for a publication concerning early brass musicians but a quick look at the instrumental line-up revealed the name of Doron David Sherwin and his instrument, a 1991 mute cornetto by Henri Gohin. Since the use of the cornetto outside of alta ensembles in Italy is a subject still in need of research, I was very curious to hear how it would be employed in this recording. To say that it was sparingly used would be a gross understatement. Mr. Sherwin's fine playing was displayed only on track no. 5 *Voi ch'amate*. Here the cornetto is used in a vocal manner with Sherwin blending the sound of the instrument into the ensemble. His improvisations, like those of the rest of the group, are consistent with the conservative approach to performance that this ensemble has selected.

The music for this recording was drawn mostly from two Italian sources, the Cortona Codex (Cortona, Biblioteca Comunale dell' Accademia Etrusca, MS 91) and a Florence manuscript (Firenza, MS Magliabechiano, BR 18), with links to confraternities known for their highly professional *laude* singing. The program is ordered as if it were a reproduction of an evening of *laude* singing by a confraternity, and it compresses the entire liturgical year into that short time frame. There are five groups of three pieces representing the five mysteries of Mary -- Incarnation and Nativity, Passion and Death, the Cross in the middle of the Sequela Christi, the Resurrection, and the Assumption. The placement of a Christological motet (*Dulcis Jesu memoria/Jesu nostra redemptio*) in the middle of the mysteries represents Christ's central place in Mary's life.

The overall performance of La Reverdie is superb. This is a group that specializes in medieval repertoire and they have thought-out their performance decisions carefully. I have already alluded to their somewhat conservative approach to the repertoire in comparison to similar ensembles, but I found their musicianship and sense of familiarity with the music immediately apparent. I also applaud the restrained use of percussion for this repertoire; it is not missed since the instrumentalists are all accomplished improvisers who can hold the listener's attention. This is important, since the message of this repertoire is in the text. The vocalists give a fine performance and the text is clearly enunciated. I highly recommend this and all of the group's recordings. Their attention to detail and high level of musicianship stand out among a throng of new medieval ensembles.

--- Michael O'Connor, Florida State University

\* Felix Mendelssohn/*Ein Sommernachts Traum: Ouverture op. 21 für Orchester* (1826)/*Bühnenmusik op. 61 für zwei Soprane, Frauenchor und Orchester* (1843)/*Ouverture "Die Hebriden oder die Fingalshöle" op. 26*. Sandrine Piau, Delphine Collot, sopranos, Collegium Vocale & Choeur de la Chapelle Royale; Concerto Palatino; Orchestre des Champs Élysées, Philippe Herreweghe conductor. Harmonia Mundi-France, HMC 901502. Recorded 1994.

Unfortunately, Felix Mendelssohn Bartholdy remains an enigma in the pantheon of nineteenth-century composers. He did not live the bohemian life and he did not actually compose any "firsts." What he did compose was some wonderful music with its roots planted deeply in German soil. This recording features two of his best known works, the incidental music for Shakespeare's *A Midsummer Night's Dream*, and the *Hebrides Overture*.

What these two works have in common are their connections to the British Isles. *Ein Sommernachts Traum* has obvious ties to Shakespeare's late sixteenth-century play, and the *Hebrides* was conceived during Mendelssohn's trip to Scotland in the summer of 1829. There is another connection between the two overtures. They are youthful works which set a formidable standard for Mendelssohn's later compositions. The popular belief that Mendelssohn "peaked" too early is certainly undeserved and can be dispelled



by comparing the *Ein Sommernachts-traum* incidental music (1843) to that of the overture (1826). One can easily see that the composer's style matured during that seventeen-year period.

Phillipe Herreweghe and the Orchestre des Champs Élysées make these works their own. Their attention to precise ensemble playing would have certainly pleased Mendelssohn, a man known for his high standards of performance and composition. Of particular interest to the HBS readership is the fine playing of the brass sections which feature the natural trumpet playing of Per Olof Lindeke, Leif Bengtsson, and Joël Lahens, the natural horn work of Teunis Van der Zwart, Denis Maton, the trombones of Concerto Palatino -- Charles Toet, Wim Becu, and Harry Ries -- and the ophicleide playing of Marc Giradot. The occasional intonation problem and overblown note common to many recordings of this type cannot be found here. The distinct tone of the natural trumpet and horn also seems to have survived the engineer's ministrations as well.

Herreweghe has shown himself to be an astoundingly versatile conductor. This was my first opportunity to hear his orchestral work, since I am most familiar with his Monteverdi *Vespers*, (another recording that I highly recommend). Frankly I would have expected an English or German group to have taken the period-instrument approach to Mendelssohn first, but the present recording makes the need for another superfluous.

---Michael O'Connor, Florida State University

\* *Pour l'Orgue - Eglise de St.-Léger-La Chiésaz*. Produced by Radio Chablais, 1870 Monthey #RC 9502. Martine Reymond, organ and harpsichord; Anne-Catherine Lehmann, recorder and viole da gamba; Robert Ischer: cornetto; Suzanne Gentizon: organ; Roland Favez: organ and harpsichord. Price SFR 28. CDs can be ordered from: Paroisse protestante, CH-1807 Blonay, Switzerland. Tel/Fax 41-21-9431273. Recorded 1995.

This CD was independently produced as a fund-raiser for the purchase of a new German, Baroque-style church organ. A series of concerts at the church provides the basis for this CD. While the bulk of the CD features organ, of particular interest to HBS members will be the fine

performance by cornetto player Robert Ischer. Out of the fourteen works on this recording, four cuts feature the solo cornetto and organ. Robert Ischer achieves a marvelous cornetto sound. While he does not play with the absolute breathtaking clarity that a few of the world's most noted virtuosos have achieved in recent years, Ischer has a marvelous technique and fine musical sense. Ischer chose four solo works of the greatest difficulty and he more than met the challenge. Ischer beautifully plays the Bassano divisions on Clemens non Papa's *Frais et gaillard*, Cima's *Capriccio d'Andrea*, de Selma's *Canzon Terza* and Cesare's *Canzon "La Foccarina"*. He liberally ornaments and performs the music with the musical style of a fine singer.

--- Jeffrey Nussbaum

\* *Cornet Solos by Pioneering American Recording Artists, Made Prior to 1906* The International Trumpet Guild (ITG 004) (ITG, Bryan Goff, School of Music, Florida State University, Tallahassee, FL 32306-2098.)

This remarkable disc was issued by The International Trumpet Guild and has on it thirty tracks of solo recordings of some of the earliest recorded cornet. All of the recordings are American, as are the fifteen different artists, though some were recent immigrants. Among the soloists are Walter Rogers, Bohumir Kryl, Herbert L. Clarke, Allesandro Liberati, Jules Levy, Alice Raymond, and W. Paris Chambers. The recordings are taken from a massive archive collected by Frederick P. Williams, who, in the excellent CD booklet, provides comments of a technical nature on the recording industry during this period, and biographical notes on the artists whose playing is represented on the disc.

If, as I suspect is the case, this project is the brainchild of Mr. Williams, he deserves a considerable vote of thanks. The program is carefully and intelligently selected, and the reproductions are done sensitively, and, thankfully, without unnecessary and crass intervention. The styles of playing vary, but each is an overt expression of virtuosity. This was one of the golden ages of cornet playing, but we should not lament its passing too much. The music itself is not absorbing and many of the figurations that display the players' skills are stereotypical. However, this is a splendid disc, and an important contribution to our understanding of late nineteenth-century cornet

technique -- the first, I hope, of many of its type.

---Trevor Herbert, Open University

\* *Sound the Trumpets from Shore to Shore*, Emma Kirkby / Evelyn Tubb / The English Trumpet Virtuosi, Musica Oscura (070979). Recorded 1994

This CD contains a number of late seventeenth- and early eighteenth-century pieces, written and performed in or around London. The focus on Shore is similar but not identical to that of Crispian Steele Perkins's 1986 disc *Shore's Trumpet*. Henry Purcell is the composer of most of the pieces, but Finger, Daniel Purcell, Leveridge, Blow, Topham, Weldon, Eccles and Barratt are also represented. The singing of Emma Kirkby and Evelyn Tubb is excellent. Indeed much of the enjoyment of this recording comes from the singing and from the string playing rather than the trumpet performances. However, the performances of the trumpet-playing brothers Andrew and Mark Hoskins, whose conception this disc presumably was, is good. It is refreshing to encounter a disc focused on trumpet music which does not remove the instrument from its broad musical and historical context. The works included give a splendid overview of English music of this type during the period.

-- Trevor Herbert, Open University

\* *Girolamo Frescobaldi: Canzoni da Sonare*. Musica Fiata: Roland Wilson; Director and cornetto; Francois Petit-Laurent, cornetto; Anette Sichelschmidt and Ghislaine Wauters, violins; Yufi Fujimoto, alto sackbut; Detlef Reimer, tenor sackbut; Henning Plumeyer, bass sackbut; Bernhard Junghänel, bass curtal; Christoph Lehmann, organ; Lee Santana, chitarrone. Deutsche Harmonia Mundi 05472 77313 2. Recorded 1993.

Early brass musicians have a lot to be thankful for when it comes to repertoire. Trumpeters have the great writing of J.S. Bach, natural horn players can play Mozart and Beethoven, and among the finest music for cornett and sackbut players are the instrumental works of Girolamo Frescobaldi (1583-1643). The high quality of his compositional prowess is made quite evident in this wonderful recent CD by Musica Fiata. The twenty works presented are mostly canzonas, largely drawn from his famous *Canzoni da Sonare*, although there are a few keyboard toccatas and a capriccio. The program is intelligently prepared and

interesting. The playing is on a very high level and detailed attention to performance practice issues is scrupulously adhered to -- all things we have come to expect of Musica Fiata.

The *Canzon a 8* taken from the famous Raverij collection of 1608 opens the recording, and it is interesting to hear the development that takes place in the twenty years from 1608 to 1628 when Frescobaldi published his first edition of the *Canzoni da Sonare*. In his program notes, Roland Wilson points out that in regard to the earlier work, "There is no trace of the typical characteristics of the later works, not even a single change of meter." Meter changes abound in the canzonas from *Canzoni da Sonare*, and it's the variety and contrast of those metric changes that signal one of the most important aspects -- of this period, the affect of the music. Roland Wilson and his ensemble make the most of changes of affect, which is why their performance of these miniature masterpieces is so convincing and enjoyable.

As they always do with this repertoire, Musica Fiata is playing in meantone temperament at high pitch (A=466 Hz.). The cornetts are high pitch Wilson instruments and the sackbut players use instruments by Meinel and Lauber and Egger. Wilson and Petit-Laurent both achieve a bright, open sound, and they use a wide range of interesting articulations. One minor quibble, to my ears, is that the sackbuts don't always match the light and flexible attack of the cornetti, using, instead, a much more pointed sound. However the overall performance is excellent. While all the works presented in this CD are minor gems of Frescobaldi's compositional genius and they are masterfully performed, a few stand out. In particular, the *Canzon prima Basso solo* (1634) is given a stunning performance by bass curtal player Bernhard Junghänel. Junghänel died in 1994 at the age of 45 and Musica Fiata dedicated this recording to his memory. The *Canzona decimasettima detta "La Diodata" a due* (1628) is given another notable reading by Junghänel, Henning Plumeyer, Christoph Lehmann, and Lee Santana. However, for my money, the most outstanding piece is the brilliantly performed *Canzona decimanova, detta "La Capriola", Canto e Basso* (1628). Again, they make the most of the affective changes in the various "movements" and the execution and ensemble performance is magnificent.

Wilson reminds us in his notes that Girolamo Frescobaldi was most noted in his day as a keyboard virtuoso and it is his keyboard works that have received the most attention. Wind players have long known the beauty of his instrumental works and this fine CD will help remind the rest of the music community of that fact.

--- Jeffrey Nussbaum

\* *Biber Missa Alleluja, Schmelzer Vesperae Solennes*. Gradus Ad Parnassum, Konrad Junghänel, director with Concerto Palatino: Bruce Dickey, Doron David Sherwin, cornetti; Sebastian Krause, Charles Toet, Wim Becu, sackbuts; Natural trumpet ensemble: Andreas Lackner, Herbert Walser, Martin Rabi, Nick Martin, Hermann Pallhuber, Klaus Netzer. Deutsche Harmonia Mundi, Austria 200 Series 05472 77326 2. US Distributor, BMG. Recorded 1994.

The Austria 200 Series produced by Deutsche Harmonia Mundi is dedicated to music of Austria, and this CD features two great composers and some of the leading early music specialists, including the brilliant ensemble, Concerto Palatino. Large-scale works like *Missa Alleluja* by Heinrich Ignaz Franz Biber (1644-1704) and *Vesperae solennes* by Johann Heinrich Schmelzer (1620-1680) that are featured in this CD not only present these composers favorably but put early brass in fine light as well. Solo performances and instrumental ensemble programs are wonderful, but hearing early brass in the context of such luxurious compositions is a special treat.

Both Biber and Schmelzer are closely associated with the famous Kremsier collection and it is thought that perhaps Biber studied composition under the older musician. The *Vesperae solennes* is less grandiose than the Biber work, and does not contain as much work for the brass, but it is a sumptuous composition none the less. In particular the *Laudate pueri* and *Magnificat* feature stunning writing for brass. Biber's thirty-six part *Missa Alleluja* is breathtaking. It is scored for voices, strings, two cornetti, three trombones, six trumpets, timpani and continuo -- including four organs! The trumpeters and members of Concerto Palatino create a glorious noise and, in this recording, have brought to life a masterpiece of the Baroque era. They are also featured in two more familiar instrumental sonatas by Schmelzer, the *Sonata XII* from *Sacropofanus*

*concentus musicus* and the *Sonata per Chiesa et Camera*. As with the larger pieces these are wonderfully performed.

--- Jeffrey Nussbaum

\* *The Feast of San Rocco, Venice 1608*, by Musica Fiata Köln & La Capella Ducale, Roland Wilson director (S2K 66 254, Sony Classical), Recorded 1994.

Vocal soloists from La Capella Ducale: Gundula Anders, soprano; David Cordier, falsetto; Gerd Türk, alto & tenor; Wilfried Jochens & Rufus Müller, tenor; Harry van der Kamp, bass. Instrumentalists: Anette Sichelschmidt, Ghislaine Wauters, & Volker Mühlberg, violin & viola; Roland Wilson, William Dongois, Paolo Fanciullacci, Arno Paduch, Graham Nicholson, François Petit-Laurent, & Peter Westermann, cornett; Arno Paduch & François Petit-Laurent, alto cornett; Graham Nicholson, Sebastian Scharr, François Petit-Laurent & Martin Lubenow, Venetian trumpet; Yuji Fujimoto, Detlef Reimers, Sebastian Krause, Ole Andersen, Matthias Sprinz, Cas Gevers, Robin Schwerdtfeger, Henning Plumeyer, Peter Sommer & Richard A. Lister, trombone; Christian Walter, bass dulcian; Lee Santana, Wolfgang Katscher & Michael Dücker, theorbo; Hartwig Groth, Hildegard Perl, & Irmelin Heiseke, viola da gamba; Christoph Lehmann, main organ; Klaus Eichhorn, Martin Lubenow, Jörg Straube, Karl Kant, Hugo Witzhausen & Klaus Schwickerath, organ.

Before listening to Roland Wilson's CD, *The Feast of San Rocco*, our expectations were simple. We expected to hear an entertaining and well-played re-cycling of the "old" (done many, many times) tunes from Gabrieli's Sacred Symphonies with a couple of Cima sonatas thrown in as a bonus. Surprise! It was as though we were hearing these well-worn pieces for the first time. If this were not a review for a rather erudite publication, we would be tempted to just tell the readers that this recording "is exciting as hell!"

We've always respected Roland Wilson as a fine cornettist and Musica Fiata as one of the better early brass ensembles. However, while listening to the CD, we became aware of Mr. Wilson's talents as a sensitive and dramatic presenter of the musical structure and emotional thrust of early music. His direction, coupled with top-notch performers and excellent sound engineering, have resulted in our placing this album among our "active listening" CD's, rather than merely adding the

recording to an overly large cache of recordings we use as occasional, entertaining background-music.

Wilson succeeds in bringing out the best dynamic and interpretive range from the cornetts and trombones. The cornett style is highly lyrical with a sense of musical development. Each phrase builds on the previous motif (something we hear altogether too rarely in early music). The balance between the cornetts and violins is the best we've heard on any recording. The violin sound is quite full and rich, and the playing styles of the two instruments are extremely well-matched (no thin scratchy violin sounds or ultra-bright cornetts here!). Despite the use of high-pitched instruments, the cornetts still display a great deal of tonal warmth.

The trombones give just the right amount of "bite" to their entrances (no mushy low resonances or ear-shattering reverberations). Again, the style is very closely matched to the cornetts. It's worth the price of the CD just to be able to listen to, and be inspired by, the comfortable fit of articulation and phrasing patterns between cornetts and trombones.

The recording features a tremendously exciting beginning with natural trumpet fanfares in a G. Gabrieli toccata arranged by Roland Wilson. The selection is performed by four Venetian trumpets -- made by Graham Nicholson -- and eight trombones. (It makes us want to leap out of our seats, grab a horn and join in!)

This particular piece is the only one which uses trumpets on the entire recording. However, only trumpet players might be disappointed, since the remaining selections are sufficiently glorious and sumptuous.

So many of the bands on this recording serve to reinforce our reasons for wanting to play early brass instruments. While listening to this CD, you can shut your eyes and feel yourself transported back in time.

The musical production values of this recording are extraordinary. Despite the extremely large size of the ensembles used on these works, each part of each choir is heard with clarity. Is this a function of acoustics, microphones, engineering, or the mystical super bit mapping advertised on the outside package of the CD? Many would choose to spend large amounts of time and energy in debating this matter, but we would prefer simply to enjoy the wonderful resonance and clarity of the recording!

We would be remiss if we didn't mention the superb vocalists heard on this CD. The texture and blend of voices is very enjoyable and displays terrific energy. The solos are perfection.

