

# HISTORIC BRASS SOCIETY NEWSLETTER

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

Issue Number 10

ISSN - 1045-4594

Summer, 1997

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## PRESIDENT'S MESSAGE

Greetings to all old members and welcome to those new to the HBS. There are a number of exciting projects lined up this year that I'm thrilled to mention. For the first time the Early Brass Festival will not be at Amherst but will be at the campus of the Indiana University School of Music in Bloomington, IN. We hope to continue to have Amherst as our home base but thought that it would be a healthy step to present the EBF at different locations from time to time. This year the EBF #13 and the Historic Brass Society will be the subject of a film series on the early music movement and will be filmed by the BBC. I look forward to seeing many of you there and since we are going to be filmed, please remember to wear your snazziest T-shirts and sandals!!

Now that we have firmly established an important forum with the HBS Journal, HBS Newsletter and our new book series, BUCINA, (the second in the series, the Proceedings of the 1995 HBS Symposium is due soon), we are working hard to span bridges to other areas in the music world. Some of those groups have, unfortunately, been quite unaware of the great work being done in the brass field. Having presented several successful events in cooperation with the American Musicological Society and Galpin Society, the HBS will present a special Early Brass Study Session at the upcoming International Musicological Society 16th Annual Congress (Aug. 19th) in London. We took advantage of this rare opportunity to also present a day-long Colloquium on the day before the IMS starts (Aug. 13th). Both events will have the participation of many leading scholars and performers and look to be quite important. The HBS will also participate in a forum sponsored by EMA at the Boston Early Music Festival.

The HBS is a not-for-profit organization and contributions are tax-deductible, very much needed, and very much appreciated. Your support is, of course, needed for us to continue the good work we have done to date. Please consider sending in a contribution along with your annual membership dues. The new-comers might not realize, but the HBS is a great labor of love for many who work long and hard for free. My thanks, as always, to the members of the Board of Directors, Editorial Board, and Board of Advisors.

Jeffrey Nussbaum

President, Historic Brass Society

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**FINANCIAL REPORT: HISTORIC BRASS SOCIETY, INC.****FISCAL YEAR, January 1, 1996 -- December 31, 1996**

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Cash on-hand, January 1, 1996

\$ -0-

**FINANCIAL TRANSACTIONS**Anchor/Dime Checking Account  
(plus cash transactions)

Barclay's Account

## OPENING BALANCES

\$ 3194.94

£ 1088.48

## REVENUES (Earned)

Membership Dues, Library Subscriptions

13270.26

1152.17

Advertising income

870.00

Sales of Back Issues

2632.05

89.00

Rental of database

75.00

Account interest

-0-

18.03

## REVENUES (Unearned)

Contributions

1256.00

## TOTAL REVENUES

\$18103.31

£ 1259.20

## OPERATING EXPENSES

Journal and Newsletter costs

10675.46

Postage/mailing

2976.52

Office Supplies (including photocopying)

1944.54

Misc. clerical, legal, advertising, bank

683.40

24.00

Advertising

370.00

Expenses for Early Brass Festival

607.10

Telephone

2523.63835.37

## TOTAL OPERATING EXPENSES

\$19780.65

£ 859.37

## NET FISCAL (LOSS)/GAIN

\$(1677.34)

£399.83

## CLOSING BALANCES, December 31, 1996

\$1517.60

£ 1488.31

Cash on-hand, December 31, 1996

\$ -0-

Cumulative Financial Status, December 31, 1996

\$ 1517.60

+ 2269.30 (£1488.31 @ \$1.52475)

\$ 3786.90

Respectfully submitted, Jeffrey L. Snedeker, Treasurer

**Notice of Annual Meeting**

The annual meeting of the Historic Brass Society, Inc. will be conducted at 4:00 PM, Saturday July 12, 1997, at The School of Music, University of Indiana, Bloomington, IN. Plans for the direction of the HBS will be discussed.

**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.

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## A Unique Approach to the Modern and Old: A Discussion with Brass Players of The Chamber Orchestra of Europe

by Douglas Hedwig and Jeffrey Nussbaum

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On November 22, 1996 the following discussion took place, after the dress rehearsal of Beethoven's Ninth Symphony, under the direction of Nikolaus Harnoncourt, at Carnegie Hall, NYC. We spoke with trombonists Simon Wills, Richard Cheetham, and Patrick Jackman; and trumpeters Nick Thompson and Julian Poore, all members of the Chamber Orchestra of Europe.

Jeffrey Nussbaum: I'm thrilled that Richard Cheetham suggested this meeting and was able to set it up. Your rehearsal was fantastic and absolutely striking in so many ways. A question that comes immediately to my mind is, Why use this "hybrid" approach of a modern orchestra with a few select period instrument touches, such as natural trumpets, period timpani, and old-style small-bore trombones? It seems all the more curious considering that Nikolaus Harnoncourt is such a giant in the early music field and has done so much work regarding that dreaded "A" word!

Simon Wills: The COE is not, and never will be, a period instrument orchestra. Harnoncourt has influenced our thinking on matters of informed performance quite a lot, but the orchestra is an independent organization and remains fundamentally "modern" in its outlook. The word "chamber" is a bit of a misnomer, since we play a great deal of Romantic and later music--indeed I can't think of another chamber orchestra with three trombones on the staff! Since our repertoire is very wide and the orchestra relatively small, it was always a logical step to use various sizes of small brass to achieve fine adjustments of color. For example, we have just recorded the Sibelius Seventh Symphony, and for that we used a Conn 88H on bass and two small instruments, of the sort that jazz players use, for the other parts. That gave us a good intense sound against a small string body--which is, coincidentally, what the composer had in mind when he was writing the piece. Harnoncourt has a particularly coloristic imagination and he's asked us to go one stage further. I'm playing the alto parts in the Beethoven symphonies on a 90 year old "pea-shooter" B-flat trombone by

William Brown. Richard is playing a Bach 36 medium-bore instrument, and Patrick just bought something in Times Square.

Patrick Jackman: It's a Holton 57 small-bore bass trombone with a single plug, and I used that for the Beethoven Ninth. I also use a King 3B. It's nice to be able to have a different approach. On both the Ninth and Fifth, the complaint is often that the trombone is too loud. Before you even play a note, people complain that it's too loud! With these small-bore instruments you can get the edge and attack and don't have to worry about the sheer power of volume.

JN: When did Harnoncourt become involved with the COE?

Julian Poore: It was during our 1985/86 season. We did Beethoven Five and Six in Vienna. It was quite interesting. The brass section, and certainly the trumpet section, at that time had no particular knowledge of period instruments and played the two concerts on modern Bach trumpets. Harnoncourt had asked us to play in the same sort of way that you heard us perform today. We did it on the Bach trumpets and, of course, it was obliteratingly loud. What he wants is the "brassiness" of the sound and you cannot get that on a modern instrument without getting too much volume. The next time he came back, we tried some different experiments including using darker sounding rotary-valve trumpets, but after that, when he were doing some Haydn symphonies, we took the plunge with natural trumpets. That was my first experience with the natural trumpet and it was really "in at the deep end."