It surely was an immense undertaking to put together the large ensembles needed for many of the selections on this recording (i.e., Giovanni Gabrieli's *Dulcis Jesu patris imago* for 20 voices or his

*Magnificat a 33*). However, Wilson is well in control at all times. We are thankful to him for his undertaking the task and thankful to Sony Music for being willing to pay all those musicians!

We look forward to more productions directed by Roland Wilson and the sound engineering team associated with this excellent CD. How about a complete rendering of the Gabrieli and Schütz *Sacred Symphonies*?

--- Karen Snowberg and Ron Nelson

\* *Francesco Cavalli, Vespro della beata Vergine* performed by Concerto Palatino, Bruce Dickey & Charles Toet, directors (a production of the Schola Cantorum Basiliensis and Harmonia Mundi, HMC 905219.20). Recorded 1994.

Vocal soloists: Barbara Borden, soprano; Rodrigo del Pozo, alto; Gerd Türk & Mark Padmore, alto/tenor; Markus Brutscher, tenor; Harry van der Kamp & Peter Zimpel, bass.

Concerto Palatino: Bruce Dickey & Doron Sherwin, cornett; Harry Ries, Charles Toet, Wim Becu, Ole Andersen, Cas Gevers, Sebastian Krause, Simen van Michelen & Henning Plumeyer, trombone; Enrico Gatti & Odile Edouard, violins; Erin Headley, violone; Stephen Stubbs, theorbo; Klaus Eichhorn, organ.

The *Vespro della beata Vergine* by the Venetian composer Francesco Cavalli, consciously or unconsciously, prompts a comparison to the more-famous vespers by Claudio Monteverdi. It is difficult to tell whether Cavalli has successfully built upon Monteverdi's style or is simply a "Monteverdi clone" (their styles are so very similar!). Nonetheless, Concerto Palatino gives what we expected -- a remarkable, technically superb reading of this "new" Vespers.

One of the penalties a group pays for being the best is that anything less than their incredibly high standards seems to cry out for comment. Although there are no lapses in Concerto Palatino's usual technical perfection, a lack of balance between cornetts and violins, as well as some rather decided differences in style and interpretation, were apparent to our ears. The trombone balance was more successful with the violins than with cornetts (from our experience, this is rather unusual). The "brightness coefficient" of the lead cornett was sometimes a bit piercing (was this the result of faulty microphone placement?). Nonetheless, the performance was an excellent demonstration of the affetti



Musica Fiata Köln (Photo: Susech Bayat)

style, and the imaginative and brilliantly executed ornaments by both cornettists were like whipped cream on a sundae.

In comparing this to the previous recording, the Wilson recording seems to have a greater blending of styles among the various elements of the performance to achieve and maintain a unified whole. The overall difference in sound quality is noticeable between the two recordings. The Concerto Palatino recording sounds like a recording. The Musica Fiata recording, on the other hand, sounds much more like a live performance. Admittedly, however, the Cavalli recording calls for much smaller forces which creates a wonderfully intimate sound in contrast to the tremendous resonance of the San Rocco recording's use of up to seven-choir pieces.

Both recordings have clearly understood and informative liner notes. These CD's are, for the most part, impeccably performed and will be a tremendously enjoyed addition to any music-lover's library.

--- Karen Snowberg and Ron Nelson

\* *Sämtliche Orgelmotetten: Heinrich Schedemann, Orlando di Lasso.* Musicalische Compagny. Paolo Gazzano, soprano; Ralf Popken, alto; Harry Geraerts, Julian Metzger, tenor; Michal Pospisil, bass; Holger Eichorn, zink; Thomas Thlenfeldt, chitarrone; Klaus Eichorn, Scherer-Orgel Tangermunde. Deutschland Radio LC8808, ambitus 97 946. Recorded 1995.

This two-CD set presents the Musicalische Compagny performing the organ motet repertoire of Heinrich Scheide-mann (1596-1663), using the only well-preserved, large, principal organ of the late Renaissance. Selected vocal motets and intabulations of Orlando di Lasso (1532-1594), Dalphin Strungk (1601-1694), Hans Leo Hassler (1564-1612), Hieronymous Praetorius (1560-1629), and Giovanni Bassano (1558-1617) have also been included as representatives of the Hamburg Baroque age.

The organ of St. Stephan's Church in Tangermunde was completed in 1624 by Hans Scherer the younger, a member (and last representative) of the Scherer building dynasty of Hamburg. Built with an outer case of oak, containing 32 stops on 3 manuals and pedals on a 16' base, the organ managed to come through even World War I unscathed (the face pipes were made of lead), and was beautifully



Orchestra of the Renaissance, Richard Cheetham, director

restored in the early 1990's by the Schuke firm located in Potsdam. The Musicalische Compagny (C.A.T.T.B.), along with the Tangermunde organ and zink and chitarrone taking on the roles of second soprano and second obligatory bass respectively, are in harmonious unity throughout the recordings.

--- Kathryn Cok, Manhattan School of Music

\* *Ave Maris Stella: Música De La Catedral De Sevilla Dedicada a La Virgen María (ca. 1470-1550)*, Orchestra of the Renaissance, Richard Cheetham, Director. Junta de Andalucia (Almaviva DS 0115). Recorded 1995.

Members of the HBS will be interested to know that the cornetto player on this disc is Jean-Pierre Canihac and the trombonists are Richard Cheetham (who also directs the group) and Patrick Jackman. Canihac's playing is tasteful and delicate, particularly in Ceballos's florid *Virgo Dei Genitrix*, as is that of the two trombonists, but it would be absurd to disengage their contribution from the overall intention of this disc, which is to explore the relationship between instruments and voices in a repertoire that is still comparatively remote from the mainstream canon of Renaissance music.

The idea of focusing the disc on a relatively compact theme -- music composed at Seville for dedication to the Virgin in the second half of the fifteenth and the first half of the sixteenth century -- is intelligent. Composers whose works are represented on the disc include Escobar, Morales, Peñalosa, Ceballos and Medina. Admirable essays in the CD booklet by Robert Stevenson and Tess Knighton add to the clarity of focus.

The entire disc is beautifully performed. Cheetham is an excellent player and here he shows himself to have a wide talent, as well as a real feeling, for this as a real repertory.

--- Trevor Herbert, Open University

\* *Lassus & Palestrina: Mottetti, Madrigali e Canzoni Francesi Diminuiti.* Ensemble La Fenice: Jean Tubéry, Director, cornetto, mute cornett, recorder; Christina Pluhar, harp; Matthias Spaeter, lute; Jean-Marc Aymes, organ and harpsichord; François Fauche, bass. Ricercar (US Distributor; Qualiton) RIC 152137. Recorded 1994.

\* *Andrea Falconieri: Fantaisies, Dances, Villanelle, Arie.* Ensemble Fitzwilliam - Josep Benet, tenor; Josep Cabre, baritone; Jean-Pierre Nicolas and Pierre Boragno, Renaissance flutes; Jean Tubéry, cornetto and mute cornett; Enrico Parizzi, violin; Bruno Cocset, bass violin; Richard Myron, violone; François Johannel, harp; Hugh Sandilands, guitar and orbo; Michèle Dévérité, organ and harpsichord. Astree E8551. Recorded 1994.

\* *R. De Lassus: Missa Vinum Bonum.* Ensemble La Fenice -- cornetti: Jean Tubéry and Jean-Paul Boury; Trombones: Serge Guillou, Jean-Jacques Herbin, Franck Poitrineau; with Ricercar Consort. Peter Philips; Director. Ricercar RIC155141. Recorded November, 1994.

\* *Per La Settimana Santa.* Ensemble La Fenice: Jean Tubéry, cornetto; Enrico Parizzi, violin; Paulina Van Laarhoven, gamba; Arno Jochem, violin and gamba; Frank Poitrineau, bass trombone; Matthias Spaeter, lute and chitarrone; Christina Pluhar, lute and harp; Jean-Marc Aymes, organ and harpsichord; with Maria Christina Kiehr, soprano; John Elwes, tenor; Ulrich Messthaler, baritone. Ricercar RIC 166148 (Heritage of Monteverdi Series II). Recorded 1995.

\* *Dialoghi Venetiani.* Ensemble La Fenice: Jean Tubéry, Director, cornetto, mute cornetto; Enrico Parizzi, violin; Jean-Marc Aymes, organ, harpsichord; Jörg-Andrea Böttcher, organ and

harpsichord; Christina Pluhar, lute. Ricercar RIC 157142 (*Heritage of Monteverdi Series I*). Recorded 1995.

In case there is any doubt, Jean Tubéry has emerged as a cornetto player of world-class status. That group of virtuosos is admittedly tiny and could probably fit in a phone booth, but Tubéry should certainly be squeezed in. These five recent recordings feature his brilliant playing along with his Ensemble La Fenice, as well as one with Ensemble Fitzwilliam. The *Lassus & Palestrina* CD by La Fenice is an extraordinary presentation of the art of diminution. All of the fifteen compositions are some sort of ornamented version of compositions originally penned by Lassus or Palestrina, masters of the late Renaissance polyphony, (plus a couple of original versions) from which 17th-century instrumentalists sought to "improve" with their improvised diminutions. The art of diminution, i.e., ornamenting tunes with fast, virtuosic, improvised lines, was codified at the end of the 16th and beginning of the 17th centuries in a series of treatises and ornamentation manuals by Bassano, dalla Casa, Rognoni, Bovicelli and others.

The program includes some of the most famous composers of this genre such as Bovicelli, De Selma, Rognoni, Bassano and Dowland, as well as musicians who might be less familiar, including Christian Erbach, Peter Phillips, Emanuel Adriaenssen, and Giovanni Terzi. The organ, harpsichord, and lute share the solo voice on a number of works, and do a wonderful job. Tubéry's cornetto playing is featured on seven selections, and he also plays a virtuosic rendition of a canzona by De Selma y Salaverde based on Palestrina's *Vestiva i colli* on the recorder. Jean Tubéry plays on a cornetto by Paolo Fanciulacci, mute cornett by Serge Delmas and recorder by Henri Gohin.



La Fenice: Jean-Marc Aymes, Christina Pluhar, Jean Tubéry (director) & François Fauche. Photo: Stéphane Ouzounoff

His sound is absolutely exquisite and his approach to diminutions is amazingly laid-back, smooth, and lyrical. Sounding like a 17th-century Miles Davis, Tubéry really makes it sound easy. He also phrases the music in a way that makes the lines sound interesting rather than a continuous flow of sixteenth-notes -- the way it could in less musical hands (and lips!!).

The mute cornett, joined by the bass lute, and harp, is used on Bovicelli's diminutions on *Io son ferito*, *Ahi lasso* accompanied by the lute and harp and on Lasso's own rendition of his *Suzanne un jour*. With a warmer and softer tone, Tubéry still achieves a focused sound and does not lose any flexibility. The other cornetto solos are divisions by Rognoni on *Io son ferito* and *Pulchra es amica mea*, Bassano's divisions on *Suzanne un jour*, Adriaenssen's divisions on *Et d'ou venez vous*, *Madame Lucete*, and Lasso's *Haec quae ter triplici*. As I mentioned, while Tubéry makes it sound easy, it is, of course, anything but!! These are some of the most difficult pieces in the repertoire, and Tubéry does not take it easy on himself. His tempi are very brisk, but his tonguing is so fast that even the thirty-second note passages are controlled and clearly articulated.

Listening to a solid hour of this music is not an easy task, and it certainly does not make an ideal concert program. However, La Fenice's performance of this repertoire is magnificent. As a pedagogical tool or for anyone simply wishing to learn or listen to 17th-century diminutions, this is an excellent CD.

The Fitzwilliam recording is a fine tribute to the music of Andrea Falconieri (1585-1656). Jean Tubéry and his colleague from La Fenice, violinist Enrico Parizzi, join the forces of Ensemble Fitzwilliam to admirably perform twenty-five pieces by Falconieri. The Neapolitan musician was a noted lutenist, and as Dinko Fabris points out in his notes, Falconieri's musical output falls in four categories: vocal secular music, sacred music, tablatures for string instruments, and music for instrumental ensembles. This CD presents a wide range of his compositional styles, and it is all expertly played by the Fitzwilliam ensemble. The vocal music is much indebted to Monteverdi, but in his instrumental music Falconieri created a very personal and absolutely charming oeuvre.

Most of the instrumental works are from his collection of 1650, *Il Primo Libro di Canzone*. Studio Per Edizioni Scelte (S.P.E.S.) has published a facsimile edition of this collection, and it contains a fabulous repertoire, some of which is even approachable by players who don't have the technique of a Jean Tubéry. Tubéry plays on six of the cuts and what he does with the music is thrilling. The *Battaglia* is remarkable. Tubéry's execution is flawless, and, while the tempo would even scare most violinists, he seems to take it completely in stride. He seems equally at home with the slower and more lyrical works. On works like the *Passacalle* and *Gioiosa fantasia*, Tubéry seems to be able to reach down into the guts of the music and give a heart-felt reading. On *Gioiosa fantasia* and *Fantasia detta la Portia* he plays a mute cornett made by Delmas, and is able to perfectly match the lightness of the recorder. The recorder players Jean-Pierre Nicolas and Pierre Boragno have an interesting approach to *Bayle de los dichos diabolos* as they slowly pick up the tempo, repeating each section faster and faster until they reach a tempo that seems to be equal to the speed of light! The last tune on the recording, *L'eroica*, is another *tour de force* piece with Tubéry, Parizzi and company, ending the CD with the same phenomenal virtuosic performance with which it begins.

The recording of the *Missa ad imitationem moduli Vinum bonum* by Roland de Lassus (1532-1594), under the direction of Peter Phillips, is a wonderful presentation of some large-scale compositions by the great 16th-century composer. The *Missa ad imitationem moduli Vinum bonum* (1577) is a masterful and expressive polyphonic work and the expert brass playing from La Fenice adds much to the performance. The CD also includes a range of different types of compositions, including some instrumental motets where the instrumental forces are given ample opportunity to shine. The *Magnificat super Aurora lucis rutilat* (1619) and *Surge propra amica mea* offer La Fenice the chance to display their glorious sound and ensemble skill. Peter Phillips' choice of instrumentation was guided by a number of sources, including the writings of Praetorius and the precisely indicated instrumentation on some manuscripts of works by Lassus found in the Regensburg library. All in all, this recording is a must for aficionados of Renaissance music.

1995 was a busy and productive year for La Fenice. The playing on the first two

CDs in the *Heritage of Monteverdi Series* for Ricercar is nothing short of spectacular. The Series is intended to feature the works of seventeenth-century Italian composers (some of whom are relatively obscure but certainly deserving of wider attention), as well as to honor Monteverdi, the most important musical voice of the early Baroque.

The second CD in the series, *Per La Settimana Santa*, features the vocal talents of Maria Cristina Kiehr, John Elwes and Ulrich Messthaler and are ably supported by La Fenice. The recording features seventeen works, many of which are relatively unknown, by composers Grandi, Turini, Cima, Salvatore, Capello, Sances, Marini, Piccinni, Mazzocchi, Banchieri, Monteverdi, Graziani and Cazzati. Tubéry performs on seven of these works and Franck Poitrineau joins him for a brilliant performance of Cima's *Sonata per cornetto e trombone* (1610). How to join instrumental and vocal forces is a perplexing issue when performing early 17th-century music, nonetheless, La Fenice's interpretive approach to this repertoire is elegant and imaginative. Students of 17th-century music could learn much about this repertoire by listening long and hard to this recording. The sheer technical virtuosity and ensemble skill that La Fenice display is remarkable.

*Dialoghi Venetiani*, my personal favorite among this embarrassment of riches, has fourteen works, nine of which feature the cornetto virtuosity of Jean Tubéry. Scarrani, Picchi, Marini, Kapsberger, Cavalli, Castello, Uccellini, Monteverdi, Piccinni, Rossi and Merula are the composers represented and there are a number of familiar works on the program. The *Sonata prima per canto solo* and *Sonata terza per due soprani* by Dario Castello, as well as sonatas by Biagio Marini, are superbly performed. The particularly exquisite *Sonata in dialogo, detta la Viena*, by the wonderful Jewish composer Salomone Rossi (1570-1630), is elegantly performed by Tubéry and Parizzi. Tubéry achieves a deep and clear tone on the mute cornetto on Monteverdi's *Venite siscientes* and it is nice to hear that instrument so ably used. Those lucky enough to have heard Jean Tubéry at the 1995 Historic Brass Symposium in Amherst will long remember his breathtaking performance of the *Chiaccona* by Tarquinio Merula (1594-1665). An equally wonderful performance is represented on this CD. Perhaps most impressive about Tubéry's playing is his lightning-quick and fluid

tonguing. No where on these five recordings is this more effectively displayed than on this cut. The phrasing and articulations are constantly shifting, not unlike the playing of a great jazz artist, thus making the performance over the repeated ostinato bass figure a thrilling listening experience.

--- Jeffrey Nussbaum

\* *Sound the Trumpet: Henry Purcell and His Followers*. The Parley of Instruments: Peter Holman, Director; Mark Bennett and Michael Laird, natural trumpets; Frank De Bruine, oboe. Hyperion CDA66817. Distributed by Harmonia Mundi USA. Recorded 1995.

This recent recording features eleven English instrumental pieces that contain prominent trumpet parts. They were written by Henry Purcell (1659-1695) and his contemporaries, including William Corbett (d. 1748), Gottfried Finger (1660-1730), William Croft (1678-1727), John Eccles (1668-1733), John Barrett (d. 1719), and James Paisible (d. 1721). Hearing the works of these composers makes one aware of how important and influential a musician Purcell was. The Purcellian influence is quite apparent in the works presented in this program and the trumpet writing is particularly reminiscent of Purcell's wonderful trumpet music.

Peter Holman has done much work in researching and recording this repertoire, and the present disc contains some old favorites as well as a few obscure pieces that deserve more attention. The Purcell works *Symphony in C from The Indian Queen*, *Symphony in D from The Yorkshire Feast Song*, and *Symphony in C from King Arthur*, are, of course, well known and beautifully performed. The sonatas by Finger and Overture by William Croft are also known in the trumpet repertoire. Works by the other composers are less familiar but well played. The recording features two of the most skillful trumpeters now active in England. Michael Laird is one of the senior natural trumpeters in the field and Mark Bennett is one of the most active of the younger generation. They seem to share a similar approach to playing, and both are extremely skillful trumpeters. By and large, the works by the lesser-known composers are not masterpieces, and listening to several of the pieces in a row is a bit trying.

Laird plays on a Keavy instrument and Bennett plays a Matthew Parker trumpet. Bennett and Parker have collaborated on instrument design. These are instruments with the ever-present vent holes, and since the trumpet music is not the most technically demanding in the repertoire, it is unfortunate that Holman did not choose to use authentic copies or original English trumpets. While the players possess a remarkable technique and have a commanding sound, the performance would certainly have been enhanced if original instruments or reproductions that more resemble the features of a true Baroque trumpet were used.

--- Jeffrey Nussbaum

\* *Musik am Hofe derer von Bünau*. Bläser-Collegium Leipzig (Rebecca Reese, Arno Paduch, zink; Sebastian Krause, Robert Clemen, Ferdinand Günther, sackbut) and Ensemble Alte Musik Dresden: Ludger Rémy, organ and director. Raum Klang RK 9403. Rochlitzstrasse 3, Leipzig 04229, Germany. Tel/fax 49-341-4792356. Recorded 1994.

This fine recording is the first in a series dedicated to the music of Saxony before 1815. Eight different composers -- Daniel Selichius, Stephan Otto, Andreas Hammerschmidt, Hermann Finck, Samuel Seidel, Johann Ghro, Anton Colander and Esaias Hickmann -- are represented on this recording of eleven compositions. Hammerschmidt is the only composer familiar to this listener. However, the other seven proved themselves to be composers of depth, and certainly worthy to be taken out of the dust-bin of obscurity. All but one of the compositions date from the first half of the 17th century and feature the court music of the Counts of Bünau in Weesenstein Castel in the Erzgebirge region of Germany. The Counts of Bünau were from an ancient noble Saxon family and they played an important role in the cultural development of the area. The cultural activities in Weesenstein Castle was an important aspect of that artistic development. The notes indicate that this CD can be regarded as a contribution to the preservation of a particular musical heritage. It's that, but much more as well, because the performance is a successful artistic effort as well as the documentation of a little-known repertoire.

The works represented are mostly motets and Ludger Rémy achieves a beautiful and colorful orchestration, drawing on the expressive power of the instruments in combination with the voices. In his



notes Rémy cites a number of historical sources such as Praetorius' *Syntagma Musicum* which demonstrate similar orchestral practice. The early brass players of Bläser-Collegium Leipzig do a marvelous job providing a glorious color to the motets. They are featured in a number of spots, including some crisply performed dances. The quality of their playing is terrific. We look forward to being exposed to other little-known but worthy repertoire in future CD editions in this series.

--- Jeffrey Nussbaum

\* *Fabulous Fodens -- The Fodens Motor Works Band -- Choice CD2 BM2.* Released 1995. Available from Choice Recordings Ltd., 10a Morningside Place, Edinburgh, Scotland, EH105ER, U.K.

This CD is the second in Malcolm Hobson's "Brass Archives" series of reissues of English brass band music. It features many of the most celebrated recordings by the Fodens Motor Works Band, the premier British factory band in the years between the two World Wars. The original 78 RPM recordings were made in the 1930s and early 1940s. Some have never before been reissued. The solo playing is not quite as spellbinding as on the Mackintosh CD, although conductor Fred Mortimer's son Harry must have held the world speed record for triple tonguing at the time. The music, however, is considerably more interesting. The cornet solo with band accompaniment -- the staple of the Mackintosh CD -- is a formula that was cast in stone at the close of the last century. (Let us savor the few remaining years when we can write this last phrase without confusion). The greater part of the Fodens CD consists of concert pieces and novelty numbers featuring the band in its entirety. The compositions are well orchestrated for brass and not at all anachronistic for their time. To uninitiated ears, they are reminiscent of the very best British sacred music and film music of the 1920s to the 1940s. Brass players today should pay attention to the band's rich ensemble sound, to the soloist's use of a fast, light, violin-like vibrato that always blends effectively, and to the section players' ability to double parts while sounding almost like one incredibly resonant instrument. These were dedicated men who played together for years, and their music shows it.

--- Peter Ecklund

\* *Wagner, Six Overtures and Preludes.* The New Queen's Hall Orchestra/Barry Wordsworth, Eye of the Storm (EOS 5001). Recorded 1995.

This is an interesting and important recording and one that I enjoyed listening to very much. There are two CDs, both containing the same six pieces. Yes, the same six pieces both played by the same orchestra with the same conductor. The idea is that no one interpretation is right so, on the assumption that two interpretations are better, we get two. The orchestra plays on period instruments and there is a genuine attempt to break down the modern sound cultures which mask the late romantic timbres that Wagner and his contemporaries would have expected. Also contained on one of the discs is a didactic description of the orchestra's mission, given by its artistic director, John Boyden, and brief demonstrations and endorsements by the orchestra's principal players. The brass principals are Crispian Steele Perkins, Peter Davies and Francis Markus (trumpet, trombone and horn respectively). If that is not enough, a stout CD booklet gives the same and more information on the project and the philosophy that lies behind it. If nothing else, this is excellent value for money.

Much of the philosophy that informs the approach on this recording can not be faulted. It would be wrong to assume though that the sound conjured by the NQHO can be taken as a standard for the period that is being imitated. American and other European orchestras probably sounded different. Boyden's ambition is to create a sound that Wagner, Elgar, Dvorak et al. would have recognized. The truth is that they would have recognized several types of orchestral timbres. But if the real ambition is to sanitize the orchestra of those bits that did not creep into the sound spectrum until the late twentieth century, then, in the main, the project is succeeding. It is certainly a venture of considerable merit.

I found the CD notes irritating. The richness of hyperbole and the self-consciousness of the rationale challenges the patience. But these are interesting recordings and the approach is noteworthy. Above all, Wordsworth does an excellent job in coaxing out fine performances of some excellent music.

--- Trevor Herbert, Open University

\* *Die Trossinger Trompeten: Trompeten musik aus vier Jahrhunderten.* Art Music, Gema (Staatliche Hochschule für Musik, Schultheiss-Koch Platz 3, 78647 Trossinger, Germany). Natural trumpeters: Karin Gutknecht, Peter Hasel, Patrick Henrichs, Michael Herrles, Heiko Hörburger, Johannes Kringel, Michael Maisch, Klaus Pfeiffer, Heinrich Sauer, Martin Schmid, timpanist: Jens Gagelmann. Recorded 1995.

The Trossingen Trumpets is a trumpet ensemble comprised of past and current students of the State Music Academy in Trossingen under the direction of Dieter Bolz. This recording is a potpourri of trumpet music including three works for natural trumpet ensemble -- the Anonymous *Sonata à 5* from the Kremsier collection, Biber's *Sonata Sancti Polycarpi*, and the famous Altenburg *Concerto*. Patrick Henrichs, the twenty-two year old musician who won honors at the Altenburg Natural Trumpet Competition by placing 4th in a list of very distinguished players, is joined by nine other natural trumpeters, a timpanist and continuo section on those three works. Natural trumpets by Egger and the firm of Ewald Meinel are used and the playing is, by and large, skillful.

Occasionally a few of the players fall victim to the all-too-well-known perils of the natural trumpet. The performance of the modern works and transcriptions of Baroque pieces for modern brass is also rather fine. The Trossingen Music Academy has a relatively new early music department where the trumpeters have received natural trumpet instruction by such leading players as Friedemann Immer, Paul Plunkett and Michael Laird. Perhaps they will expand their early brass activities and the next recording will include cornetts and sackbuts on the Gabrieli canzonas instead of the modern trumpets and trombones now used.

--- Jeffrey Nussbaum

#### AMIS Call For Papers

The American Musical Instrument Society invites proposals for presentations at its twenty-sixth annual meeting, to be held in Washington, DC, May 15-18, 1997. The overall theme of the conference will be "Musical Instrument Studies: Perspectives from a Quarter-Century of the AMIS." Contact: Synthia Adams Hoover; NMAH 4127, MRC 616, Smithsonian Institution, Washington, DC 20560.

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## Music Edition Reviews

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Urbin, Donatien. *Vingt Trois Pensées pour deux Cors*, ed. Christopher Larkin. London: Rare Brass Series, London Gabrieli Brass Edition, 1995. 51 pp. London Gabrieli Brass Edition, PO Box 1825, London N20 9NU, United Kingdom.

Donatien Urbin (1809-1857) was a hornist who achieved some success and notoriety in Paris in the second quarter of the 19th century. After graduating from the Conservatoire as a prize-winning natural hornist, he gravitated to the valved instrument as a means of augmenting his employment opportunities, which included the Concerts Musard and Concerts Valentino as well as the band of the Garde Nationale, and eventually professorship at the Gymnase Musical Militaire and membership of the Opera orchestra. His *Méthode de Cor à trois pistons ou cylindres* published in 1852, is one of the earliest tutors for a horn with three valves, at least one produced in France. Birchard Coar, in his *A Critical Study of the Nineteenth-Century Horn Virtuosi in France*, mentions that this method does not include much text nor many exercises, but does have "a great amount of fairly good music in the form of horn duets" (p. 123). Christopher Larkin has done horn players several good turns in producing this edition of duets. Originally titled *Vingt Trois Pensées pour deux Cors en Tons semblables, extraites de sa Méthode (Twenty-Three Ideas for two Horns in similar Keys, extracted from his Method)*, Larkin's edition gives us some interesting insights, items for comparison, and frankly some fun, new music to play with some usefulness for any horn teacher. Due to my own interest in 19th-century French valve-horn, I have for a long time been very eager to see some of Urbin's work, particularly the contents of his method, especially to compare his writing with that of Joseph Meifred, an advocate of the two-valve instrument. As Larkin points out in his introduction, Urbin had an approach that was very different from that of Meifred. He did not advocate the use of many different crooks, nor apparently did he follow the more conservative technical approach (that is including the use of the hand in the bell and loose-lipping in the lowest part of the range) supported by the

stalwart old school of natural horn players and teachers. Like Meifred, however, Urbin did support the capability of using the whole range of the instrument, encouraging players not to confine themselves to the older "first" or "second" elements.

It is interesting to note, however, that in these duos the two parts fall into predictable first and second ranges and figures. The first horn parts center on the middle octave (e1 to g2), rising only a few times above a2, and receives most of the melodic passages. The tessitura of the second parts gravitates somewhat lower, consisting of many more accompanying patterns. The cumulative range of the second goes down chromatically to A. Both parts have considerable chromatic content, though in the first part, the pitch contents are quite similar to first parts intended for natural horns in duos by Dauprat, Gallay and even earlier ones by Duvernoy. There are several passages, however, where the availability of valves would be quite desirable, particularly in chromatic passages in the mid- to low-range. It is the second parts, though, that reflect more clearly Urbin's experience and preferences for the valved horn. While Meifred's two-valve approach might be an interesting alternative (and certainly a possibility), it is clear (not just from the title of his method) that Urbin prefers a three-valve instrument. The notes in the range for which the third valve is essential for producing open sounds appear quite frequently (e.g., g# and d), and there are several specific circumstances (e.g., a descending E<sup>b</sup> scale in #3, or a section in A<sup>b</sup> major in #10) that cry out for the stability produced by the added tubing. Coupled with the various musical gestures, dynamic changes, etc. (vs. the necessary timbre changes), it would just make better sense to use three.

Stylistically these duets provide us with nothing new or earth-shattering. The harmonic language is not very different from earlier natural horn pieces. The key signatures range up to three flats and sharps, with only two exceptions: #21 shifts from B minor to B major at the end, and #23 begins in E major, modulating to A major later on. Within the pieces there are some interesting harmonic shifts, but very few if any seem to be blatant (or eccentric) attempts to show-off the valves. What seems particularly interesting in context, however, is the obvious emphasis on the need for valves in the second part. Technically or rhythmically, there is nothing surprising

or complex. What we are left with is a nice set of tunes. As a teacher, I found an added benefit to these pieces. The second parts are some very good examples of mid- to low-range playing. And in the context of duets, this allows for work with students on flexibility in and out of these ranges, as well as intonation, pitch/sound centering, and tone quality. I have comiserated with many players about the "no-man's-land" between f and c, and in these duets we are presented with convenient, well-written opportunities to work out some "bugs."

The edition itself is quite clean, and as usual, Larkin provides useful, concise notes. The notes themselves show the importance and place of Urbin's *Méthode* and point up how useful it would be to have a facsimile and/or translation of the whole tutor in modern edition or general circulation (unknown to me at this time). This collection of duets is another example of the important contributions Christopher Larkin continues to make to brass music.

--- Jeffrey Snedeker

Forestier, Joseph. *Quatre Quatuors de I Puritani: Marche, Andantino, Pas redouble, Andante, pour Deux Cornets-à-pistons, Saxhon-Alto en Mi<sup>b</sup>, Ophicleide ou Trombone*. London: Rare Brass Series, London Gabrieli Brass Edition, 1995. Score and parts. Available from London Gabrieli Brass Edition, PO Box 1825, London N20 9NU, United Kingdom.

Christopher Larkin brings us another interesting and previously unknown (at least to me) set of brass quartets from the mid-19th century. In Larkin's introduction, we learn that Joseph Forestier (1815-1881) was a French prize-winning hornist who graduated from the Conservatoire with a first prize in natural horn in 1834. The advent of valved instruments in Paris brought about many significant changes in music-making, most notably in military music. Also, it was popular for many hornists in search of gigs to double on valved cornet. Forestier was such a person, joining the Concerts Musard as a cornettist and in 1836 was appointed Professor of Cornet at the Gymnase Musical Militaire. In 1844 Forestier published a method for valved cornet and over the course of his life composed many solo and ensemble pieces for valved instruments. These quartets were originally published in the 1860s and Larkin informs us that, though the title states otherwise, he has been able to identify only one of the four quartets

as based on a melody from Bellini's *I Puritani*; #4 is a version of *A te, O Cara*, from Act I. We are provided with a score that includes the original instrumentation (two cornets, paired in either in B<sup>b</sup> and A<sup>b</sup>, an E<sup>b</sup> "Saxotromba" and Ophicleide in C), and parts for B<sup>b</sup> cornets, E<sup>b</sup> alto saxhorn, Ophicleide/Euphonium/Trombone (bass clef), as well as extra parts for horn in F and treble-clef Euphonium/Trombone. As is usual with Gabrieli editions, the parts are very clean and easy to read. My copy had a couple of misprints, but surely later printings will rectify them.

As Larkin notes, the style of these four pieces is, according to Forestier's stated intent, designed to highlight the capability of valved brass instruments to play real chamber music. The resulting sound is very reminiscent of Maurer, Ramsoë, and Böhme, presaging the larger and more complex structures of Viktor Ewald. These pieces are short and of simple construction, but have some real meat to them, which make them useful, in my opinion, as "variety" pieces in a brass chamber music program (meaning: I would not build a program around them, but use them for enjoyable palette-cleansing between heavier works). The ranges and technical requirements are well within the capabilities of decent college-level or accomplished high-school players. The individual quartets have some interesting quirks, some melodic, some harmonic, which make them fun to play more than once (or even worth rehearsing a bit!). The overall effect is very pleasing to the ear, but with enough substance to entertain the brass chamber connoisseur, particularly in the context of stereotypical, functional 19th-century brass music.

I can find only one issue to raise, which is in response to Larkin's introduction. In it, he mentions a preamble of Forestier's comments that accompanies the collection. This raises an objection in me -- why do editors omit or remove original introductions? This edition has a *wonderful* introduction written by Larkin, but without the composer's own comments about the pieces (a lacking made worse by Larkin's reference to them), no matter how seemingly inconsequential, I am left feeling something is missing. Mr. Larkin is not the first nor will he be the last to make this choice. Perhaps, however, he and other editors can be persuaded to provide the consumer with the composer's notes, and then enlighten us further with their own thoughts. Perhaps this is an objection felt only by me, and frankly

it is not a critical issue, but something I have missed before. This, however, does not detract from a collection of charming, useful and highly recommended quartets for brass.

--- Jeffrey Snedeker

\* Suite from *Philomèle* for Natural Trumpet and Organ by Louis de La Coste. Edited by Marc Meissner. Musikverlag Spaeth/Schmid, Alta Musica Series, Jennerstrasse 4, Herrenberg-Kuppington 71083, Germany. Fax 49-070-3235034. Published 1994.

Marc Meissner is the director of *Alta Musica*, a period instrument brass ensemble that has been active for the past twenty years and has edited the first in a series of brass music that bears the ensemble's name. The ensemble specializes in Baroque trumpet music, and the series will contain music drawn from their extensive repertoire. Meissner intends this series to be for "playable" natural trumpet music. This is certainly an important and much needed project, since, as Meissner conveyed to me recently, "the publishing catalogues are filled with very difficult works for natural trumpet." For those whose natural trumpet technique is "slightly" below that of a Crispian Steele-Perkins or a Friedemann Immer, the need for such a series is obvious!! This first edition of the series is beautifully packaged with attractive color photos on the front and back covers, facsimile of the title page of the original print, a fully realized organ part and separate trumpet part as well as an informative essay written in German, French and English. The music parts are very readable with large and clear type.

Louis de La Coste (or sometimes Lacoste) (1675-1755) is a little known composer of the French Baroque era who, according to Meissner's notes, had a full and evidently colorful career. He was an active singer and conductor, and composed operas and solo voice cantatas that were performed in Paris and Versailles. He was also appointed "Ordinaire de l'Académie royale de Musique." For some unknown reason he was arrested in 1718 and was forced into "exile" in Lille until his return to Paris in 1725.