SW: You mention a hybrid approach, which I understand, but it isn't quite right. It implies a historiological preoccupation that isn't there. It's true that we experiment with all sorts of hardware, but as an orchestra we are not in the least interested in historical correctness for its own sake. I don't believe it is possible to give an authentic performance of Mozart to a pair of ears that have heard Bartok and Stravinsky: the audience is an important active part

of a performance, and that audience's musical experience is different from 150 years ago. Obsession with details has led, in my view, to a lot of bad music making being allowed to hide behind a mantle of "correctness." Harnoncourt's approach seems to be that you can reproduce the impact of a piece on an audience, but if you want to do that you are going to have to accept that the details will be different in quite substantive ways from what was heard, say, in 1819. He restores the narrative of the music and strives for some of the power it had to shock when it was new. We have a big brass tool kit but will always try to see how far we can go with a modern instrument before moving on to something older. It's less a preoccupation with historical particularities and more a desire to use a full palette of colours.

NT: We have actually played shows using three types of trumpets; the modern trumpet, natural trumpet, and big F trumpet. We've also mixed rotary trumpets and natural trumpets or F trumpets in the same piece.

Douglas Hedwig: Do you also mix different bore-size instruments? Is there a parallel with the use of the pea-shooter trombone?

NT: The problem of using a natural trumpet in a modern orchestra is that you don't hear yourself play and that causes problems such as overblowing and losing the focus of sound. I've actually gone smaller to get a brighter sound so I can hear myself. Harnoncourt really wants the percussive edge; he doesn't want volume.

DH: That clarifies it. He doesn't just mean the attack.

JP: It's the entire timbre as well as the attack. He believes that the trumpets are part of the percussion section. It's a rhythm instrument, certainly for Beethoven. Much of the time I'm the second timpani.

SW: I think the experience with trombones is different. Things occasionally turn on their heads. Last

year we recorded the Schubert E-flat and A-flat masses with Harnoncourt. He is extremely fussy about the trombone inflecting the text accurately which, of course, is one of the basic skills of the period performer. Oddly, the sound he liked best and which I felt was most flexible for this was a 30-year old Conn alto, which has quite a big sound. I had recorded the same pieces a few months earlier with the Orchestra of the Age of Enlightenment on a proper classical alto, but for that project they used a children's choir and have a somewhat less elastic string section than COE, so, paradoxically, I ended up giving a less textually sensitive performance on the "proper" instrument than on the modern one. It all comes down to authenticity being in the mind, not the equipment. Our regular bass trombonist, Nicholas Eastop, who couldn't come on this tour, has actually made his own tiny F bass trombone, with a double slide. It has a fantastic sound, like a contrabass natural trumpet and is exactly what we need for a lot of repertoire. Its physical constitution has no historical basis at all, so far as I know, but the sound is just right. That sums up our approach nicely, though the rest of us don't have the skills to go that far! Nick also works as a conservator of instruments at the music museum in Stockholm and could have been a big help here in any discussion of old instruments.

JP: Getting back to the issue of different articulations, one instance of that is in the last movement of Beethoven's Ninth where the choir sings "Brüder" and the orchestra copies it. That results in two articulations that you don't normally use in a modern symphonic style.

RC: One of the most important things which Harnoncourt has brought to this band is attention to the text, but this does not have as much to do with authenticity as with simply good music-making, even though it may have started in the Early Music movement. You don't need to play a sackbut in order to match the syllabic stresses of the text, though unfortunately it's still pretty rare to find this in a "modern" ensemble or orchestra.

JN: Well, let me see if I can bring these issues together in my mind because I think it is tremendously interesting. In a nut-shell, a musician can view early music with what I call the "time machine" approach. A skilled musicians studies, as deeply as he or she can, the

historical period, the cultural setting, the theoretical treatises and performance issues of the day with the result aimed at creating a performance that as closely as possible reflects the sound and spirit in which the music was created. Another view is to discount the authentic recreation attempt and simply use period instruments to create a different but totally personal musical statement that might not be possible on a modern instrument.

SW: That is a good encapsulation, but it doesn't go far enough. The issue that period performers have to address now is that it is not enough to say "if we reconstruct every historical particularity of what may have been heard in a certain time and place, then we have an authentic performance." You don't; you have a fossil. Your audience can't change the 20th century musical experience that it brings to the concert. You have to be true to the composer's intentions and that means engaging in an imaginative process that thinks more about what the music is trying to do in terms of its impact on the audience. Now, if hardware is allowed to loom too large in a player's mind he becomes imaginatively passive and adopts a fundamentalist cast of mind--"this is the one true way, look at the instrument." This is the same mistake that led to the creation of the Edwards trombone and huge Bach trumpets--the mistake of thinking about brass in isolation from the rest of the music. The Edwards is a brilliantly engineered answer to a question that is musically irrelevant--viz. "how do I make as powerful and even a sound as possible?" and I feel the question "How do I do it exactly as it was done 200 years ago?" is similarly beside the point, unless it reveals some important component of the score--which it doesn't most of the time.

PJ: I agree. I think this is particularly so in the Beethoven Five. I've always been told that the entry of the trombones in the fourth movement with piccolo and contra bassoon was supposed to have been very shocking when it was first heard. There was an uproar about it and everyone was displeased. When I usually perform this piece it's always been, well, sort of "So what?" There's no shock what so ever. With Harnoncourt it is the first time that I get the sense that there is actually something different happening.

JN: Well then, Patrick, isn't that exactly a period "authentic" approach? He's trying to recreate an aspect of the original performance.

PJ: But even in many period instrument groups that I play with, you don't get that idea brought out. I suspect that even with many early music groups, you are most concerned with the person who is standing in front of you. I think that Harnoncourt has a far better knowledge and approach and idea of what he actually wants than most anybody I've ever worked with.

NT: Apart from the authenticity issue, what I'm doing is playing a Baroque trumpet in a modern instrument orchestra but I'm playing it like a modern trumpet player. In this orchestra, I don't play natural trumpet in the same fashion that I would in the English Concert or the Age of Enlightenment or wherever you would turn up to do a job. You're actually playing this instrument in a loud, hard, forced way most of the time. It's not the fluid language that you would use in an original-instrument orchestra. He mixing things up and it's just purely a tool to achieve a sound.

DH: So, he uses this approach not for the authentic quality but simply because he's got a sound in mind.

JP: Yes. His scholastic input is second to none and his historical knowledge is impeccable. He's taught us a great deal about many things, including Goethe, and I think, if he could, he would have chosen to live in the late 18th century.

JN: But this makes me wonder, even more strongly, since he has this deep historical perspective, why is it not a period orchestra??!