His opera *Philomèle* (1705) was evidently quite successful. The prologue of this work contains two short airs scored for two trumpets, timpani (mentioned but not written out) and orchestra. The opera also contains a few pieces where the instrumentation is not indicated but the upper

voice employs only notes of the harmonic series and is thus perfectly playable on natural trumpet. It's those pieces from which the seven movements of this suite are drawn. Since the organ part is a reduction of the original orchestral writing and the trumpet line is a doubling of the top organ voice, Meissner suggests that we have here an interesting orchestral color rather than a true solo with continuo accompaniment. The trumpet part covers the range of a 9th from g' to a". The 11th and 13th harmonics are occasionally used but, unlike some French Baroque trumpet music, these pieces contain no non-harmonic tones. The top line of the *Prélude* does contain one high B<sup>b</sup>" and the *Premier Rigaudon* has a couple of leading tone b's. As these pieces are not very difficult they would be suitable for players who have only a moderate natural trumpet technique, but they also have enough musical interest for advanced players to include on programs as well.

The original source for this music is at the University of Strasbourg in Alsace, France. Finally, Marc Meissner writes, "We would like to dedicate this first edition in the series "Alta Musica" to Dr. Edward H. Tarr as a token of our gratitude and admiration for his efforts in the revival of the Baroque and natural trumpet and its music." Other works planned for the series will be *Three Intradas* by Speer, *Sonata* by Schmelzer and a number of French suites for trumpet and organ as well as French duets for two natural horns or trumpets.

--- Jeffrey Nussbaum

\* *Hector Berlioz. Complete Ophicleide Parts*. Vol. 1 and Vol.2. Clifford Bevan, editor. Piccolo Press, 10 Clifton Terrace, Winchester, Hampshire SO22 5BJ England. Price vol.1 and 2 £16 or \$25 (US).

It is a truth universally acknowledged that every ophicleidist in search of a part looks to Berlioz. These two volumes cover not only the works for ophicleide, but also those where the instrument is joined by other members of the bass-brass fraternity (tuba, serpent and buccin). The music is presented in a clear print with all the parts highly legible. There is also a concise introduction to each volume highlighting the more interesting musicological features of the excerpts. It is interesting to see how many different pieces by Berlioz require ophicleide and I have to admit to being ignorant of a significant number of them,

However, players of modern tuba (both bass and tenor) should have a look at the *Damnation of Faust* excerpt where tuba and ophicleide are used to duet with devilish devices.

Clifford Bevan, the editor of these two volumes of excerpts and publisher at Piccolo Press, is committed to publishing further volumes in the future, with the next publication likely to be a volume dedicated to Mendelssohn, Spohr, and Wagner. Plans to publish volumes of solo pieces are also in the pipeline. Maybe this would be a good time for all of us in the ophicleide and, indeed, early brass world to be on the lookout for any music that might be of interest for possible inclusion in this mammoth work. Of particular interest would be any music written specifically for alto or contrabass ophicleide.

Dragging myself back to the current edition, I have slight questions as to the odd note here and there which is more a question of several differing editions being available rather than editorial inaccuracy. Personally I would thoroughly recommend that anybody with even the slightest interest in ophicleide, tuba or Berlioz, purchase both volumes. The price of \$25 for both volumes represents a huge bargain which I'm sure any spouse would love for Christmas.

--- Tony George

\* *Kölsche Nachtmusik* for three natural trumpets, flugelhorn, two trumpets, bass trombone, timpani and organ (SM12) (36,00 DM); *Blooze* for three natural trumpets, timpani, and organ (SM 11) (24,00 DM); *Angie-Suite* for three natural trumpets, timpani and organ (SM10) (27,00 DM) by Klaus Osterloh; *Sonata a 5 clarini* by Anon. (SM01) (27,00 DM); *Sonatina a 4* for two clarini, alto, tenor, viola and continuo by Anon. (SM02) (24,00 DM); *Regina Coeli* for bass, two trumpets and continuo by R.I. Mayr (SM 23) (24,00 DM); *Singet dem Herrn alle Welt*, Cantata for bass, two trumpets and continuo by J. Krieger (SM05) (24,00 DM); *Der Herr ist mein Panier*, Sinfonia and Aria for bass, two trumpets and continuo by K. Krieger (SM 22) (24,00 DM); *Eight Sonatas* for Trumpet and Continuo by G. Fantini (SM06) (21,00 DM). All the above are published by Musikverlag Spaeth/Schmid, Editon Immer, Jennerstrasse 4, Herrenberg-Kuppungen 71083, Germany. Fax 49-(0)7032-35034

The three compositions by Osterloch in the series edited by the noted natural trumpeter Friedemann Immer are a welcome contribution to the growing number of contemporary works that use old instruments. Klaus Osterloh, the young German composer and trumpeter (I say young because he, coincidentally, was born in the same year as I!), is equally at home as a jazz musician as well as a member of the Trompeten Consort Friedemann Immer. He has given us three works that bridge a jazz and popular vocabulary with the sonority of the traditional natural trumpet ensemble. The trumpet parts might more realistically be called "almost" natural trumpet parts because of the repeated use of non-harmonic notes such as e<sup>b</sup>, e<sup>b</sup>, f<sup>#</sup>, f, a, d<sup>#</sup>, and g<sup>b</sup>. No doubt vent-holes are intended for these works. The composer calls his three-part *Angie-Suite* a "suite of thoughts and memories." The first is a lively spirited movement dedicated to the jumpy spirit of his friend Karl, the second is a slow, melancholy, portrait of his old aunt Anni and the third movement employs several different percussion instruments using Latin dance rhythms, a rare sound for the natural trumpet ensemble! If one is looking for an earthy Blues to program on a natural trumpet concert, *Blooze* will fit the bill. The organ lays out a brooding blues line and the trumpets are given jazz solo-like lines that make generous use of blue notes. The timpani player is asked to simulate a jazz drummer with rim shots and brushes playing a swing beat. The first trumpet part contains chord progressions in true "jazz chart" fashion. *Kölsche Nachtmusik* is a large scale work that juxtaposes the traditional natural trumpet ensemble with a modern quartet of two trumpets, flugelhorn and bass trombone. The first and third movements are scored for the natural trumpets, the second and fourth are for modern quartet and the fifth joins the forces of both ensembles. The trumpet parts for these three fun works are far from easy, particularly because of the often-used non-harmonic notes, but the rewards are plenty and we owe Friedemann Immer a debt of thanks for bringing out these fine works by Klaus Osterloh. They are a unique contribution to the natural trumpet repertoire and we look forward to future editions in this series.

Those lucky enough to have heard the Trompeten Consort Friedemann Immer at the International Historic Brass Symposium heard that brilliant ensemble perform a rare repertoire involving two natural trumpets, bass singer and several

other supporting instrumental forces. The two pieces by Johann Krieger (1652-1735), as well as Rupert Ignaz Mayr's (1646-1712) *Regina Coeli*, were on the Symposium program and we are fortunate to now have that music, along with a number of other wonderful works, published in the Trompeten Consort Friedemann Immer Series. The works scored for two trumpets and bass singer are splendid pieces and fully developed compositions. This, of course, makes them very attractive to program since they add a more substantial musical dimension to a program of the otherwise purely instrumental and more common natural trumpet repertoire. There's a lot of trumpet playing in these works and much of it is typically difficult, covering a two octave range of c' to c''' with an occasional non-harmonic note to tame.

Brass players are becoming more and more aware of the great treasures in the Liechtenstein collection from the archives of the castle in Kromeriz. The two anonymous works brought out in this series will just further enhance the importance of that repertoire. The *Sonatina* has an intriguing instrumentation of two low strings, two high trumpets and continuo. Quite an interesting work, the trumpet parts are of moderate difficulty but much musical interest. The *Sonata* for five clarini and organ is a spectacularly exciting piece and really has clarino writing in all five trumpet parts. Players who answer to the name Mr. Vulgano, who usually cover the low fourth and fifth parts in trumpet ensemble music will have a chance to finally show off their high chops on this one! No other editions of these pieces are listed in the Robert King *Brass Players Guide* with the exception of the *Sonata* for five clarini, which recently was published by McNaughtan in the Edward Tarr Series and, of course, the Fantini, which is much more widely available. Two other popular editions of the Fantini Sonatas are Ed Tarr's Musica Rara edition and the McNaughtan collection in the Edward Tarr Series. The basso continuo realization by Martin Lubenow in the Immer edition seems slightly more notey, but only slightly so. It does not offer any written-out ornamentations of the trumpet line as some other editions do, but one nice aspect to this edition is that the trumpet parts contain the original single-line continuo part underneath the solo line. This offers performance possibilities without resorting to the realized continuo line if that is the organist's preference.

The Trompeten Consort Friedemann Immer Editions are carefully prepared, handsomely packaged, and contain individual parts as well as scores. Editorial input is at a minimum and detailed critical remarks indicate any necessary corrections from the original sources, which are also cited. The editions also contain forwards (by either Friedemann Immer or the noted musicologist Reine Dahlqvist) which offer helpful information about the music and composers. These editions are an important addition to the available natural trumpet repertoire and we look forward to future offerings from the Trompeten Consort Friedemann Immer Editions of Musikverlag Spaeth/Schmid.

--- Jeffrey Nussbaum

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## Book Reviews



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\* *Technical and Musical Studies for the Baroque Trumpet* by Paul Plunkett. Published by Musikverlag Spaeth/Schmid, Jennerstrasse 4, Herrenberg-Kuppingen 71083 Germany. fax 49-(0)7032-35034 Edition Nr. SM 70100, 32 pages.

Given the relatively few places one can go to study the Baroque trumpet, it's a bit surprising that some enterprising player hasn't pursued the idea of a natural trumpet method book before now. Our cornett-playing brethren have enjoyed the benefit of several such books in recent years. In fact, I've spent the last few weeks happily struggling through Jeremy West's excellent tutor, *How to Play the Cornett*. So, as interest in the natural trumpet is on the rise, where are the trumpet tutors?

With few exceptions, every natural trumpet player I know started on modern trumpet. In fact, most natural trumpeters still spend a good percentage of their time playing valved trumpet, if only for their daily warm-up. What trumpeters need is a method that will help them transfer their modern skills and daily routine to valveless instruments. Ideally, the routine presented by this method should be comprehensive enough that the player does not feel the need to warm up on the modern instrument before tackling a session on natural trumpet. Until now, the trumpeter's options have been limited

to essentially three sources: Bendinelli's *Tutta l'arta della trombetta* (1614), Fantini's *Modo a Imparare a sonare di tromba...* (1638), and Dauverné's *Methode pour la trompette* (1857). (There is, of course, always the fourth option of working out your own exercise routine, but I would guess that most players are as lazy as I am when it comes to tasks like this...)

Of these three methods, the first two are more useful for stylistic matters such as articulation than for providing exercises that help players develop and maintain the mechanics of technique. The Dauverné is rather more useful in this respect. However, I've long felt that there are gaps in the exercise program it presents because none of the sections can be used to gradually ease the player into a daily routine. In addition, the Dauverné book is still relatively difficult to obtain. Don't misunderstand me. These three volumes are all essential for serious students of the natural trumpet. It's just that, even when all three are considered together, there is something lacking for beginners as well as seasoned players who were raised on Arban, Clarke, and Schlossberg. Into this breach drops Paul Plunkett's new method, *Technical and Musical Studies for the Baroque Trumpet*.

Plunkett's book is not a comprehensive study method as such, but a series of exercises that complement the material in the other methods, especially Dauverné. Having said this, anyone who masters the material in this book will have developed a sound natural trumpet technique in the process. In the foreword, Plunkett credits the methods of (Colonel) Earl D. Irons and James Stamp as among the models for his exercises. Their influence is clearly evident from the earliest passages. At a casual glance, the exercises might have come straight out of either of their books. On closer examination, it becomes apparent that the exercises are carefully tailored to the natural instrument. For example, the first exercise, which warms the player through the range of the instrument, is captioned with an instruction to the effect that the "exotic" harmonics (such as the 11th and 13th) should be played exactly where they lie on the instrument. Plunkett thus encourages the player to make himself familiar with the unique characteristics of his or her own trumpet. Too often players tend to pick up an instrument and try to "correct" these pitches, either with or without vents, before they have experimented with the tendencies of their

instrument. The suggested approach also helps players get used to the fact that they shouldn't try to play the natural trumpet in equal temperament (well, hopefully not most of the time!). While not explicitly stated, it seems that it is Plunkett's intention that the exercises throughout the book be played without the aid of vents.

The first five sections present exercises that take the player through the entire range of the instrument with emphasis on air flow, slurs, and basic articulation. This is not a "progressive" exercise book, but rather a series of exercises for specific aspects of playing, be they articulation, flexibility, or range. Following the example of other modern trumpet methods, Plunkett presents practice patterns for these various aspects of technique that can be transposed throughout the range of the instrument. Exercise 6 addresses the issue of lipping notes into tune. This section begins with a diagram that indicates typical pitch tendencies on the natural trumpet. This is followed by a set of half-step and, in Exercise 7, whole-step bending exercises.

The sections of the book are separated by short commentaries that are clearly directed at beginners or those who are new to the natural trumpet. Given the scope of the book, the amount of text and the information included are about right. Rather than wasting trees by copying exercises that can be found in the other methods, Plunkett simply makes references to selected passages as suggestions for further practice at appropriate points. For example, he suggests that the player try the exercises that begin on page 123 of Dauverné following his own battery of bending exercises. Most of these references are to the Dauverné method or to Johann Joachim Quantz's *On How to Play the Flute* (1752). The latter is an especially good font of information for stylistic matters because, in addition to the flute, Quantz played a number of instruments, including the trumpet. We forget all too easily that many of the best players in earlier times were proficient on several instruments, which means that certain aspects of trumpet style were quite probably transferred from other instrumental or vocal techniques. Plunkett could have mentioned other treatises, but for the purposes of pointing those new to the style in the right direction, the Quantz is a good choice because it is readily available. Anyway, I'll return from the soapbox detour to the main track now. Suffice it to say that I found the reference to a book outside the

usual trumpet player's library to be an excellent and refreshing suggestion in a method book of this type.

Briefly, the remaining exercises focus on articulation in stepwise passages (Exercises 8 and 9), passages that include intervals of a third (Exercise 10 and 11), close intervals (Exercise 12), trills (Exercise 13), and basic ornamentation (Exercise 14). With the exception of a few isolated instances, none of the exercises utilizes intervals greater than a major third. You'll need to look elsewhere to find exercises with larger leaps. The last section of the book consists of five short etudes (the "musical studies" part of the book). As you might expect, they combine the ideas presented in the exercises with some well-known and not-so-well-known musical themes. A short appendix gives a list of references and basic literature, again, clearly aimed at those new to the instrument. The whole book seems to have been formatted to fit onto the fewest printed pages rather than for clarity between the sections of the book. There is only one real casualty in this layout, a page turn in the middle of the 4th etude. Other than that, the only detracting feature of Plunkett's method may be its cost. It was selling for \$24 (US) at the Symposium at Amherst last summer. This seems a little steep for 28 pages of trumpet routines, even considering that the potential market is limited.

If you're a natural trumpet player (or a prospective one) and you are still reading this review, the only remaining thing you want to know is whether I think you should buy Paul Plunkett's book. Absolutely! Whether you are a beginner in need of some guidance, a teacher with aspiring students who want to do it *a naturel*, or a seasoned nat veteran looking for good warm-up and drill material, this book succeeds on all counts. It also provides, at least, the kind of exercises I always wished I could have found alongside all the other useful ones in the Dauverné method. Thanks Paul! (I gotta go practice now....)

--- Bob Rieder, Sr. Acoustical Engineer, International Jensen Inc. and trumpeter-at-large

\* *Infantry Bugle Calls of the American Civil War* by George Rabbai. A 40-page book with text, illustrations, and printed bugle calls; with accompanying cassette tape of 49 bugle calls performed by the author interspersed with narrative and the spoken commands for each call. Published 1995. Available from George Rabbai, P.O. box 165, Pitman, NJ 08071.

This book/cassette combination should be of particular interest to students of military history and military music. The Civil War was one of the last wars in which the bugle was actually useful in battle as a signaling device as well as to sound out the routines of the day in camp. Military music was decidedly military -- troops on both sides sometimes marched into battle to the accompaniment of regimental bands. US and Confederate calls were mostly taken from French usage of the Napoleonic era and after. Much of the text (and the recorded narration) is concerned with explaining the function of each call. But the book also has some interesting commentary and many well-chosen excerpts from Civil War journals and letters that mention the bugle in camp life and in battle. Of particular interest is the story of Taps, which was composed during a military campaign in Virginia by a Union officer, General Daniel Butterfield.

The calls are very well played but are recorded without much natural ambiance. Perhaps this was the best choice for those who might like to use the recording for theatrical or sound-effects purposes. I would like to know why so many of the Civil War calls are different from the calls I learned in Boy Scouts -- which can all be found in John Philip Sousa's "The Trumpet and Drum" published in 1886, hardly more than 20 years after the Civil War.

--- Peter Ecklund

\* *The Woodwind and Brass Guidebook*, edited by Scott Hirsch. Published by Stranger Creek Productions (1995), 1513 Old CC Road, Colville, WA 99114-9526 USA. Tel. 509 935-4875 Fax 509 935-6835. E-mail: WQ@ix.netcom.com. 40 pages. \$8.95.

Scott Hirsch, editor of the Woodwind Quarterly, has put out a little booklet of serial numbers of instruments and other instrument information, which he calls the first effort in what he hopes will develop into a much larger and complete reference book. In the brief forward

Hirsch explains that the book is intended to date instruments by serial numbers, but he offers a caveat about the complete accuracy of all the lists. Using information from works like *The New Langwill Index* and the *Allied Supply Catalog*, Hirsch was aided in this project by a number of respected makers, collectors and organologists including Steve Hanna, Lloyd Farrar, Margaret Banks, Robb Stewart and Tony Bingham. Over fifty makers are listed and range from current and very popular names such as Besson, Benge, Getzen, Bach, Holton, Schilke, Selmer, and Leblanc to older and more historically important companies as Distin, Boosey Hawkes, Conn, Boston Musical Instrument Manufactory, Keefer and Henry Hill. Many entries have background information about the various firms as well as photos of instruments and workshops.

This is indeed a valuable booklet and we hope it will grow in size and scope. Scott Hirsch has issued a plea for more serial number and dating information for future publications. I encourage you to help by sending in information. Hirsch promises to thank and acknowledge everyone who helps with this worthwhile project.

--- Jeffrey Nussbaum

\* Richard Taruskin, *Text and Act: Essays on Music and Performance*, Oxford University Press, ISBN 0-19-509437-9 (Pub. 1995)

This volume contains a collection of essays all of which have been previously published before in a variety of journals, but all chapters have been completely re-edited and refined. Taruskin, who is one of the most enlightened and radical musicologists of his generation, has done well in the difficult task of editing and synthesising his own work. The parts of this collection sit comfortably together.

There is no special attention to historic brass instrument performance in this book, but it is nevertheless an important contribution to debates about historical performance, and in particular the old and thorny authenticity issue. The fact that the issues addressed here are generic rather than specific should not be a deterrent to would-be readers. Indeed, some of the warmer debates that have appeared in the newsletter and journal of the HBS are, at their heart, just models for the core issues that are rehearsed by Taruskin.



The relationship between musical texts to the acts of musical performance is the issue that comes under Taruskin's scrutiny. It is a scholarly, informed and intelligent narrative, and one from which anyone with an interest in early music performance should benefit. Taruskin's self-confidence and undisguised lack of patience with his detractors is evident throughout. That I find this tone as unfortunate as it is boring should not dilute my recommendation of the book.

--- Trevor Herbert

\* Kauko Karjalainen, Suomalainen *Torviseitsikko: Historia ja perinteen jatkuminen*, University of Tampere Press, ISBN 951-44-3724-1. (Published 1995). (*Stuomalainen Torviseitsikko: Tampereen yliopisto, Kansanperinteen laitos, PL 607, FIN-33101 Tampere, Finland*)

\* *Finnish Brass in America*, Ameriikan Poijat -- Boys of America -- Finnish American Brass Band, Global Village (CD 810 ).(429 Lockwood Drive, Northfield, MN 55057). Recorded 1993.

This book and CD were produced independently of each other. The obvious

relationship of the two leads me to consider them in a single review. Both are devoted to the tradition of Finnish brass bands and both make an important contribution to our understanding of the subject.

Dr Kauko Karjalainen is librarian of the Finnish Broadcasting Company. With a team of collaborators he has made a study of the tradition of brass playing known as *torviseitsikko* since the nineteenth century. This substantial book is in Finnish but it contains a seventeen page summary in English and a number of period photographs of bands. My review is based on that summary and the accompanying illustrations.

The Finnish version of the brass band movement appears to have been later than that experienced in Britain or America. Though Karjalainen suggests a pre-history of brass and band playing earlier in the century, the seven-part band which characterises this medium did not appear until the early 1870s and grew rapidly in the 1880s. Typically, *torviseitsikko* is made up of seven players or more, with a fairly (but not absolutely)

standard instrumentation. The tradition was vernacular and community-based, with a developing, rather than a static, repertory.

The project seems to have been well researched and I regret being unable to read the entire text.

The CD by this American group contains a broad selection of music from this tradition. The music is light and predictable but appealing. The instrumentation used (the nomenclatures are those given in the sleeve notes) is: E<sup>b</sup> cornet, 2 B<sup>b</sup> cornets, E<sup>b</sup> alto, tenor horn, baritone horn, tuba. Some of the pieces have additional middle parts.

This a repertory that I did not know well; it turns out to be varied and engaging. It is played very well indeed, with a style that seems very close to a modern idiom -- the disc notes provide no information about the actual instruments that are used -- but it is distinctively band rather than orchestral playing that we hear.

--- Trevor Herbert

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## News Of The Field

*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)*

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### HBS World Wide Web Site

The Historic Brass Society now has a Web site where people can browse through the latest HBS information about publications, projects and events. The address is: <http://www.classical.net/music/guide/society/hbs/>

### HBS Membership Directory

The next HBS Membership Directory is scheduled to be published in 1997. The comprehensive Directory lists HBS members, addresses, phone and Fax numbers, E-mail addresses and areas of interest. Any member who does not want his or her name listed in the HBS Directory or in any possible future electronic versions, must contact the HBS office.

### HBS Session at 1997 IMS in London

The HBS is in the process of organizing a special early brass session at the International Musicological Society's 16th International Congress which will be held at the Royal College of Music in

London on Thursday, August 14th to Wednesday, August 20th, 1997. The theme is "Musicology and Sister Disciplines: Past, Present and Future." Details to follow!

### Herbert Heyde To Receive 1996 Christopher Monk Award

Dr. Herbert Heyde, the distinguished musicologist, will be presented with the 1996 Christopher Monk Award at the 12th Annual Early Brass Festival at Amherst College, Amherst MA (Aug. 2-4, 1996). The HBS established the Award, named after the late Christopher Monk, perhaps early brass music's greatest supporter, to honor senior members of the historic brass community who have contributed significant and life-long work in the field. Nominations for the 1997 Monk Award are open from any HBS member. Scholars, performers, teachers, instrument makers or others who have made significant contributions will be considered for the Monk Award.

Nominations should be sent, along with a written appraisal of the nominees' qualification, to the HBS Office by October 1. The first Christopher Monk Award was given to Edward H. Tarr last year.

### HBS Events at Annual American Musicological Society Meeting

The HBS sponsored (for the first time) two events at a National Meeting of the AMS which was held in New York City on November 2-5, 1995. The first event was a special early brass study session, chaired by HBS President Jeffrey Nussbaum, which included presentation of papers by Don Smithers, Keith Polk, Stewart Carter and Trevor Herbert. A wide range of early brass topics was covered and the session was lively and well-attended. The other HBS event was the Saturday noon-time concert given by cornetto player Douglas Kirk and his ensemble, *Les Sonneurs*. They presented program of music from the Lerma manuscript.

### 12th Annual Early Brass Festival

Last year's big Historic Brass Symposium would have been the 11th Annual Early Brass Festival, so in the interest of mathematical neatness, the 1996 event will be the 12th Annual Early Brass Festival and will be held at Amherst College, Amherst, MA on Friday August 2nd through Sunday August 4th, 1996. Many major early brass performers, teachers, instrument makers and scholars will be in attendance including Wim Becu, John Wallace, Trevor Herbert, Benny Sluchin, Gary Towne, Charlotte Leonard, Rick Seraphinoff, Fred Holmgren, Allan Dean, Barry Bauguess, Jeff Snedeker, Stew Carter and many others.

### 1997 Early Brass Festival Planned for Bloomington

The 1997 Early Brass Festival #13 is planned to be held on the campus of Indiana University in Bloomington, Indiana. The date has not been established yet but a weekend in July will be the probable date. The I.U. School of Music is well known for their early music activities, and in addition to the usual EBF lectures, playing sessions, instrument makers exhibitions, and concerts, Bob Barclay's natural trumpet making workshop is being planned to overlap at either the week before or after the Early Brass Festival. Watch for details and start collecting your frequent flyer miles now!

### Edward H. Tarr Awarded Bendinelli Prize

On June 12th, 1995, the Cesare Bendinelli Prize was awarded in Verona, Italy, to Dr. Edward H. Tarr. Prize sponsors are the Verona Brass Ensemble and the Accademia Filharmonica of Verona. The prize was awarded in the venerable Maffie Hall, where Mozart had played as a young boy in 1771. This is

only the third time the prize, named after the famous Veronese trumpeter (c. 1543-1617) who was head of the trumpet ensemble at the ducal court of Bavaria, has been awarded. Previous recipients were Domenico Ceccarossi Giacomo Grigolato, and Mario Pezzotta in 1991, and Philip Jones in 1993. In the *laudatio*, it was mentioned that Edward Tarr, today a "trumpet legend," published a facsimile edition of Bendinelli's trumpet method of 1617, and directed restoration of Bendinelli's trumpet of 1585. Restoration was carried out in 1985 by Rainer Egger and Kurt Degan (Basel) through a generous donation of the city of Bad Säckingen. It was further said of Tarr that he is one of the most important trumpet soloists today, with many worldwide tours after studies of trumpet in Boston and Chicago and musicology in Basel. He is also active as an editor of early music and author of the book, *The Trumpet*, which is published in three languages. Tarr is presently teaching at the Basel Music Academy and is director of the Bad Säckingen Trumpet Museum. The awards ceremony was part of the 10th Anniversary Celebration of the International Brass Festival founded by the Verona Brass Ensemble in 1985. Information on The Verona Brass Ensemble, Giordano Fermi, Via Saint'Eurosia 8, I-37060 Trevenzuolo (Verona), Italy.

### Colloquium On Historical Musical Instrument Acoustics & Technology

There will be a meeting of the Galpin Society on August 21-23, 1997 in Edinburgh, Scotland. Papers will be read and visits to collections of instruments will take place. The papers on the acoustics of historical instruments will be held on August 21 and 22, and will be joint sessions with the International Symposium on Musical Acoustics which will take place in Edinburgh (August 19-22). On August 22 (and possibly 23)

there will be sessions organized by the Galpin Society at which papers on topics other than acoustics will be presented. The theme of these sessions will be the technology of historical instruments and the history of musical acoustics. A call for papers will be issued in the summer of 1996. There will be a Symposium and Colloquium Dinner in the evening of August 21st. On the other evenings there will be concerts of historical interest, possibly as part of the 1997 Edinburgh International Festival which will be held from August 10-30. It is envisaged that part of the focus of the Festival will be on the Edinburgh University Collection of Historic Musical Instruments.

Accommodations will be available at very reasonable rates in Pollock Halls, picturesquely set at the foot of Arthur's Seat and Salisbury Crags, yet only a ten minute walk from the Festival Theater. The Symposium and Colloquium have been timed to follow the International Musicological Society conference in London, August 14 -20. For information: Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, Scotland, UK. Fax 44-(0) 131-650-2425.

E-mail: A.Myers@ed.ac.uk

### Concerto Palatino World Wide Web Site

Now you can get the latest information about the wonderful cornett and sackbut ensemble, Concerto Palatino, on their new Web site. Info on concerts, masterclasses, festivals and recordings from CP can be found on their own little alley just off the information highway. <http://www.intr.net/~bleissa/lists/palatino.html>

### Wallace Collection Cyfarthfa Project

In 1838 Robert Thompson Crawshay of Cyfarthfa Castle, Merthyr Tydfil, Wales, the last great iron baron, established a private band. Its members were some of the leading brass players of the early Victorian period. A London musical director and a French arranger were engaged to create a repertory. The Cyfarthfa Band became the first and greatest Victorian private band. After lying dormant for a hundred years the sound and repertory of the Cyfarthfa Band has been reconstructed by the musicologist Trevor Herbert and the virtuoso trumpeter John Wallace and his ensemble, The Wallace Collection. The Cyfarthfa Band played a unique combination of instruments: keyed bugles and ophicleides, rotary valve instruments which Crawshay imported from Vienna, as well as trombones and percussion. The



Edward Tarr (R) receives the Bendinelli Prize from (L) Giordano Fermi & Enrico Paganuzzi

Wallace Collection has been performing and recording this music for Nimbus Records, all on authentic 19th-century brass instruments. Contact: The Wallace Collection, Roy Bilham, General Manager, 26 Cartmel Road, Bexleyheath, DA7 5EA, UK. Tel. 01322-430779 or Fax 01322-448416.

#### **Friedemann Immer**

Friedemann Immer and his ensemble have been busy with many interesting recording, concert and editing activities. The first in a planned series of CDs with the group, *Balance - Munich*, is titled, *From Baroque to Jazz*. Other recordings are *400 Years of Natural Trumpet and Cantatas for Bass, Trumpets, Timpani and Organ* by J. Krieger, R.I. Mayr, G.Ph. Telemann. Upcoming concert activities include performances of the B Minor Mass with the Freiburger Barockorchester and the Christmas Oratorio with Akademie für Alte Musik Berlin. Both will result in CD recordings. In addition, Immer is editing a series of brass music for Musikverlag Spaeth/Schmid (see review in this issue).

#### **John Wallace OBE**

The Scottish trumpet virtuoso John Wallace has been honored in the Queen's Birthday Honors List with an award of the OBE (Order of the British Empire) for his services to music. John Wallace is probably the first HBS member to be so honored. As well as playing modern trumpet with many of London's most prestigious orchestras and chamber groups he is known for his many solo performances and recordings. His group The Wallace Collection are leaders in the performance of 19th-century large-scale brass ensemble music on historic instruments. John Wallace is also Head of the Faculty of Brass Studies at The Royal Academy of Music which has established itself as a major center for the teaching of performance practice on brass instruments over a number of periods and styles.

#### **Alert! Haas Trumpet Stolen!**

Edward Tarr, Director of the Bad Säckingen Trumpet Museum, has informed us that the coiled hunting horn by J.W. Haas (1688) has been stolen from the Museum and asks all HBS members to be on the alert for any mention or sighting of this instrument. The instrument, which is extremely valuable and perhaps the only surviving example of this type of instrument, is coiled, has a bell diameter of 13.2 cm and a standing height of 32.8 cm. A reward is being offered for information leading to

recovery of the instrument. Any information about this instrument should be reported to: Bürgermeisteramt Bad Säckingen, Postfach 1143, 79702 Bad Säckingen, Germany. Tel. 49-7761-51202 or Fax 49-7761-51321.

#### **Art of the Trumpet Maker Now in Paperback**

The prize winning book by Robert Barclay on the construction, design and history of the Nuremberg trumpet-maker is now available from Oxford University Press in paperback (ISBN 0 19 816605 2; \$29.95) for information: <http://www.oup-usa.org>

#### **International Brassfest**

The 1996 International Brassfest will be held on June 5-8, 1996 at the Long Beach campus of California State University. This event is being presented by The International Trumpet Guild, Tubists Universal Brotherhood Association and the Rafael Méndez Brass Institute, and many leading brass performers will be participating. There will be several early-brass concerts including performances by the Americus Brass Band playing 19th-century brass band music on original instruments and a concert by the first prize winner in the recent Altenburg Competition, natural trumpeter Niklas Eklund.

#### **Barclay Trumpet-Making Workshop**

The second annual Robert Barclay Trumpet-Making Workshop, taught by Robert Barclay and organized by Richard Seraphinoff, was held at the Fine Arts School metalsmithing shop at Indiana University in Bloomington, June 19-24, 1995. Participants included Robert Wagenknecht, Chris Whitehead, Terry Pierce, David Baum, Franz Streitwieser, Thomas Huener, Fred Holmgren, Lowell Greer, Paul Schmidt, Chad Foster, and Adalto Suarez. As in the previous year, participants made 17th-century Baroque trumpets copied from an original by the Nürnberg maker, Hans Hainlein. Tools, materials, and techniques used were those described in Barclay's book, *The Art of the Trumpet Maker* (see notice below). The course began on Monday morning, June 19, with explanations both technical and historical about the instruments that would be made, and with demonstrations by Bob of some of the working techniques involved in forming, seaming, and burnishing the tuning for the yards and bends, and the formation and hammering of the bell section. From there, everyone went to work on their own trumpets with Bob floating from one work station to

another, giving advice, rescuing near-disasters, and generally pointing everyone in the right direction. The hammering and burnishing went on almost continuously throughout the week, sometimes well into the evening, and in spite of cuts, burns, and exhaustion, by Saturday afternoon every participant had a playable instrument. The class photo, with trumpets was taken in front of the fountain at the Fine Arts School of the I.U. campus. The week was concluded with a very successful party (not a single trumpet was played, seen, or even mentioned) at the Seraphinoff's. The 1996 workshop will take place on July 1st - 6th. The tuition will be \$400. For details, contact Richard Seraphinoff Tel. 812 337-0118 or E-mail: [seraphin@indiana.edu](mailto:seraphin@indiana.edu)

#### **New Early Brass Ensemble in the Carolinas**

The Carolina Waits, a newly formed cornett and sackbut ensemble, presented their inaugural concerts in February, 1996. With cornettists Tim Collins and Doug Young, and sackbutists Matt Hafar, Stewart Carter, and Craig Kridel, the ensemble presented a concert of sixteenth- and seventeenth-century canzonas and dances at the University of South Carolina in Columbia on Feb. 9, and at the Gemeinhaus in Historic Bethabara in Winston-Salem, North Carolina, on Feb. 11. The Winston-Salem concert was sponsored by the Department of Music of Wake Forest University. Jerry Curry, of the faculty of the School of Music at the University of South Carolina, assisted on organ and harpsichord for the Columbia concert, providing continuo accompaniment and also offering two solos. Susan Bates, harpsichord instructor at Wake Forest University, played organ for the concert in Winston-Salem. The Gemeinhaus in Historic Bethabara provided an outstanding setting for the Feb. 11 concert. Bethabara was settled by members of the Moravian Brethren, who migrated south from Pennsylvania in the 1750s. Their settlement at Bethabara therefore predates the founding of the better-known community at Salem. The original village site and some buildings are now preserved in Historic Bethabara Park, on the northern edge of Winston-Salem. The Gemeinhaus served both as a church and a general meeting hall for the community, and was, in fact, used regularly for church services until the 1950s. The Carolina Waits thus felt a real connection with the *Posaunenchor* that served the Bethabara community almost from its inception. Ms. Bates' continuo accom-

paniments and organ solos were played on a replica of an organ built around 1800 for the Moravian church in nearby Bethania, North Carolina. The original organ remained in continuous use until the 1940s, when it was destroyed by fire. The Carolina Waits are planning another series of concerts in Fall, 1996. Contact: Stewart Carter, Music Department, Wake Forest University, Winston-Salem, NC 27109.