JP: We are not Harnoncourt's group. His own period orchestra is Concentus Musicus Wien. The Chamber Orchestra of Europe was formed in 1981 by a small group of players from different countries who wanted to avoid the routine of normal orchestral life. It started with help from people like Claudio Abbado and took off rather spectacularly. There are 50 players from 15 countries and the orchestra works for 150 days of the year. In order to keep us fresh the workload is never allowed to increase above 150 days in a year, and every effort is made to use the same personnel for everything. It is an unusual way to work. When you join,



(L-R) Julian Poore, Patrick Jackman, Douglas Hedwig

you don't have to change address; the orchestra gets you to wherever it happens to be at the start of any particular project. We have no chief conductor, and all artistic decisions are made collectively by the players. The orchestra is run from London but most of the work is in residencies in Berlin, Paris, Ferrara, Salzburg and so on, and we tour all over the world as well. We have about 100 records in the catalogue with people like Abbado, Solti, Maazel, Perahia, and others.

SW: It so happens that we have a brass section that is interested and willing to go along with some of these ideas and that is how it came about. And of course you can do an enormous amount of authentic performance if you simply blow modern instruments in a way which is informed. It just seemed sensible to go in this direction.

JP: The big difference is actually in the attitude of the players. Rather than changing mouthpieces or instruments, it's more the willingness on the part of the players to take on the conductor's ideas. We play Mozart with many conductors, and it is different in each case.

DH: Is Harnoncourt the only conductor to push you in this direction?

NT: Other conductors have taken benefit from it. With Norrington we've used natural trumpets. Even Abbado had us use natural trumpets in the *Marriage of Figaro*, although only once. He really didn't like it because he wasn't prepared to take the risks involved. Harnoncourt, on the other hand, loves to take risks.

SW: He's really a very dangerous man.

DH: I like him already!

NT: He likes you to be on the edge. If it's safe, he's bored by it.

PJ: Charles Mackerras has a fixation about having small-bore trombones. In his small orchestra, in which he has modern instruments everywhere, he has rotary-valve trumpets but he has to have small-bore trombones or sackbuts.

SW: Sometimes you just respond to the conductor. At Glyndebourne this summer we were doing a Rossini opera, Andrew Davis was conducting and he kept saying, "I want more front on it, more front on it." Eventually, I said to the other three guys (and this was the London Philharmonic, which normally has a very big Viennese-type sound), "Why don't we use tiny trombones?" It worked very well and afterwards he simply said, "Glad you chaps worked out the articulations." There was no discussion of what hardware to use. Actually, Peter Eötvös, a contemporary music specialist, commented on the focused sound of the brass when we used small-bore instruments.

DH: Did Harnoncourt come in and make specific requests as to the instruments to be used?

JP: He suggested that we try natural trumpets and, at that time, neither of the two trumpeters had any experience with them. When a new principal trumpet came in, we decided that we would have a go at it.

JN: Richard, you and Simon are both working in a Ph.D. program at the Open University under Trevor Herbert. He has often discussed the idea of the "post-modernist brass player." How does that concept tie-in with what you are doing here?

RC: I think that, again, this just boils down to musical awareness, and the ability and willingness to adapt. My own career has been fairly eclectic and, unlike a lot of my compatriots, I've had the good fortune to work quite a bit with people such as Jean-Pierre Canihac and Daniel Lassalle in Hesperion XX. I also play in a English folk band called Brass Monkey, in which the guitar and squeeze-box players are world-famous on the folk music scene, and I've learned a lot from them, too. But the key point is that, from a viewpoint purely of musical style, it would be possible for me to do all this work on the same instrument. We've learned to play Gabrieli on cornetts and sackbuts from people like Bruce Dickey, who studied all the historical treatises and revolutionized what we expected of these instruments some 20 years ago. This is, of course, very different from the way we'd become used to hearing Gabrieli played by, say, the Philip Jones Brass Ensemble or Canadian Brass. However, there is no reason why one can't play this music in an informed way on modern instruments. It's again a matter of attitude. If I were to go in a modern brass ensemble, there is no reason why I couldn't play this Bach 36 exactly the same way as I play my sackbut with Hesperion XX. Obviously, the weight of sound would be different, and the clarity of articulation reduced, but musically it's entirely possible. Likewise, someone such as David Staff could do the same on a Bb trumpet. Imagine what a modern brass ensemble playing Gabrieli could sound like, with the right players! Whether this will ever actually happen, of course, is an entirely different matter.

PJ: I've played Gabrieli in both a period instrument group and in a modern brass ensemble and the playing is completely and utterly different!

RC: It's true, we've got a long way to go.

NT: I think we're going through a transitional period. The early music scene that started over 40 years ago has educated all musicians about style and eventually it will filter through to more and more players. Being asked to play the natural trumpet, something that I never had done before, has given me is another weapon in the armory. It's better for my survival, more flexible, lets me make more money, and enables me to do more varied sorts of work. One can either say, "No, I won't do that, I only play the Bb trumpet," or you can try it and learn something. You can then apply what you learned on the period instrument to your modern playing. The way I would play the Haydn trumpet concerto on a modern instrument would be completely different now because of my education through playing the keyed bugle, natural trumpets and other early instruments.

JP: I teach sixteen-, seventeen-, and eighteen-year-olds and do some small group work with them. When they first play a Gabrieli canzona I just let them play it. Then I put on a recording of a group such as Concerto Palatino playing Gabrieli and then their playing is very different, even after just one hearing. You have kids coming into the profession now with that sort of openness.

JN: That's very encouraging. Richard said that there is no reason why modern players cannot adopt a historically informed approach but in fact there is a reason. The reason is that there are musicians, and more brass players than I care to think about, who are unwilling to be flexible and try to learn something about historical performance issues. They have a rather "stone-age" mentality. The result is that some brass players, and some quite well known recording artists, play Baroque and Renaissance music exactly the way it was being played forty years ago. This is particularly unfortunate because musicians have learned so much about early music and they have not availed themselves of any of this knowledge. What has your experience been with this phenomenon?

SW: I think there is a "ghettoization" generally. So many people's response to the overcrowding of the brass field is to narrow themselves down more and more. Then they form stupid organizations like the International Trombone Association and narrow their horizons even more. You get the same thing with early musicians as well. I work in both fields and if I'm with an early music group there is, long before a note is sounded, a distinct sense of my being from "the other village" and therefore suspect. It's very silly, this attempt to create a cartel--with all that that implies. If you are going to function as a musician for a lifetime then you have a responsibility to stay as open as you can. I'm not sure what it's like here in America, but in Britain you have the phenomenon of someone sitting on second trumpet in an orchestra for forty years and never challenging his basic assumptions, but a similarly stone-age attitude prevails among some early musicians as well. You need a sort of musical Ellis Island to mix them all up. Unless you do that you're going to get incest everywhere you look.

PJ: It happens in every idiom of music. I recently played a Duke Ellington piece arranged for orchestra with the BBC Symphony Orchestra at a Proms concert. This is going the other way, where you had the jazz trumpet players coming in. This was supposed to be like a big band and the brass section worked very well but some of the woodwind players refused to swing and it just didn't work.

JN: I guess the answer is flexibility.

NT: The issue of flexibility will solve itself because of survival. Unless you happen to have a job in a symphony orchestra, the days are over where you can be a one-star player. In schools in London during the past ten years, all that has changed. When I was studying at the Royal Academy of Music I never played the natural trumpet. That was because the RAM thought of themselves as a place to turn out orchestral players.

PJ: Fifteen years ago the Royal College of Music wasn't allowed to have a big band. It just wasn't the sort of music expected to be heard at the Royal College of Music.

DH: At Juilliard, to this day, there is little serious discussion of natural trumpet playing, and the cornetto is an instrument

that you might pick up to, if anything, discover your roots, not to learn it as an instrument to help understand music from that era. To my knowledge, there is still no jazz band. When I was a student there a number of us put one together on the sly. There is a great deal of music activity here in New York, but from my experience there seems to be much more openness in the British brass scene.

NT: I had an interesting experience just yesterday when I viewed a master class at Juilliard with Mark Gould. It was very interesting and enjoyable. He had them prepare some music from Stravinsky's *L'Histoire du Soldat*. They all came in and played the excerpt on the C trumpet. Now the part specifically calls for cornet in Bb and A. I don't know any British player who would sit down and play it on a trumpet.

DH: My teacher, William Vacchiano, said to play it on the D trumpet. I said, "But Mr. Vacchiano, what about the low notes?" He just pooh-poohed this. The cornet sound seems to be alive because of the British brass band tradition.

JP: When we play the Stravinsky *Octet*, which calls for trumpet in C and trumpet in A, I use the cornet for the A part. It just seems to be a cornet part.

PJ: And yet brass instruments are getting bigger and bigger. Simon mentioned before an Edwards trombone. It's too big for anything.

JN: Is that a result of American orchestral tradition?

PJ: I actually had an opportunity to play with an American orchestra. When the St. Louis Symphony came to London, their bass trombonist was ill and I filled in on a couple of hours' notice. The difference was when the part said *mf*, *everybody* played *mf* and there was a great wall of sound at the right volume. There was nothing sticking out. When you're playing *fortissimo*, everyone is playing at the same volume and nobody is overblowing. It was very easy to fit in.

SW: The big trombones are very gray and bland sounding. Blandness is a big problem in brass playing and it is a worldwide problem. Certainly it is in some British orchestras. Players in the orchestral field are generally excellent and have a very precise conception of what they want from their own sections,

but are often reluctant to think about their role in the broader context of the music. Usually they think they're more important than they are and you get a "brass against the rest of the world" approach. Now I see there are special heavy mouthpieces to help people play even louder! Daft. It comes back to the same issue every time - using the imagination. Because we are potentially so disruptive, the brass in every organisation have to think very hard about what everyone else is doing. The thing I most enjoy about playing in this orchestra is the way it is very much like playing in a quartet. Everyone's line of sight is to the leader, there's a lot of eye contact all around, and it frees the conductor to be a catalyst.

JP: One of the really good things about using the variety of instruments that we use in this orchestra is that when you need to, you can get a much more homogenous blend with the horns, trombones and trumpets. It is particularly so when we are using rotary valve trumpets or, best of all, when we use natural trumpets. It's much easier to get a blend. In the big tune in the second movement of Beethoven Five, you have to play with flutes and oboes and it's much easier with natural trumpet than it is with the modern Bb.

DH: I like the quartet image that you use. Listening to the rehearsal I commented to Jeff that the band was really cooking. It was so impressive.

NT: Harnoncourt just trims the fat. It's a bare-bones sort of sound.

SW: This is partly because of the small string section. We play the Brahms symphonies with an even smaller band than the one you heard today--usually this orchestra fields a string strength of ten, eight, six, five, three. With the right instruments that strength gives a good balance. It's the same with Schumann. There is a myth that Schumann was a lousy orchestrator, but the problem is that an enormous string section is usually used to play Schumann and you end up with woodge. When you use a small string section and use very transparent small brass instruments you suddenly realize that he's not a bad orchestrator, he just adds about one more line of counterpoint than you'd expect. Suddenly it all sounds very logical and light on its feet.

PJ: You ask any British string players about Schumann and they can't stand him and say he's too thick, and that there is too much going on. That's just because you have about twice as many strings on the stand as there should be.

NT: Then there is an issue of economics. A symphony orchestra can't survive anymore by playing the entire symphonic repertoire, which in the past is how they got their audiences. The early music scene has taken away some of that. There're not many people who would go hear a modern symphony orchestra play even a Haydn symphony. There may come a time when we'll want to hear an authentic performance of a Mahler symphony played like the London Philharmonic played it in 1995!

JN: I hope we all live that long!

JP: For the modern symphony orchestra, what do they do then? It's really a knock-on effect from the repertoire that's been written for the past one hundred years. People now expect pyrotechnics. It's a circus. They want to hear how loud the trumpets can play and how fast the violins can play. It's got much more to do with display than with emotion.

NT: It's also got to do with conductors. They get on and off airplanes with the same program that they take the whole world over. Same program, New York Philharmonic one day, Chicago the next, then get on a plane and do it in Amsterdam. They only need four programs to keep them going for a whole year. So they are just churning out the same thing with different orchestras and are not really interested in making music that shocks anybody.

DH: Shocking was the word that you mentioned at the beginning of our conversation. The idea of replicating something about the way people must have first reacted to this music. That quality is what drew me into early music and I've heard other people speak of this as well. It's fascinating to think what it must have been like to have heard this music for the first time, to have grown up with many accepted sounds and then something comes along that shatters all that.

PJ: It's like in Haydn's *Creation*, where he has all these circus effects with the contrabassoon and bass trombone.

Playing that piece with a modern orchestra and a conductor whose done it a thousand times and doesn't even know what the words mean, doesn't have any affect at all. There's the "lion's roar" where the trombone is always getting nasty looks and you think, well it's supposed to be a lion's roar! There is also the other bit where the contrabassoon and the bass trombone come in with the loud pedal Bb. It's supposed to be one of the animals but in a modern orchestra they always say, "Oh, shut up, we're trying to hear the strings." With Norrington and Mackerras and a few others, they know what they want and they know that it's a comic effect. The audience is supposed to laugh, not continue sleeping, which is what most people do.

JP: Do you remember the reaction in Vienna at the end of Beethoven Five?

NT: When we first played this, Harnoncourt told the orchestra not to be surprised if, at the end of this piece, the audience boos. He said, "I want you to know that they are not booing you, they are booing me." We got to the end and there was this long silence and I'm not sure if the audience knew whether they were going to applaud or boo. Then there was a slow ripple of applause. But they were shocked.