#### **Galpin Society Web Page**

The Galpin Society, which was founded in 1946 for the study of the history, construction, development and use of musical instruments, now has a web page. Lots of information about their mission and activities can be found at <http://www.music.ed.ac.uk/wuchmi/galpin/>

#### **Douglas Yeo Serpent News**

Simon Proctor's *Concerto for Serpent and Orchestra* will be performed by Douglas Yeo, serpentist (and bass trombonist of the Boston Symphony Orchestra), accompanied by the Boston Pops orchestra with conductor Keith Lockhard in May 1997. Details of the exact dates of the two upcoming performances will follow as the 1997 Pops schedule becomes finalized. Doug will also perform the *Concerto* with piano on a recital in Boston's Jordan Hall during the 1996-97 season. In celebration of the performances, Doug has commissioned a new walnut serpent (with silver mounts and bocal) to be made by Jeremy West and Keith Rogers of the Christopher Monk Workshop in London. Doug Yeo has also developed a "loaded" home page on the Internet's World Wide Web which contains articles, teaching resources, photos, Doug's concert schedule and much more, including his article *Tempted by a Serpent*, which originally appeared in the Boston Symphony Orchestra program book in 1994 concurrent with performances of Berlioz' *Messe Solonelle*. The Douglas Yeo home page can be found at <http://www.iclnet.org/yeodoug/> Yeo also reports that Craig Kridel and Cliff Bevan stopped by to visit his family at the Boston Symphony summer home, Tanglewood last August where a lively discussion of serpent and G bass trombone took place. A happy coincidence was the fact that Roger Green, a friend of Doug's from Trowbridge, England, happened to be visiting the Yeo family which made for wonderful conversation and interaction between Cliff and Roger. Look for an account of the visit as well

as photos to appear in a book Roger is writing about his producing a solo CD featuring Doug and Britain's Black Dyke Mills Band. Both the album, *Proclamation*, and the book, *In Pursuit of a Dream*, are scheduled for a Christmas 1996 release.

#### **Natural Horn Workshop**

Natural hornist and instrument maker Richard Seraphinoff will conduct a special Natural Horn Workshop at the Indiana University School of Music from June 10-15, 1996. 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. Contact: Workshop Registrar, Indian Memorial Union 671, Indiana University Bloomington, IN 47405. Tel. 812 855-4661.

#### **Paul Plunkett Giving Baroque Trumpet Course**

Paul Plunkett will be giving an extensive course for Baroque trumpet players in Winterthur, Switzerland on Sept. 13-15, 1996. On the evening of Sept. 12th he will present a recital with organ. The course will cover Baroque trumpet as a solo and chamber instrument as well as its use within the trumpet ensemble. Participants will be able to work with the course accompanist in a workshop situation. Lectures will be held on various aspects of natural trumpet playing including; "Ornaments and Articulations," "Why Play the Natural Trumpet: What it Means Today and What Instrument and Equipment Do We Use," and "The Natural Trumpet as a Teaching Aid." Paul Plunkett will be presenting, for the first time, his method book, *Technical and Musical Studies for the Baroque Trumpet* (see review in this issue). Students will participate in a concert. Contact: Paul Plunkett, Musikhochschule Winterthur, Tössertobelstrasse 1, CH-8400 Winterthur, Switzerland. Tel. 41-52-2020290 or Fax 41-52-2020292.

#### **Ragtime Festival**

The largest assemblage of ragtime entertainers in the 100-year history of the music made famous by Scott Joplin, Eubie Blake and others will gather in Fresno, CA on Nov. 22-24, 1996. Nearly a dozen bands, including a number of early brass bands, and some 150 artists will perform. Contact: West Coast Ragtime Society, PO Box 4747, Fresno, CA 93744-4747. Tel. 209 442-1110.

**Musica Fiata Celebrates 20th Birthday**  
In November, 1995 we recorded Schütz's *Symphoniae Sacrae II* for Sony Classical. This year Musica Fiata will be 20 years old!! Celebrations will include performances of Praetorius's polychoral *Polyhymnia Caduceatrix* with La Capella Ducale and Musica Fiata conducted by Roland Wilson. Concerts with this program will be given in Bruges, Cologne, and Prague, and will be followed by a recording by Sony in Slot Frederiksborg, Hillerød, Denmark, using the organ built by Compenius in 1610 and designed by Praetorius. The instrument is unaltered since the 17th century and is pitched at A=466 as one (or at least I) would expect.

Following the great success and increasing demand for my tenor cornets, I have just made a bass cornett a fourth lower than the tenor. It was commissioned by Peter Sommer. Although there are a couple of bass instruments in museums I decided to make the instrument by scaling my Verona tenor, as this is such a fantastic instrument. I made necessary bore-alterations to compensate for the finger-holes being closer together than they theoretically should be. For information: Tel. 49-(0)221-5303180 or Fax 49-(0)221-5303191.

--- submitted by Roland Wilson

**London Gabrieli Brass Ensemble**  
LGBE Director hornist Christopher Larkin has been very active in researching, publishing and performing rare 19th-century brass works. During the 18th annual Organ Festival of St. Alban's they performed large scale 19th-century brass works by Franz Schmidt, Danois Johann, Peter Hartmann and Charles Koechlin.

**His Majestys Sagbutts and Cornetts**  
His Majestys Sagbutts and Cornetts have just released the first CD recording in a projected new series on Hyperion. This new recording, *Grand Tour: Music from 16th- and 17th-century Italy, Spain and Germany* (CDA 66847) features music by Buonamente, Marini, Bassano, Castello, Weckmann, Scheidt, Schein and anonymous Spanish works. (See review in this issue.)

**Edinburgh University Collection of Historic Musical Instruments**  
The Collection has recently acquired two cornetts, donated by William Waterhouse, which probably date from the early part of this century. These instruments formally belonged to, and may have been made by, the eminent trom-

bonist Arthur Falkner. Another important instrument has been purchased for the collection. A rare tenor trombone by François Riedlocker of Paris (circa 1800), with original wooden case, has been bought with assistance for the National Fund for Acquisitions, the Pilgrim Trust and Mrs. Kerr's Bequest in the Faculty of Music. The National Fund for Acquisitions is administered with government funds by the National Museums of Scotland. The Collections cataloguing progress has continued to advance: part of the catalogue has been mounted on the World Wide Web, apparently making EUCHMI the first musical instrument collection to have substantial useful information of WWW pages: An "electronic picture gallery" containing a "virtual catalogue" has been created, consisting so far, of forty-two pictures showing some fifty instruments (supplementing vol. I of the Collections catalogue). The "gallery" can be viewed, and further information about the Collection can be found on the Web at: <http://www.music.ed.ac.uk/eucmi/>

--- submitted by Arnold Myers, Honorary Curator, EUCHMI

#### Streitwieser Trumpet Museum to Austria

The 1000 items in the noted Streitwieser collection is finally in its new home at the Kremsegg Castle in upper Austria. Not without last-minute intrigue, the collection was packed up the day after a Chester County, PA judge ruled that the historic collection would be allowed to leave the USA and the Streitwieser Foundation could conclude its 99 year loan agreement with the Austrian government. The Austrian government will pay the cost of the move and promote growth and continued operation of the collection.

It will lease space in the castle to Streitwieser for free, provide space for concerts, make the collection accessible to the general public and commit about \$14.2 million over the next 20 years to the project. Franz Streitwieser will serve as Director of the Museum. According to former Executive Director Ralph Dudgeon, the foundation board attempted to get backing from other foundations, colleges and universities to continue operating the museum at its former location. When that failed, officials attempted to loan the collection to various institutions throughout the USA, but that also went without success. The new location opens an exciting new era for the collection, and Franz Streitwieser invites all HBS members to visit. Contact: Schloss Kremsegg, Kremsegger Str. 59, A-4550 Kremsmünster, Austria.

#### Stadtpfeifer Classes

Classes dedicated to the Stadtpfeifer musical tradition were organized by the *Jeunesses musicales* of Germany in the city of Bautzen. Johann Pezel worked there from 1681-1694. Cornetto player Arno Paduch, sackbutist Sebastian Krause and organist Markus Märkl taught courses attended by nineteen student cornettists and trombonists. A similar course will be held on October 3-6, 1996 at the Crossen Castel near Bad Kostritz. Information: Sebastian Krause, Amselweg 2, D-04454 Holzhausen, Germany.

#### Early Brass Workshop in Spain

The XVIII Curso Internacional de Musica Antigua de Daroca will take place on August 3rd to 10th, 1996 in this small (very small) town near Calatayud and Zaragoza, Aragon, Spain. Brass teachers will be Jean Pierre Canihac

(cornetto) and Bernard Fourtet (serpent and sackbut). The fee for participants is 18,000 pesetas (active) and 10,000 pesetas (auditors) and usually includes very simple sleeping facilities and the evening (first class) concerts. Food is additional, very cheap, and very good Spanish; meals that usually include all the wine a brass player can drink. Information: Institucion "Fernando El Catolico" Section de Musica Antigua Excm. Diputacion Provincial-Plaza de Espana, 2, 50071 Zaragonza, Spain. Tel. 34-76-288878 and 288879. Fax 34-76-288869.

-- submitted by Sandro Zara

#### Alta Musica

Marc Meissner, the director of the natural trumpet ensemble Alta Musica, reports some interesting developments. This year they obtained three new trumpets: a Harris (1715) model by David Edwards and two Ehe (1746) models by Robert Barclay -- all with their own modifications, after which the instruments played from D to B<sup>b</sup> at 440 and 415. In addition to their standard Baroque program for three natural trumpets and timpani, Alta Musica has recently developed a new program with ceremonial music for two to four trumpets and timpani in rooms without organs, as well as a Classical and Romantic period program with works by Berg, Dauverné, and Mösl, and anonymous pieces that include organ. Alta Musica continues to play during weddings, ceremonies, church services, outdoor serenades and historic festivals. They will perform at a special event this coming July for the French Royal House in Paris in honor of King Henri IV (1614).

#### Graham Nicholson Mutes and Mouthpieces

Natural trumpeter and instrument maker Graham Nicholson has been conducting an extensive study of mute-, instrument-, and mouthpiece-design and has come up with some interesting results. He has been making exact copies of a boxwood trumpet mute (MI 604) (transposes 1/2 step) housed in the Nürnberg Germanisches Nationalmuseum. This is one of two mutes that was the subject of an article by Dieter Krickeberg and Klaus Martius in the *HBS Journal*, v.6. Nicholson has said that this is an excellent mute -- which is not the case with most surviving examples -- and it has a particularly audible quality which is also not often the case with most originals. He contends that the hole of



Alta Musica

the mute is about 25% larger in diameter than most originals, which accounts for the fine and audible quality. Nicholson is also making trumpet mouthpieces, and after studying some technical drawings by Fröhlich has been experimenting with mouthpieces that have a totally conical backbore. The fact that these mouthpieces have no cylindrical section in the backbore results, according to Nicholson, in a fundamentally different sound from that which can be produced by most other early mouthpieces. He feels this may be a step in the right direction in achieving a light and delicate sound in the clarino register. Nicholson's instrument-making activities have continued to combine his vast organological knowledge and fine craftsmanship. For information contact: Graham Nicolson, van Hogendorpstraat 170, Den Haag, NL2515NX, The Netherlands. Tel. 31-703898988.

#### **Finnish Brass in America**

Paul Niemistö, director of Ameriikan Pooijat the Finnish-American Brass Band, reports that his ensemble recently celebrated its fifth anniversary with a grand music party this past January 20th at the Grand Theater in Northfield, MN. The band draws on a rich tradition of Finnish brass bands which dates from the 19th century. The traditional Finnish septet instrumentation is: an E<sup>b</sup> soprano cornet, two B<sup>b</sup> cornets, E<sup>b</sup> altohorn, B<sup>b</sup> tenor horn, B<sup>b</sup> baritone and tuba. Many 19th-century musicians were trained in army bands and spread the brass tradition by bringing the music to brass bands in communities throughout Finland. The repertoire for Ameriikan Pooijat is derived directly from original hand manuscript sources found among Finnish bands and archives. Waltzes, schottisches, polkas, mazurkas, polonaises, and other social dances are well-represented in the old books. (See review of book and CD *Finnish Brass in America*, in this issue.) For information contact: Paul Niemistö, 429 Lockwood Drive, Northfield, MN 55057 Tel. 507 645-7554 Fax 507 646-3527.

#### **Yankee Brass Band**

The Yankee Brass Band is an ensemble that meets during the last week of July every year for a week of rehearsals and concerts using authentic 19th-century period-brass instruments (mostly from the collection of Mark Elrod). The band was organized in 1985 by conductor Paul Maybery. This year they will be meeting at Norwich University in Northfield, VT and will perform a series of concerts, ending in a Saturday night performance

in White River Jct., VT on July 27th. Contact: Donna Valliere, 603 448-9876 or E-mail: [valliere@crrel.41.crrel.usacr.army.mil](mailto:valliere@crrel.41.crrel.usacr.army.mil)

#### **Hunting Horn Ensemble**

The Ensemble Reno has been organized by Luigi Girati the principal hornist of the Symphonic Orchestra of the Bologna Opera. While greatly popular in France, this type of ensemble is uncommon in Italy. However, Ensemble Reno aims to change that. Contact: Luigi Girati, via P. Neruda 8, Bologna I-40139 Italy.

#### **Society of Seventeenth-Century Music Rides the Internet**

The SSCM has announced the availability of four new electronic resources: *The Journal of Seventeenth-Century Music* is now available electronically, SSCM has established a World-Wide Web Home Page, and SSCM has created an electronic discussion list. The JSCM is available with access restrictions at the following URL: <http://www.sscm.harvard.edu/jscm/Welcome.html>. Volume 1, number 1 of the electronic JSSCM has been "published" and the contents include two articles and reviews. The WWW home page for the SSCM has been established at: <http://www.sscm.harvard.edu/sscm/Welcome.html>. The Home Page provides general information about the Society and its publications and general information concerning scholars and performers of 17th-century music. The electronic mailing list involves a wide range of discussion about 17th-century music issues. To subscribe send an E-mail note to: [listproc@sscm.harvard.edu](mailto:listproc@sscm.harvard.edu) and send a one line message, "subscribe SSCM-L YourFirstName YourLastName. For further information contact: John Howard at: [John\\_Howard@Harvard.edu](mailto:John_Howard@Harvard.edu). The SSCM has also initiated an online database of in-progress or recently completed dissertations concerning all aspects of 17th-century music. For information send E-mail to Scott Darwin at: [dscott@binah.cc.brandeis.edu](mailto:dscott@binah.cc.brandeis.edu).

#### **Conforzi Edits New Brass Series and Reissues CD**

Natural trumpeter Iginio Conforzi will be editing a new series of brass music for Ut-Orpheus Editions and the first in this series will be a modern edition of the famous Fantini Trumpet Method (1638). Conforzi has also been busy performing throughout Europe, and recently gave a master-class at the Conservatoire of Lyon on Fantini and 17th-century Italian music. His CD of the music of Fantini will soon be reissued (Quadrivium

SCA030). Contact: Quadrivium Edizioni Disc., Via Ritorta 1, Perugia 060123 Italy. Tel/Fax 39-755732503.

#### **Francis Orval**

In addition to his teaching responsibilities as Professor of Horn at the Staatliche Hochschule für Musik Trossingen, natural hornist Francis Orval has been keeping a busy schedule performing. Recent concerts have included a performance of the Mozart *Quintet for Horn and String Quartet* at the Horn Festival in Bordeaux, France as well as a European tour performing Handel's *Water Music*.



Natural hornist Francis Orval & string quartet

#### **Niklas Eklund**

Niklas Eklund represents four generations of trumpeters in his family and has had a fantastic start to his career. He was the first-prize winner of the 1995 Altenburg Competition for Natural Trumpet and recently released a solo CD with orchestra (see review in this issue). Eklund has been an active natural trumpet soloist throughout Europe and plans concerts at the 1996 International Brassfest in Long Beach, California, together with soprano Susanne Rydén. The program, called *Tromba d'amore* will also be presented on tour in Sweden and then recorded for Naxos. Another CD with music for trumpet and organ (with Marc Ullrich, trumpet and Knut Johannessen, organ) will be released this Spring. Eklund is first trumpet with the Radio Symphony Orchestra of Basel and is represented by Double Agent Artist Management: Apikosgatan 29, S-165 60 Hasselby, Sweden. Fax 46-84719604.

#### **Jeremy Montagu**

Jeremy Montagu is retiring after 14 years as Curator of the Bate Collection of Musical Instruments in the Faculty of Music, University of Oxford. His successor, since October 1, 1995, has been Dr. Helene La Rue, who has been in charge of the musical instruments in the Pitt Rivers Museum. She is now responsible for the instruments in both collections, but they will remain separate entities and it is intended that the different attitudes



and approaches of the two collections will be maintained. Jeremy Montagu has several books projected, but he hopes to continue with some lecturing and teaching and curatorial work (he is open to invitations!). He will also be producing a definitive catalogue of his own collection of more than 2,500 instruments worldwide, which will remain accessible at his home to colleagues and friends, and anyone else interested. He remains Honorary Secretary of FoMRHI and, for another year, President of the European Seminar in Ethnomusicology. He will continue to reside in Oxford.  
E-mail: jmontagu@vax.ox.ac.uk

#### Patrick Henrichs

The twenty-two-year-old trumpeter who gained fourth place in the final round of the Altenburg Natural Trumpet Competition has been noticed as a new talent to be reckoned with in the early brass field. He began modern trumpet at the age of seven and was awarded first prize in the nation-wide German youth competition at the ripe old age of twelve. He has had extensive solo and orchestral experience in many ensembles throughout Europe, and began playing natural trumpet in 1992 studying with Michael Laird and Paul Plunkett. Patrick has also been studying cornetto and improvisation with Doron Sherwin.

#### Sam Hughes Post Finally Filled

Anthony George has been appointed Professor of Ophicleide at the Guild Hall School of Music, London. He succeeds Samuel Hughes in the post who stopped teaching over 100 years ago! Tony George is also Professor of Ophicleide at the Royal College of Music, London, and teaches at the Royal Academy of Music, London as well.