JP: There was a tame version of that the other night here at Carnegie Hall. There was a long silence at the end of Beethoven Five again. They were not quite sure what to do.

SW: About ten years ago in Vienna with the LSO, two old ladies in the audience were heard talking after what had been a very workman-like performance of a Brahms symphony. They were asked if they liked the performance and they said, "Yes, it was a good Brahms but it was not our Brahms!" In Vienna, if it's not the Vienna Philharmonic, they are very suspicious. I was rather surprised by the reaction here in New York. I always think of New York as being more open-minded. The silence was not as long as the Viennese silence, but it was there.

JP: Then you get something like the end of Beethoven Seventh, which is really an orgy, and the audience goes wild. That's what Harnoncourt's trying to communicate.

DH: Have these Beethoven symphonies been recorded?

JP: Yes, that's what we're here to promote!

NT: For me, the demands of what we are expected to do are so great that I never just sit back and enjoy it. I'm usually either thrashed to death, or shaking like a leaf. I'm always on edge. I don't particularly like to go through it myself but when I'm on the other side, it's a completely different experience. One of the great things about the Chamber Orchestra of Europe is that we are willing to take the pain a bit, to be a sponge and try to soak it up a bit and do what the conductor is trying to have you do. That is what sets it apart from many other orchestras.

PJ: Definitely. Next week, I have to do Beethoven Nine with the London Philharmonic Orchestra and I'm probably going to use the instruments that I'm using here. It will probably be smaller than the instrument the second trombone player is using but I couldn't care less. If I played my large Conn trombone with the LPO and play it the way I've played here, everyone would want to know what the hell's going on.

SW: The nice thing working with Harmoncourt is the mind set which says that we've got to experiment and look beyond what we usually expect. That attitude has also spilled into what we expect from other conductors. I suspect it's rather alarming to stand in front of us where we're challenging you. "Come on, what are you going to tell us? Have some ideas? We're quite willing to listen and do something crazy."



(L-R) Richard Cheetham, Simon Wills, Nick Thompson, Julian Poore, and Patrick Jackman

PJ: That's how it should be. In the symphony orchestras in Britain, what they really want is someone who is going to let them go home an hour early.

SW: There is a saying in British orchestras that "He has it his way in the concert and we have it our way in the show." I don't think any orchestra should sit passively by and be dominated by a conductor--you never get good results that way--but I find that closed attitude very sad.

DH: It's often the same here. There is definitely a "symphony orchestra head."

PJ: We've all played Brahms One a hundred and fifty times, and when someone says that he wants to do something different, most players cringe.

DH: That's why people often choose to freelance. As hectic and unstable as the life is, there is at least the possibility that there will be situations where the right musical chemistry will be there.

SW: It comes down to danger. If you play an instrument as treacherous as all brasses are, then you've got to like danger. If you don't, you're going to die or give up. I'm going to be rather frightened tomorrow!

JN: Well, if today's rehearsal is any indication, you folks may be frightened tomorrow but I can tell you that the audience will be thrilled, and I hope, a bit shocked. Thanks very much for your thoughts.



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## A Report on Natural Horn Makers World-Wide

by Richard Seraphinoff

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The following list of natural horn makers with descriptions of their instruments (which in spite of all possible efforts, is certainly still incomplete) is an updated version of the list originally published in 1991. It includes some new makers not listed at that time. Having neither seen nor played many of these instruments, and being one of the makers on the list myself, the fairest approach was to use only information obtained directly from the makers themselves, making no personal evaluations or comparisons among instruments.

### Gebr. Alexander

Rhein. Musikinstrumentenfabrik GmbH  
Bahnhofstr. 9  
D-55001 Mainz, Germany  
Tel: 61-312-88080 Fax: 61-312-24248

Alexander is currently producing two models of horns, an accurate reproduction of a French orchestra horn (their Model 290) and a modern-bore natural horn (Model 194). Model 290 has a bore size of 11.3mm and is copied from an original of about 1840 by the well-known Paris maker Antoine Halari. This instrument is a fairly small horn on the usual pattern and is furnished with a set of terminal crooks for B-flat, A, F, E, E-flat, D, and C, as well as a coupler which, when added to C basso, makes B-flat basso. The horn is made at A=440, but extra slides can be ordered for lower pitch levels. The bell is made using modern working techniques and has a bell garland. Price for body of instrument and all crooks: DM10,325.

Model 194 is essentially a horn of modern bore and bell size without valves. Alexander has been producing this model of natural horn for many years, while the more historical above-mentioned Model 290 was introduced in the early 1980s. The horn stands in F and is supplied with crooks for E, E-flat, D, C, and B-flat basso, which fit into the tuning slide. The mouthpiece is fixed to the body of the instrument. Price for horn body and all crooks: DM5205.

Cases are available for the Model 290, a rectangular wooden box with space for the horn and all crooks. Cost: DM680. The Model 194 fits in a standard horn case, which Alexander also makes. They

also make mouthpieces and can make copies either from an original or from measurements. Special requests and custom work are welcome.

### Couesnon

3. Av. Ernest Couvrecelle  
Estampes sur Marne  
B.P. 44-02402 Chateau-Thierry Cedex,  
France  
Tel: 23-83-5675 Fax: 23-83-6797

Among the wide variety of instruments (with and without valves) that Couesnon makes are a 19th-century French Orchestra Horn and several types of *trompes de chasse*. The orchestra horn is copied from a model by Gautrot (Paris) of about 1860, and is built on the standard orchestra horn pattern (bore size 11mm or 11.5mm) with tuning slide and crooks for F, E, E-flat and D. Price is f 16160. Crooks for B-flat alto, A, A-flat, G, C and B-flat basso can be special-ordered. The *trompe de chasse* comes in a variety of models of various qualities and prices ranging from the "Trompède Piquer in Re: (f 47300) to the extra light (750 grams) "Trompe Légère in Re" (f 8370). Case for the Gautrot is f 3895. Instruments can be delivered almost immediately upon ordering.

### Adolf Egger

Metallblasinstrumentenbau  
Turnerstrasse 32  
CH-4058 Basel, Switzerland  
Tel: 61-681-4233 Fax: 61-681-7220

Adolf Egger, already well known for historic trumpets and trombones, also produces a French Classical horn copied from an original of 1841 by Courtois. This instrument can be supplied in two different models, depending on the degree to which the instrument is hand made. The standard model is essentially hand-made, but with drawn, seamless tubes. The historic model, which they began offering in 1990, is made completely from hand-made tubing; the bell on this model is completely hand-hammered. The price list refers to this instrument as an *Inventionshorn* due to the fact that Egger has developed a crook system which involves four tuning slides of various lengths, three crooks, and one cylindrical coupler that will allow the horn to be played from B-flat

alto to B-flat basso at A=440, 430, and 415. The price for the standard model horn with this set of crooks in the 1997 price list is Sfr 6495; horn corpus alone is Sfr 3360. The historic model is Sfr 8903, with all crooks; corpus alone is Sfr 5040. This instrument can also be made with the traditional French set of crooks, consisting of a separate crook for each key as in the original. Standard model with all crooks, Sfr 8280. The historic model is Sfr 11,094. Delivery time is six months.

### Helmut Finke GmbH & Co.

Industriestr. 7  
D-32602 Vlotho/Exter, Germany  
Tel: 52-28-323 Fax: 52-28-7462

Finke was one of the first makers to become involved in reproducing historical brass instruments and has been producing early horns, trumpets, and trombones for forty years. There are two different natural horns. The first (model no. 80) is a horn with a fixed leadpipe and small bell. The pitch is in F, but can be switched to lower pitches by exchanging the main tuning slide. Price: DM3000 (\$2000).

The other instrument (No.83) is a Bohemian *Inventionshorn* with a larger bell; five crooks (C alto, B-flat, A, G, F) and a coupler are included with the instrument. Other crooks are available. Price: DM5100 (\$3200).

### Lowell Greer

William Cummings House  
1022 N. Superior  
Toledo OH 43604, USA  
Tel: 419-244-3219

Modern and early hornist Lowell Greer has been making reproductions of several styles of early horns since 1970. He is currently making two types of crooked Baroque orchestra horns and two Classical orchestra horns; he also offers a course to qualified candidates in which the apprentice constructs his own instrument(s). The two Baroque horns are pre-1750 models without tuning slides, based on instruments by Stark and Hoffmaster. The Stark horn is a three-coil instrument with a rather large bell throat and flare which can be crooked from F down to C basso at A=415. The Hoffmaster is a two-coil

horn with a smaller bell and can be crooked from C alto to C basso, also at A=415. The crook system generally consists of B-flat alto and G terminal crooks, and a set of three or four couplers plus tuning bits. Both horns can be made with or without nodal venting.

The Classical horns are characteristic of the late 18th- and early 19th- century French and Austro- Bohemian instruments. The French Orchestra Horn is made with a small French style bell and characteristic long, slow tapers throughout. This horn can also be made in the *cor solo* configuration with crooks from G to D. The Austro-Bohemian orchestra horn is a larger instrument, especially in the bell throat and flare. Both models of orchestra horn can be supplied with one-piece crooks for the entire range or terminal crook and coupler systems.

**Geert Jan van der Heide**

Withagersteeg 4  
NL 3882 MH Putten, The Netherlands  
Tel: 34-18-53538 E-mail:  
heidevd@pi.net

Geert Jan van der Heide stresses the importance of making historic instruments using authentic techniques and materials. He works alone, using only hammers, anvil, and forms. The final finish is obtained by burnishing and scraping to arrive at the proper thickness (about 0.2 mm in the bell section). Tubes are seamed in all instruments with the exception of the least expensive models, which have seamless tubes but still have handmade bells. The Baroque model is copied after a triple-wound instrument by Johann Wilhelm Haas (Nuremberg, 1725). The instrument is made with crooks to play in G, F, E, E-flat, D, and C at Baroque pitch. The cost with F crook is Nlg 4484; with handmade tubing, Nlg 7172.

Van der Heide produces two models of Classical orchestra horn, including one after J. H. Raoux (Paris, ca. 1800), and a Bohemian instrument after A. Kerner (Vienna, 1795). Both models are at A=430, and can be supplied with crooks from B-flat alto to B-flat basso. The price for these two models with all crooks is Nlg 9548. The same, with handmade tubing, costs Nlg 13,992. The *cor solo* is based on an instrument by Raoux, with crooks for G, F, E-flat, or D at A=430. Cost is Nlg 9141; with handmade tubing: Nlg 12452. Instruments are delivered in a

handmade case. A variety of mouthpieces are also available, both of sheet metal and turned, for Nlg 264.

**M. Jiracek & Sons**

Zahradni 340  
683 53 Saratice, Czech Republic  
Tel/Fax:42-05-44224016  
American representative: Jan Bures, 319-16th Avenue,  
San Francisco, CA 94118 USA  
Tel: 415 668-5743.  
Jiracek's horns are distributed by Osmun Brass (617-646-5756)

The firm of M. Jiracek & Sons makes a full line of horns including a natural horn. Jiracek makes a classical horn that comes with ten crooks (high c to b basso). His natural horn is based on an instrument from the Monastery Kutna Hora, 1805, but modifications have been made in the design of the bell and bore. The bore size is 12 mm. The price (35,000 Czech Koruna or 2090 German DM) includes ten crooks and the body as well as two cases, one for the crooks and one for the body. There is no wait. Delivery time is immediate.

**Andreas Jungwirth**

Hauptstrasse 15  
Leopoldsdorf, A-2333, Austria  
Tel: 43-2235-43351  
Fax: 43-2235-42815

Andreas Jungwirth is currently making six different models of natural horns. Copies of instruments by Uhlmann, Courtois, and Raoux are made with hand-hammered bells (corpus only, 39,270 Austrian shillings); a copy of a Lausmann horn with a spun-bell costs 31,950. ATS for the corpus. Jungwirth also makes copies of two Baroque horns after Leichamschneider and Ehe with hand-hammered bells (35,940 ATS for each corpus). Complete sets of crooks and couplers are available in a "Bohemian" set (C alto, B-flat alto, A, F, Eb, and three couplers) for 13,310 ATS; a "French" set (ten crooks, C alto to C basso with B-flat coupler) is 23,960 ATS. A set of crooks for the Leichamschneider includes G,F, B-flat and D at A=415 and costs 12,780 ATS. Crooks and couplers are also available individually at prices ranging from 830 to 4390 ATS. The natural horn case is priced at 2310 ATS, and a gig bag is available at 3600 ATS. Delivery time is two to four weeks.

**Kalison s.n.c.**

Via R. Rossi 06  
20161 Milano, Italy  
Tel: 39-64-53060 Fax: 39-64-65927  
*American Agent:*  
The Tuba Exchange  
1825 Chapel Hill Road  
Durham NC 27707 USA  
Tel: 919-493-5196

These horns are made by the Kalison firm in Milan, Italy. They are large Germanic orchestra horns with a full range of crooks that can be made with detachable rotary valve sections. Two models are available: the natural horn, which is priced at \$895 for the corpus, and an "antique reproduction" model priced at \$1295 (corpus). Crooks are available and priced from \$110 to \$200 each and are made for all keys. Delivery time is 1-2 months.

**Ricco Kühn**

Chemnitzer Str. 68  
D-09569 Oederan, Germany  
Tel. 49-(0)37292-4195  
Fax:49-(0)37292-23263

Ricco Kühn is a modern instrument maker of both valve horns and trumpets, and also makes a natural horn. The instrument is not based on a particular historical model. Kühn uses modern technological developments such as computerization, in making this horn, and employs modern compromises for the instrument. It has a tuning slide and a complete set of crooks, and is priced from low B-flat to high b, at between 4,000. to 5,000 DM. Delivery time is three months.