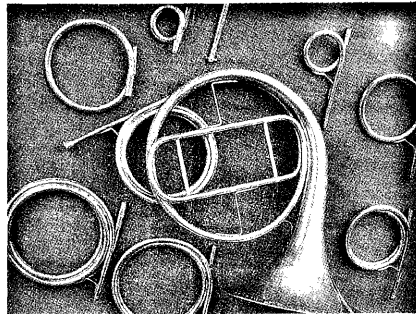
#### New Barclay Coiled Trumpet

Robert Barclay is developing a coiled natural trumpet using the bell form of his highly successful D instrument after Johann Leonhard Ehe. The instrument will be supplied with a straight coupler for F and coiled crooks for other pitches upon order. Instruments will be available for order after the Summer of 1996.  
Contact: Robert Barclay, 3609 Downpatrick Road, Gloucester, Ontario K1V 9P4 Canada. Tel. 613 737-3397 or E-mail: bob\_barclay@pch.gc.ca

#### Engelbert Schmid Horns

Horn maker Englebert Schmid reports that there has been great interest in his new instrument, a historical hand horn, with hand-hammered bell, modeled after the Ignaz Lorenz horn from Linz, Austria

(which also happens to be the home of Ignaz Leitgeb, who premiered the Mozart *Horn Concerto*). He says that it has a very well-proportioned bore, (11.2 mm in the cylindrical part), speaks very clearly, is well in tune and has a beautiful sound. It weighs about 2.2 lb. with the Eb crook. Contact: Engelbert Schmid, Kohlstattstr. 8, D-87757 Kirchheim/Tiefenried, Germany. Tel. 49-8266-1579, Fax 49-8266-1874.



Horn by Engerbert Schmid after original by Ignaz Lorenz

#### New Publishing Project For Ed Tarr

Between writing several dozen articles for the upcoming *New Grove Dictionary of Music*, recording and giving concerts, Ed Tarr has just begun to edit a new series of music for Spaeth/Schmid. This series will supplement his other continuing publication series with McNaughtan and Haas. The first releases of the new series will include previously unknown horn quartets from the end of the 18th-century and 19th-century works for trombone, including pieces for trombone and piano, trombone and orchestra, two trombones and piano and trombone trios, quartets, and quintets.

#### Elgar Brass Fails to Sell

Sir Edward Elgar's complete and original Op.87 score for brass band, *The Severn Suite*, has been withdrawn from sale in London. It was withdrawn after failing to reach a reserve price of between £25,000 and £30,000 in a sale of Continental Manuscripts and Music at Sotheby's in May. The composer's first work to come to the market for more than two decades had been expected to attract international interest, in addition to interest from the British Museum. The music, written in 1930 for the National Brass Band Championships of Great Britain, was the only original work for brass band Elgar wrote, and the last work upon which he bestowed an opus number. Commissioned by Herbert Whiteley, a one-time editor of R. Smith & Co. from 1914 onwards, it had been thought that Elgar wrote the *Severn Suite* as a short score, subsequently fleshed out by the compos-

er and musician Henry Geehl. Elgar made an orchestral version in 1932, originally recorded by the London Symphony Orchestra.

---submitted by Richard Robinson

#### News From Lyon

Jean-François Madeuf has helped establish the Conservatoire National Supérieur de Musique of Lyon as one of the leading schools to teach early brass music with a focus on authentic performance techniques. Igino Conforzi presented lectures and a masterclass on Italian trumpet music and ornamentation. He demonstrated on the holeless natural trumpet and worked with the students in ensemble music. Ed Tarr will teach on June 22 and 23 and present a concert involving the trumpet ensemble. Madeuf will also give a summer program in France called, *Stage des cuivres du Monastier sur Gazeilles*. He will be joined by early brass specialists natural hornist Claude Maury and sackbutist Daniel Lassalle. For information about the course contact: Gilles Mercier. Tel. 33-1-45063959. Madeuf reports that he has been playing and recording with a number of his colleagues on a natural trumpet without holes. Gilles Rapin (Arts Florissants, Paris) and Joël Lahens (Grande Ecurie, Paris) recently joined him in a new recording of the Bach *Cantata*, BWV 41 with the Ensemble Baroque de Limoges. They also performed the Bach *Orchestral Suites* with the Ensemble Baroque de Nice and the *B Minor Mass*, all on Robert Barclay instruments with original large mouthpieces! For information about the Lyon Conservatory, 3 quai Chauveau, F-69009 Lyon France. Tel. 33-72-1926 or Fax 33-72192600.

#### More Maury CDs

Claude Maury is one of the most active natural hornists in Europe and he has informed us of some interesting recording projects. His recent CD of the *Brandenburg Concertos* is one of the more controversial recordings in the field (see review in this issue). In June a recording for Ricercar was due to come out and contains: Dauprat's *Sextet for Six horns*, Gounod's *Six Melodies for Horn and Piano*, the Rossini *Prelude*, Reicha's *Six Trios for Three Horns*, Gally's *Twelve Caprices for Horn* and the Duvernoy *Nocturne for Horn and Harp*. Later this year, Harmonia Mundi France will release a Mozart CD which will feature Maury on the *Serenade in C Minor K. 388* for two oboes, two clarinets, two horns and two bassoons and the *Grand Partita*.

### **Helicon/Mannes HIP Weekend Features Bruce Dickey**

The Helicon Foundation and Mannes College of Music presented an Historical Performance Weekend that featured Bruce Dickey along with faculty members Jill Feldman, soprano; Marilyn McDonald, violin; Myron Lutzke, cello; and Albert Fuller, keyboards. This event, presented on March 30 and 31, 1996, was the second annual Historical Performance Weekend and involved a series of masterclasses, lessons and concerts that included performances by Dickey in music of Cima, Corradini, Bovicelli, Castello, Merula, Scarani and Monteverdi.

### **Band Archives Information Request**

Dr. Wolfgang Suppan is preparing a paper about "Music in Military/Band Archives and Libraries" for the next conference of the International Association of Music Libraries (IAML) which will be held in Perugia, Italy from Sept 1-6, 1996. Any pertinent information will be appreciated. Contact: Prof. Dr. Wolfgang Suppan, Institute for Ethnomusicology, Leonhardstrasse 15, A-8010 Graz, Austria. Fax 43-3163891723.

### **May The Hunt Continue!**

Mark Jones reports several recent finds which he has added to his extensive instrument collection. He writes, "I acquired another Schreiber "tear drop" horn. This one is a four valve tuba in brass -- yes four valves plus the water-pump valve for a total of five valves. The shield of Schreiber with the patent date 9-12-1865 is all there!! It even has the pump rotor lever. It's going off to Tim Holmes for restoration and will be a great match to my E<sup>b</sup> Schreiber cornet." In an attic in Buffalo, NY, Jones found a nine-key anonymous brass ophecleide. It's missing two keys and the mouthpiece receiver, but is still a lovely instrument. Other recent finds include a four-valve, silver, G.S. Fiske over-the-shoulder tuba and a nine-key, copper with g.s. garland, E<sup>b</sup> keyed bugle by C.G. Christman (404 Pearl Street, New York). It was definitely a great brass year for Mark.

*Late breaking news from Mark...* Found at a local flea market: a 9-keyed Quinticlavre -- Anonymous, no garland, bocal has the tuning slide in it, all keys intact -- but the instrument is "tired". He also found a nice tintype of a soldier and his E<sup>b</sup> OTS tuba.

### **Hejnal News**

According to Don Smithers (*The Music and History of the Baroque Trumpet*, pg.

130), the playing of the Hejnal trumpet call in Krakow, Poland has had an almost unbroken tradition since 1241. The legend states that a trumpeter was in the process of sounding an alarm warning the town of advancing Tatar invaders when an enemy arrow shot him through the neck, thus abruptly stopping the call! The call, to this day, simulates that rather abrupt ending. HBS member Bob Goodman sent along this news of a young-adult book called, *The Trumpeter of Krakow* which is about a boy whose father was employed as a city trumpeter in Krakow, playing the Hejnal from a tower above the city at intervals every night. The book does include a transcription of the Hejnal, both complete and "broken", and has some details about the Krakow trumpeters. The bibliographic information from the Boston Public Library is as follows: *The Trumpeter of Krakow, a Tale of the Fifteenth Century* by Eric P. Kelly. The Macmillan Company, 1928. Boston Public Library Call number: PZ23.K2953. OCLC number ocm00301690.

Bob Goodman also passed along this Internet message from Dave Laubach of the USAF Band of the Rockies:

On June 11, 1995, I had the humbling and exhilarating opportunity to *plug in* to this [Hejnal] traditional and historical activity. The job of the trumpeter of Krakow still exists today. The trumpeter lives in the tower of St. Mary's Church in the main market square of Krakow. The men who perform the unrelenting task of sounding the "Hejnal" four times each hour on the hour, as well as ringing the tower chime, are city firemen. There are currently six firemen who rotate with a 24-hour watch and two days off. On Sunday afternoon at 4PM, three trumpeters from the USAF Band of the Rockies performed the Hejnal with the "real" trumpeter of Krakow. This was without a doubt the best "gig" I have ever played in my career.

### **La Fenice: Jean Tubery Teaching Workshop**

Jean Tubery will be teaching cornetto at a summer workshop in Spa, Belgium from July 21-25, 1996. The workshop theme will be "Italian Composers in Foreign Countries." For information call: 32-87773791. Jean Tubery and his ensemble La Fenice continue to have a busy concert and recording schedule. Recent recordings have included two different releases of Monteverdi's *Orfeo* and a outstanding CD *Dialoghi Venetiani*

(Ricercar RIC 157142) that features Tubery's beautiful cornetto playing on works by Scarani, Picchi, Marini, Cavalli, Castello, Uccellini, Monteverdi, Rossi and Merula.

### **Medieval and Renaissance Music Conference**

The 23rd Annual Conference on Medieval and Renaissance Music will be presented at the University of Southampton, UK on July 5-9, 1996. A wide array of papers will be given. Information: Dr. Daniel Leech-Wilkinson. Tel. 44-1703-593721 or E-mail: dlw@soton.ac.uk

### **Great American Brass Festival**

Join the thousands of brass band enthusiasts who attend this annual event in Danville, KY. Brass bands of all types will be performing from June 14-16, 1996. Contact: George Foreman, Centre College (606) 236-4692.

### **Sackbut Player Wanted**

PIFFARO, formerly The Philadelphia Renaissance Wind Band, has a position open for a sackbut player, preferably alto and tenor, for local concert series, national and international touring and recording. We would prefer someone currently living in the Mid-Atlantic region or willing to relocate to that area. Please send tape and resume to: Piaffaro, 739 North 25th Street, Philadelphia, PA 19130. Tel. 215 235-8469. Fax 610 642-8711

### **Mack Ramsey at SFEMS Summer Workshop**

Trombonist Mack Ramsey will be the brass instructor this year at San Francisco Early Music Society's Summer Workshop on July 14-20. Sixteenth- and seventeenth-century music will be played and a special performance of Schütz' *Historic den Geburt Jesu* will be presented. Contact Phebe Craig. E-mail: phebec@aol.com

### **25th International Trombone Festival**

The 26th ITA Festival will take place in Feldkirch, Austria on July 2-6, 1996. Activities will include concerts and workshops with leading performers as well as scholarship competitions. Contact: Eileen Massinon, 1108 North Jackson, Bloomington, IN 47404. Tel. 812 336-9133.

### **David Staff at Dartington**

Wayne Plummer reports that he had a fantastic time at the past Dartington International Summer School in SW England where he studied with cornetto and natural trumpeter David Staff for a

full week. They had the opportunity to perform Heinrich Biber's *Missa Salisburgensis* a 53. Staff is busy teaching at the RAM and GSM&D in London and at the RNCM in Manchester. He also performs cornetto with and manages His Majesty's Sagbutts and Cornetts as well as being one of Europe's most active natural trumpeters.

#### **Sonneck Society For American Music 22nd Annual Conference**

The 22nd Annual Conference of the Sonneck Society was held on March 20-24, 1996 at the Fairview Park Marriott Hotel in Falls Church, Virginia. Along with a wide range of American music topics, there was some early brass activity including concerts by "The President's Own" United States Marine Band, the Advocate Brass Band, and the Sonneck Society Brass Band. There was also a special session on John Philip Sousa with panelists: Frank Byrne (U.S. Marine Band), Jonathan Elkus (Univ. of California, Davis), Keith Brion (New Sousa Band), Loras Schissel (Library of Congress), and Phyllis Danner (Univ. of Illinois). There is a call for papers for the 23rd National Conference which will be held in Seattle, WA on March 5-9, 1997. Proposed papers must be submitted by Sept. 1. Contact: Dr. William Everett (913) 231-1010 ext. 1519.

#### **Vespers at Oberlin**

The Oberlin Historical Performance department at Oberlin Conservatory brought in the big guns for a production of Monteverdi's *Vespers of 1610* presented on March 19th, 1996. The star-studded production included sopranos Christine Brandes and Andrea Folan as well as Concerto Palatino: Bruce Dickey and Doron Sherwin, cornetto; Charles Toet and Wim Becu, trombones; and Jan Willem Jansen, organ. Trombonist Stewart Carter joined the forces for this special event which was conducted by Steven Plank.

#### **Snedeker 19th-century Horn CD**

Jeffrey Snedeker has just independently produced a CD, *Musique de Salon: 19th-Century French Music for Horn and Piano*, which features many important works from the 19th-century horn repertoire. Snedeker performs on natural horn and early valved horn and is joined by Marilyn Wilbanks on fortepiano and by guest natural hornist Richard Seraphinoff. The CD includes *Mélodie pour cor alto et cor basse avec piano*, Op. 25c by Dauprat, *Romance*, Op. 36 by Camille Saint Saëns, *Solo for horn and piano*, Op. 52 and *Grand Caprice*, Op. 32

No. 12 by Gallay, *Three Vocalises*, performed in the style of Meifred (1841), and *Prelude, Theme and Variations for horn and piano* by Gioacchino Rossini. Snedeker has been featured in past Early Brass Festival concerts performing many of these works. The CD (or cassette) is \$12.50 (plus S&H). Contact: Jeffrey Snedeker, 404 N. Sampson Street, Ellensburg, WA 98926.

#### **Hampshire Consort**

The Hampshire Consort, the early music ensemble in residence at the University of New Hampshire, has had an active season performing music from the Renaissance and early Baroque. This cornett and sackbut ensemble is comprised of Robert Stibler, Nicholas Orovich, Paul Merrill and John Rogers. In one concert of late Italian and English Renaissance music they were joined by Prof. Keith Polk who lectured on music of that period. Among the works performed were Bassano's divisions on *Frais et gaillard*, madrigals by Morley, Weelkes and Wilbye, and dance tunes by Byrd, Lupo, and Ferrabosco.

The Hampshire Consort also presented an interesting program of New Music for Old Instruments this past May 3rd. New compositions by Michael Annicchiarico, Christopher Kies, John Rogers, and Christopher Humphrey were presented. In some cases the contemporary works aimed to reflect the harmonic and contrapuntal aspects of the early Renaissance compositions that served as inspiration for the new creations.

#### **Ralph Dudgeon**

In December of 1995 Ralph Dudgeon completed six performances of Handel's *Messiah* (two with NYS Baroque and four with the Portland Baroque Orchestra of Oregon). Dudgeon has a lecture/recital titled *The Trumpet Through Time* in which he performs on cornetto, natural trumpet, keyed bugles, cornopean in alto G as well as 20th-century rotary and Perinet valve trumpets. Recent performances were held at Ithaca College and State University of New York College at Cortland and he is looking for additional venues for this program. In March he recorded sessions of Renaissance dances, canzonas and songs with *Sonare*, a Renaissance Band based in Central New York, and in April, he rejoined the NYS Baroque Orchestra for a performance of Handel's *Esther*.

#### **Philadelphia Natural Trumpet Ensemble**

Bob Goodman, director of The Philadelphia Natural Trumpet Ensemble,

reports that the ensemble recently performed on authentic 19th-century French Eb cavalry trumpets, including a *trompette basse*, in two lecture/performances of late 19th-century French military music specifically written for these unusual twice-folded natural trumpets developed a century earlier. The event was "Au Bon March 1995", the 5th Annual Show of French art, antiques and cuisine. The ensemble also participated in the Fourth Annual Delaware Valley Early Brass Festival this past May 11th at the St. Andrews Episcopal Church in Yardley, PA. The PNTE performed a number of ensemble works including music from the *Charamela Real* and works by Vejvanovsky. Festival organizer Orum Stringer directed a cornett and sackbut ensemble in double choir Renaissance music.

#### **Historic Percussion**

The Tactus Press has been engaged in exploring questions about early percussion instruments and their roles in music. Brass and percussion have historically been very closely connected -- most notably the timpani are used as the lowest voice of the trumpet and timpani ensemble. They have published a number of books that deal with percussion music from the 900s to the 1800s. Contact: The Tactus Press, P.O. Box 9704, Austin TX 78766-9704, USA. Tel. 513 453-7779.

#### **Paul Austin Wins Grant**

Paul Austin is the recipient of a 1995 Gilmore Emerging Artist Grant to study natural horn this summer with Anthony Halstead in London. In addition, Austin is the new Horn Professor at Northeast Louisiana University in Monroe, Louisiana. Austin earned a DMA/Horn Performance from the University of Cincinnati College-Conservatory of Music and he has been nominated for inclusion in the 15th edition of *International Who's Who in Music*.

#### **Manhattan Early Wind Ensemble**

Philip the Good's 1554 Feast of the Pheasant was a party they talked about for weeks! Trumpeters played on top of elephants, an ensemble of 20 musicians played inside a giant pastry, food and wine that just didn't stop -- well, the royalty needed entertainment. The Manhattan Early Wind Ensemble (Jeff Nussbaum; cornetto and recorder, Martha Bixler, George Hoyte, Bob Suttman, and Chris Olness; sackbuts, and Kathryn Cok; harpsichord and organ) presented a recreation of that Feast at a private dinner-party, fund-raiser for the New York Public Library at the home of Dan

and Johanna Rose this past December. They performed a wide range of 15th- and 16th-century music including a work known to have been performed at the original bash, Dufay's *Lamentatio Sanctae Matris Ecclesiae Constantino-politanae*. MEWE also gave a lecture/recital at New York's well-known Bloomingdale School of Music for the music students in attendance. Their most recent program was a concert/lecture of Jewish music at the Civic Center Synagogue in New York City. This event, a benefit for the Synagogue, held on May 16th, included a special dinner of Italian Renaissance food followed by a program of Jewish music and a lecture presented by Jeff Nussbaum. Included in the program was music by Jerome Bassano, Salomone Rossi, Giovanni Bassano, Thomas Lupo, Augustine Bassano and Guglielmo Ebreo of Pesaro.