**Ernst Langhammer & Sohn**

Postfach 25  
35097 Burgwald-Industrie Hof, Germany  
Tel: 64-51-9808

The firm makes parforce horns in B-flat (DM743) and E-flat (DM1461), as well as a French style *trompe-de-chasse* horn in D (DM276). They also make a B-flat/E-flat parforce horn with a single "quick-change" valve, for which the prices range for DM 1584 to DM 2732, depending on finish. Cases are available for these horns, and delivery time is four to eight weeks.

**Steve Lewis**

1770 West Berteau Avenue  
Chicago, IL 60613 USA  
Tel: 773-348-1112 Fax: 773-348-1182

Though mainly concerned with high-quality custom-made double horns, Steve Lewis also offers a natural horn, described in his brochure as "not a replica,...based upon modern tapers as used in my valved instruments. The intention is for the natural horn and the modern double horn to feel equally comfortable to the performer, requiring as little adjustment for response and intonation as possible." Price with crooks for F, E, E-flat, and D is \$2600.

**George McCracken**

19230 Tabernacle Road  
Barhamsville VA 23011 USA  
Tel./Fax: 757-566-0564

George McCracken makes three different styles of small French Classical horns, which are based on early 19th-century instruments by Raoux. They are basically the same instrument made in three different configurations, each with its own style of crook system; the dimensions of bell, bore, and tapered sections are identical in all three. The first design is an orchestra horn style with terminal crooks and is priced at \$3600. This horn is normally supplied with a G terminal crook and set of three couplers, which can be used in combination to play all the keys from G to C basso. Other one-piece crooks from C alto to C basso can be made on request. He also makes a *cor solo* style with tuning slide crooks for G, F, E, E-flat and D, priced at \$4000. The third design is an *Inventionshorn*, also with tuning slide crooks and is priced at \$3600. Extra crooks up to C alto can also be made for this horn.

Both the *cor solo* and the *Inventionshorn* have a fixed mouthpiece, the difference being that the *cor solo* has an extra loop of tubing around the circumference of the body of the horn, making it stand in G with a single-bow tuning slide, whereas the *Inventionshorn* stands in C alto with the same tuning slide. These horns can be made at any desired pitch level and are supplied without cases. Mouthpieces are also available, both turned and made of sheet metal in various designs. Delivery time is approximately two years.

**Ewald Meisl**

Postfach 1342  
D-82524 Geretsried, Germany  
Tel: 49-8171-51247  
Fax: 49-8171-32018

Their Viennese model Baroque horn stands in C alto, with crooks down to B-flat basso; price with all crooks: DM6655. Case costs DM772. A Classical *Inventionshorn* with crooks from C alto down to B-flat basso is DM7110. A Classical *cor solo* has crooks from G down to low C; the price with all crooks is DM6825. Instruments can be delivered with decorated bells for an additional DM980. He also makes E flat Jagdhorns and French *trompet de chasse*-style instruments in D. Prices range from DM2760 to DM3130.

**Wenzel Meisl GmbH**

Seniweg 4, Postfach 710  
D-82532 Geretsried, Germany  
Tel: 40-8171-31642 or -51018

Wenzel Meisl is a manufacturer of German-style hunting instruments. They make two models of parforce horn: a two-coil leather-wrapped horn in either B-flat or E-flat with tunable mouthpiece shank (DM 1115/1215), and a B-flat/E-flat *Doppel-Parforcehorn* with one "quick-change" valve (DM 1552/2195). The "double parforcehorn" is a 20th-century invention designed to give the open horn in E-flat more available notes and correct intonation by shortening the horn to B-flat alto with a rotary valve. This was developed by Wenzel Meisl in 1960. They also make a *trompe-de-chasse*. The two models are called "light" (1000g) and "super-light (840g)," Prices are DM 1305 and DM 1950 respectively.

**Graham Nicholson**

Van Hogendorpstraat 170  
Den Haag, NL 2515 NX, Netherlands  
Tel: 31-703898988

Graham Nicholson is making a copy based on one of the two identical D alto instruments by Georg Friedrich Steinmetz (before 1740). The instrument is pitched at A=421 and can be classified as either a *tromba da caccia* or a *corno da caccia*. As there has been much debate on whether this instrument is a trumpet or a horn, it can be equipped with either cylindrical or conical crooks to fit one's individual choice. The price is 3000 Dutch Guilders and delivery time is approximately six months.

**Paxman Musical Instruments Ltd.**

116 Long Acre  
London WC2E 9PA England  
Tel. 44-(0)1240-3647/2  
*available in the U.S. through*  
Osmun Brass instruments  
438 Common Street  
Belmont MA 02178  
Tel. 1-800-223-7846

Paxman makes two models of natural horn, one Baroque and one Classical. Their Classical horn is patterned after the French orchestra horn of the early 19th century, though they do not mention a particular maker. According to Paxman's published literature, they have redesigned the bore and tapered sections of the instrument slightly to improve response and ease of playing, which they felt was a difficulty with the longer tapers and smaller bore of many old French instruments. The Classical Horn comes with a complete set of one-piece crooks, including all the standard keys from C alto to C basso, plus a coupler for B-flat basso and a long tuning slide. The entire set gives C alto to B-flat basso in almost every pitch level from A=440 to 415. The price for the horn, all crooks, and case is \$4195 (from Osmun). The Baroque horn, which, unlike most Baroque horns, has a tuning slide, also has a smaller bell tail and flare than the Classical horn, and has been conveniently designed to use the same crooks as the Classical horn. This horn is also not copied after a particular maker. Price for the horn corpus only: \$1295.

**Rauch Horns**

Prof. Kohts vei 77  
N-1320 Stabekk Norway  
Tel: 47-6712-1199 Fax: 47-6712-1599

Well-known valve-horn maker Daniel Rauch is currently producing two models of natural horn. Both are closely copied, in appearance and dimensions, from French makers of the 18th and 19th centuries, with seamless tubing and lathe-spun bells. The orchestra horn, with crooks from B-flat alto down to B-flat basso and a long tuning slide, costs Nok41,495. The *cor solo* model is Nok27,400. Cases are not included.

**Engelbert Schmid GmbH**

Kohlstattstr. 8  
D-87757 Kirchheim-Tiefenried,  
Germany  
Tel: 49-8266-1579 Fax: 49-8266-1874

Engelbert Schmid makes four different models of natural horn: two Baroque models, which he designates, "Corno d caccia" and Baroque horn, and two Classical models, one copied from Lorenz (Linz) and a French *cor solo*. The price list indicates the cost of the Lorenz instrument at DM 4900 for the corpus (DM 5700) with hand-hammered bell), and a complete set of crooks and extra tuning slide DM 3710. A case is available for DM 970.