#### Lacock Summer School

The Lacock Summer School located in one of England's most beautiful and best preserved villages has a number of interesting programs planned for their 1996 term, including courses for cornett and sackbut players. Sackbutist Jonathan Morgan will join Andrew Lawrence-King in working on a production of Cavalieri's *La Rappresentazione de Anima e Corpo* during the week of July 21-26. From July 28th to August 2nd, Jeremy West and Keith McGowan will lead the forces in a performance of Striggio's 40-part motet and a Monteverdi mass. Contact: Andrew van der Beek, Canteax House, Lacock, Chippenham, Wiltshire SN15 2JZ, England.

#### Affetti Musicali in Switzerland

A new professional cornett and sackbut ensemble from the Suisse romande, Affetti Musicali, was formed in 1994 and has been active ever since. The members are cornettists Robert Ischer and Christian Pointet and sackbut players Jacques Henry, Daniel Brunner and Philippe Krüttle. They perform a wide range of 16th- and 17th-century instrumental repertoire as well as accompanying many vocal groups in Europe. Contact: Robert Ischer, ch. du Signal 47A, CH-1807 Blonay, Switzerland. Tel. 41-21-9431143 or Fax 41-21-9217810.

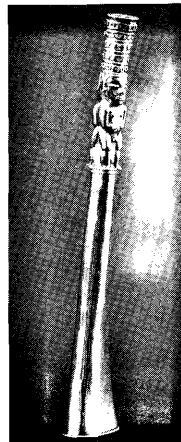
#### Druid Horn Given An Encore

According to a May 6, 1996 article in the Manchester Guardian, sent in by HBS member Richard Robinson, Simon O'Dwyer, an Irish musician and metal-worker has reconstructed an ancient Celtic trumpet based on drawings found

in a Sussex library. Mr. O'Dwyer was commissioned by Philip Carr-Gomm, the chief of the Druids, Bards and Ovates organization, and will formally receive his instruments during a druids' retreat on Iona. O'Dwyer has described the sound of the elephant tusk-shaped instrument as having a, "mellow and calming sound." It has a limited range, able to play the notes E and D# with the capability of liping other notes. O'Dwyer believes the instrument was ceremonial not martial in use.

#### Ancient Columbian Gold Trumpet

Rinaldo Pellizzari has brought to our attention a fascinating ancient gold trumpet from Colombia. It is on display at the Museo de America in Madrid, Spain (No. INU. 17435) and is called *El tesoro Quimbaya*. The mouth-piece end is highly decorated and the dimensions are: 30 CM in length and 5 CM in diameter.



#### Workshop For Historic Instruments

A special course for early instruments will be held in Crossen, Germany on October 2-6, 1996. The teachers will be Arno Paduch (cornetto), Sebastian Krause (trombone), Martin Krumbiegel (voice), and Markus Markl (organ/continuo). Contact: Felix Schöpe, Dantestr. 4, Leipzig 04159, Germany. Tel. 49-341-9020660.

#### Natural Trumpet Discography and E-mail Discussion List

Two new Internet additions will be of interest to natural trumpeters. Bob Goodman has established a natural trumpet discussion group on the internet at: [robert\\_goodman@icpphil.navy.mil](mailto:robert_goodman@icpphil.navy.mil). This group is unmoderated and deals with all issues concerning natural trumpet. Dave Baum, a physicist at Drew University (Madison, NJ) and natural trumpet enthusiast has set up a WWW site which contains his on-line discography of recordings featuring the natural trumpet. The discography does not currently include orchestral music per se, but treats the natural trumpet in its role as solo instrument, in accompaniment, or in its capacity as a lead instrument in a chamber ensemble. You may point your web browser to: <http://daniel.drew.edu/~dbaum/ntcdl.html>

If you have any comments, suggestions, or additions to make to the list, please write Dave Baum at [dbaum@drew.edu](mailto:dbaum@drew.edu).

#### Derek Conrod and Tafelmusik

Derek Conrod reports that he and fellow Tafelmusik natural hornist Ab Koster were featured on a recently released Sony Vivarte CD, of Handel's Water Music. Tafelmusik just completed a big European tour performing music by various members of the Bach family. They performed in Amsterdam, Berlin, Warsaw, Brussels, Prague, Hamburg, and Seville. Thomas Müller will be joining Conrod in the horn section in an upcoming Tafelmusik tour of Japan where they will play works by Handel and Rameau.

#### European Trumpet Days and Altenburg Competition

The City of Bad Säckingen, in conjunction with the European section of the International Trumpet Guild (Euro-ITG), sponsored a large, four-day trumpet festival January 4-7, 1996, honoring the 10th anniversary of the Bad Säckingen Trumpet Museum (opening in 1985) as well as the 200th anniversary of the appearance of Johann Ernst Altenburg's treatise, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Halle, 1795). During the Trumpet Days several renowned European trumpeters gave seminars and concerts were presented during the evenings. On the second and fourth evenings, the semifinal and final rounds of the international Altenburg Competition, the first ever for Baroque trumpet, was held. (see article in this issue). Designated seminar leaders were Benny Bailly (Amsterdam), Thierry Caens (Dijon), Dr. Gisela and Jozsef Csiba (Cologne), Bengt Eklund (Göteborg), Jörg Engels (Osnabrück), Friedemann Immer (Köln), S. Dale Jayne (Albstadt), András Kammerer (Debrecen), Vadim Novikov (Moscow), Anatoly Delianin (Saratov), Max Sommerhalder (Detmold), and Pierre Thibaud (Paris).

The four evening concerts included The Bad Säckingen Municipal Band (Johannes Brenke, conductor); Thierry Caens (Dijon) with Kathryn Fouse (USA), piano; and the Art of the Big Band (Jörg Engels, conductor) with soloist Benny Bailey (Amsterdam). Rainer Egger (Basel) and three colleagues from the Musik Atelier Tiengen gave demonstrations involving historical instrument-making techniques and the historical workshop belonging to the Trumpet Museum. (See detailed article on the Baroque trumpet competition on page 41 of this issue.)

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## Letters to the Editor

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### Jack Mackintosh

I feel I must raise a number of points about the review of the CD, *The Cornet King*, which appeared in *Historic Brass Society Newsletter* #8.

To describe Jack Mackintosh as "a little-known cornetist from the North of England" is rather like describing Johann Sebastian Bach as "a little-known composer from Leipzig." As principal cornetist of the St Hilda Colliery Band from 1914, Mackintosh occupied arguably the premier cornet seat in the brass band world at that time. His status is confirmed by the large number of solo recordings he made, and his reputation remains.

Your reviewer states that "the high pitch (A=457) [was] often used at the time by English brass bands." For "often," substitute "always." When I purchased my new Boosey 'Imperial' trombone in 1952 it was built in high pitch, but provided with a low pitch tuning-slide so that it could be played in orchestras and dance bands. Boosey and Hawkes did not close their high-pitch production line until 1965. Two years later, Black Dyke won the National Contest, causing a great deal of comment because they played on a new set of low-pitch (A=440) instruments. Some brass bands were using high pitch as late as the 70s, and even 80s. A number of small workshops did well for many years out of converting sets of instruments to A=440.

To wonder why Mackintosh moved from brass band to symphony orchestra shows a surprising lack of awareness. Both the other performers on the CD in question, Harry Mortimer and Jesse Stamp, subsequently became renowned symphonic players. The St Hilda Band itself became, paradoxically, the only truly professional brass band in history, but as such it lasted only ten years before its demise in 1937. The status of the great professional American bands, and players like Herbert Clarke, was quite different from that of their British counterparts.

The supposition that Mackintosh's earlier cornet-playing career may have prevented his becoming a principal trumpet player does not hold water. Even today, most orchestral trumpet-players have come from brass bands, though often passing through a *conservatoire* on the way. Coincidentally, I have just received a copy of a B.Ed. thesis in which there

are transcriptions of interviews with Maurice Murphy (Principal Trumpet, London Symphony Orchestra, ex-Black Dyke Mills) and to broaden the terms of reference a little -- Derek Watkins (flugel horn, James Last Orchestra, ex-'his grandfather's brass band'). At the recent HBS Symposium at Amherst, the invited British participants, Sue Addison, Tony George, Arnold Myers, Trevor Herbert, John Wallace and I, all began our playing careers in brass bands and two-thirds of us subsequently occupied professional symphonic positions.

---Clifford Bevan

### More on Mackintosh

For someone who I suspect has never experienced the strange world of the British brass band movement, Peter Ecklund's anecdotal critique of *The Cornet King* (see HBS Newsletter #8, pg. 67) was informative, if at times incomplete. To the British brass band scene, Jack Mackintosh (1891-1979) is the stuff legends are made of. Every brass band history book worth its weight in gold (or brass) chronicles some segment of his extraordinary life in music. Former Harton Colliery Band trombonist Bill Blackett recalls Mackintosh's final engagement with the band in 1930 (1). He writes: "His last week, we were at Eastbourne. On the Saturday evening, Jack played his solos in the first half, and he (Mackintosh) gave Ernie Thorpe, the conductor, a terrible time. He used to do what he called his 'cowboy cadenzas', some of them, done with just his lip, holding his valve hand behind his back. The audience loved it, but Ernie waited to bring in the band. Eventually Ernie threw his baton away and said: 'Right, go your own bloody way, Jack.' At the interval, Jack took everyone to the pub. Next day we dropped him off in London, on our way up to Newcastle, all was forgiven, we all wished him luck."

Peter Ecklund may be right when he writes that the reasons for Mackintosh's sudden career direction is unclear. However, Jack himself later said (2.): "When they formed the BBC Symphony Orchestra in 1930, they asked me to join. I was a founding member. I was paid £15 per week, which was much the same that I was getting for my theatre and band recording work. But you see, I smelt the end of silent films and the music hall and decided to take the job and go to London." Malcolm Hobson's background notes (the inlay card) also reveals the reason for Jack's virtuoso cornet solo

performances coming to an end -- he was forced out by the BBC.

According to Violet Brand (3.), Mackintosh's orchestral career began as a founder member of the BBC Symphony Orchestra on principal cornet and sub-principal trumpet. He was even featured soloist with the BBC Symphony (London) on August 28th 1947 in a BBC Promenade (London) concert, on the *Brandenburg Concerto*, No 2 in F. Between 1952 and 1970 he became a member of the Philharmonia (London) and the New Philharmonia, and continued to remain on the teaching staff of Knellar Hall, Royal Military School of Music in Twickenham (London) for the remainder of his years.

A final fragment of Mackintosh history of interest to HBS members, is that during the 1950 National Brass Band Championships of Great Britain, held each year at the Royal Albert Hall, an early brass quartet performed at the evening concert following the results. The musicians were: Jack Mackintosh (valveless trumpet), Harry Mortimer (keyed bugle), Alex Mortimer (ophicleide) and Harold Moss (sackbut). These names are still legends within the brass band scene.

It might also interest readers to note that the tradition of sponsored and unsponsored bands employing professional conductors in Britain continues to this day. Britain however, no longer has works or colliery bands made up with only company personnel. In fact, it is now the exception to the rule to find band members employed by band sponsors. Jack Mackintosh may have been The Cornet King of his day, but if he were still alive today, he would undoubtedly have to share his crown with, amongst others from around the globe, Philip McCann, Roger Webster and Mark Wilkinson.

And as a final point, to say that some of the bands were at their very best in the 1930s perhaps does not do justice to the incredible standards of excellence brass bands achieve today. Brass bands may be too isolated from the rest of the brass world, but with bands becoming a global musical art form, they still produce some of the finest brass players in the business. A quick glance at the London orchestral brass scene is evidence to that. Names of excellence to watch out for in brass bands include: Black Dyke Mills Band (England), BNFL Band (England), Brighouse & Rastrick (England),

Bikanger Bjorsvik Musikklag (Norway), Gothenburg Brass (Sweden), Brass Band of Battle Creek (USA) and Brass Band Willebroek (Belgium).

#### Notes

1. Taylor, Arthur, *Labour & Love: An Oral History of the Brass Band Movement*, Elm Tree Books, London, 1983, pg.60-61.
2. *Labour & Love* (as above), pg. 60
3. Brand Violet and Geoffrey, *Brass Bands in the 20th Century*, Egon Books, Lechworth, Herts, England, 1975, pg. 103.

--Richard Robinson

#### Peter Ecklund Responds:

"The Cornet King"--CD of cornet solos by Jack Mackintosh, also with duets with Harry Mortimer on cornet and with Jesse Stamp on trombone.

Reading these responses reminds me of how I often react to articles about American politics by British writers. The viewer on the opposite shore, whichever it may be, is in a better position to make egregious errors and also to see the forest for the trees. Apparently I have my share of errors and forests.

I have made a mistake commonly made by political writers: to assume that situations that seem to be comparable actually are comparable. Jack Mackintosh in the 1930's was playing much the same style of music as Herbert L. Clarke in the 1890's. But Clarke was a highly paid soloist with Sousa's band, which was, at the time, the most successful act in North American show business. Mackintosh's situation as a professional soloist with predominately amateur bands and as a theatre musician was altogether different from Clarke's, although his recorded legacy is every bit as brilliant and inspired as anything played by the previous generation's heroes. His decision to become a symphonic trumpeter makes perfect sense, for the style of music he played so marvelously no longer had the huge, worldwide popularity it enjoyed before the First World War. I think it is unfortunate that he had to do this; unfortunate for him and also for that large part of the musical public that never got to know his music. He was not merely good, he was a highly original talent the likes of which has not been seen before or since. His mastery of the symphonic style is not open to question but I really doubt if much symphonic music, especially as it came to be played later in this century, was really a very good vehicle for the kind of expressive sensibility he

developed as a cornet soloist. Concerning his job with the BBC Orchestra, Mackintosh said, "Everything was different in London. They found me a lot too free at times. When I had a solo, I liked to make a lot of it. Ernest Hall and Eric Pritchard were the exact opposite--steeped in the symphony business and very correct. Ernest was a great player and we had a marvelous time together. I think I fitted in, you know. Anyway I stayed twenty-one years. In a way I felt buried. The BBC were very strict in those days and wouldn't let us play anywhere else." (From an article by Bram Gay, "The Cornet King")

Why is Mackintosh so obscure over here? I'm sorry, he really is -- I'm not alone in my ignorance. A very unscientific poll conducted over the past few months, penetrating a fair number of free-lance brass "scenes", has turned up only one player who had ever heard of Mackintosh -- a player versed in brass-bands. None of the cornet-music fanatics showed the least sign of recognition. I can think of a few possible explanations. Most collectors focus on an earlier period when they think of the style of music Mackintosh played. Also, there were no reissues of Mackintosh solos throughout the LP era except for a small New Zealand edition. Mackintosh is thus associated mostly with the brass band movement in England, although one would think anyone anywhere with an interest in brass playing would be drawn to his music. (Or to brass band music in general, but that's another story). He is, of course, a legend within that tradition but his reputation has not spread much beyond it. As far as I know he did not leave behind a method book, an edition of solos, or anything currently available that could draw attention to his recordings. Although he toured the world, it was as an orchestral player.

It is interesting to compare Mackintosh with Nat Gonella, another English trumpeter of the 1930's, who was one of the finest jazz trumpeters to play in the Armstrong tradition. His recording career with dance orchestras (including Ray Noble's) began at about the same time Mackintosh was starting with the BBC. Some of these records were huge popular successes and it is not surprising that Gonella is now fairly well known in North America, at least among those who should know of him. If Mackintosh had lived a generation earlier he might have had a longer career as a cornet soloist and been admired by a larger public. We should thank Malcolm Hobson of Choice

Recordings for re-mastering and reissuing Mackintosh's solos so more of us can enjoy them now.

--- Peter Ecklund

#### Sackbut or Trombone?

Why do we keep calling the early trombone a sackbut? We are told it is so that we can differentiate between it and the modern instrument. This is untenable for three reasons:

1. The early instrument can be distinguished from its modern counterpart by either of the modifiers "Baroque" or "Renaissance," as is done with the trumpet (clarion), the oboe (hautboy), and divers and other instruments of music.
2. As the early trombone blended indistinguishably into the modern form, there is no point at which sackbut ends and trombone begins. This system only works with instruments that have become extinct.
3. Sackbut is an English word. There is not, however, one single extant English example of what could legitimately be called a sackbut, and even details of its basic construction are conjectural.

The term *sackbut* was adopted very consciously in the renaissance of the 1960s when the Greenbergs and Munrows were making the most exotic noises from the most exotically named instruments. People would go out of their way to hear shawms, cornetti, dulcians, and rauschpfeifen, but who would give the time of day to the common old trombone? No, it had to be the *sackbut*; an antiquarian, romantic, titillating and slightly naughty name which lent the desired effect. But now we're all thirty years older, and what was then radical is now mainstream, so let's drop the silliness, shall we, and call the instrument by its name?

---Bob Barclay



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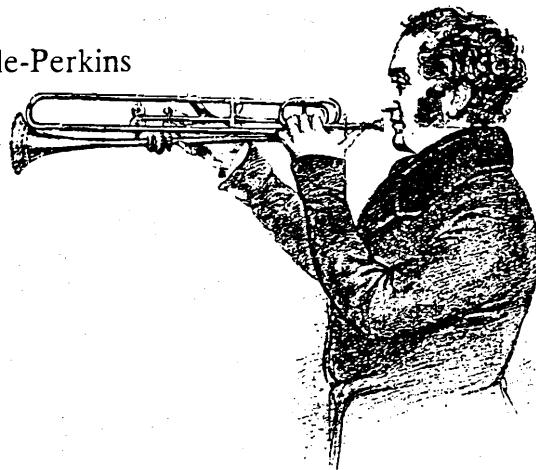
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