**Richard Seraphinoff**

9245 East Woodview Drive  
Bloomington, IN 47401-9143 USA  
Tel: 812-333-0167 Fax: 812-337-0118  
E-mail: seraphin@ucs.indiana.edu

Over the past twenty years I have made approximately 130 natural horns of several designs. All instruments have one-piece, handmade bells with garlands. The instruments currently being made include: a Classical orchestra horn, copied as precisely as possible from an original by Antoine Halari (Paris, early 19th century) from the collection of Charles Valenza of Rochester, New York. This is an orchestra horn of the French style, with a rather small bore and bell. This instrument can be made in the standard orchestra horn configuration, and can be supplied with any number of crooks up to the entire set of eleven (C alto to C basso plus B-flat coupler) and low-pitch tuning slide, or in the *cor solo* style with crooks for G, F, E, E-flat and D at A=440 or 430. With the full set of crooks and long slide, the orchestra horn is playable at A=415, 430 and 440 in all keys. The orchestra horn can also be made with detachable sets of two or three piston valves. The Baroque orchestra horn is copied after Haas (Nuremberg, early 18th century), and can be made with a G crook and three couplers, or with an F crook and two couplers. Additional crooks are also possible.

I have also begun production of a Viennese orchestra horn copied from Leopold Uhlmann, in the typical Viennese configuration, which has a larger bell throat and diameter, and a Bohemian style orchestra horn of the early 19th century, also with a large bell.

All crooks are available for these instruments.

The current cost of the French, Viennese, and Bohemian orchestra horns with all crooks is approximately \$4500; the *cor solo* in brass with crooks from G to D is \$3530; the same with sterling silver trim is \$4080; and the Baroque horn with either crook system is \$2755. I also make Classical sheet metal mouthpieces appropriate to the period of these instruments in *cor-alto*, *cor-basse*, and *cor-mixte* styles. Price: \$90. The cost for a detachable valve section (two or three valves, piston or rotary) is \$800 to \$1000. Waiting time is approximately eight months to one year. I do not supply cases with my instruments.

Because I make these instruments one at a time by hand, special requests such as sterling silver braces and fittings or unusual crooks or mouthpieces can usually be made. I also occasionally make Baroque trumpets and do other custom work, as well as restorations.

**Friedbert Syhre**

Cöthner Strasse 62a  
D-04105 Leipzig, Germany  
Tel: 49-341-581331  
Fax: 49-341-5645960

Syhre, who is also well known for his several models of modern descant horns, makes an 18th-century Baroque horn after Leichamschneider, and a 19th-century Bohemian natural horn copied from an original made by F. Korn in Mainz (ca. 1830). The Korn instrument is made on the *Inventionshorn* pattern, with fixed mouthpipe and crooks that fit into the tuning slide. The large bell and bore size make this a very appropriate Romantic instrument. Syhre describes this horn as being made using working methods of the period. The bell section is made from a single piece of metal (no extra triangular gusset in the bell flare), and both the body of the instrument and crooks are made from rather thin metal, as was the original. The Baroque horn also has a handmade bell.

The crooks range from B-flat alto down to B-flat basso. The price for the horn corpus is DM 2357 (Korn) or DM 2557 (Leichamschneider). The entire set of crooks costs DM 2240 (Korn) or DM 3140 (Leichamschneider). A soft case for the horn and a separate bag for crooks are also available for DM 241.50 and

DM 155.25, respectively. Syhre also does restoration work and custom instrument design.

**Max and Heinrich Thein**

Rembertiring 40  
B-28203 Bremen, GERMANY  
Tel: 49-421-325-693 Fax: 49-421-339-8210

Max and Heinrich Thein make a number of historical horn models, including a *cor de chasse* after Lapret Besançon, a *trompe de chasse* in D, and Waldhorns after Hofmaster, Bauer, Huschauer, Lorenz, and Kerner. They also make orchestra horns copied from Courtois, Riedlocker, and Louis de Mümchs. The price for any one of these models is DM 5659. Crook systems for the orchestra horns include B flat alto, A, G, F, E, E-flat, D, and C. The entire set of crooks costs DM 5989. Their *cor solo* is after L. J. Raoux, and with crooks in G, F, E, E-flat, and D the cost is DM 8118.

**Jürgen Voigt**

Metallblasinstrumentenbau  
Schulstrasse 18  
08258 Markneukirchen, Germany  
Tel/Fax: 49-37-422-2757

This firm produces a natural horn copied after Johann Schönheit (ca. 1800), owned by Dr. Gunter Joppig in Munich. The bell is hand-hammered, and the surface is scraped and burnished. The horn comes in D alto at A=432; crooks for C, B-flat, B, A, G, and F are also available. The horn in D alto costs DM 5910; with all crooks, it costs DM 6890. Cases are available and the delivery time is four to eight weeks. They do not make mouthpieces, but do custom work and restorations.

**John Webb**

Padbrook, Chaddington Lane  
Bricknoll, Nr. Wootton Bassett  
Swindon SN4 8QR, Wiltshire, England  
Tel: 793/753171

John Webb produces three styles of natural horns which he calls the Webb-Halstead Baroque and Classical horns (Bohemian and French). London natural horn player Tony Halstead provided technical and practical advice in the designing of the horns, over 200 of which have been made since 1988. The Bohemian Classical model is a Germanic Orchestra Horn of a fairly large design, copied, with slight modifications, from an original by the late 18th-century

Bohemian maker Franz Stohr. Both the Baroque and Classical horns are finished with bell garlands and bracing typical of their respective periods. The crook system is described as Viennese, consisting of C alto, B-flat alto, F, E-flat and four couplers, making it possible to play in any key from C alto to B-flat basso in any pitch level from A=440 to 415. The horn is supplied with a handmade brass-fitted hardwood case. Current price for horn, crooks, and couplers, £2310; hardwood case. £195; gig bag, £160. The French hand horn is based on an instrument by Raoux, and comes with three crooks (B-flat, E, and G), two couplers, and two tuning slides, resulting in all keys from B-flat alto to B-flat basso. Other one-piece crooks can be supplied on request. Price for horn and crooks: £2150. Hardwood case and gig bag as above. The Baroque horn is based on a Viennese Leichnambschneider crooked horn of ca. 1720 with an additional adjustment to the size of the body hoop to make the horn play at A=415 and has a crook-and-coupler

system that will give the keys of G, F, E-flat, and D. The horn can also be played using the Classical horn crooks. This horn does not have a tuning slide but can be adjusted with a thumb screw tuning shank and tuning bits. Four vent holes have been added to correct the intonation on the 11th and 13th harmonics in G, F, E-flat, or D, one hole for each key. They are supplied with screw caps so that the player has the option of performing with or without the the holes, and possibly using hand stopping. The horn can also be ordered without vents. Price for the body, £925; crook-and-coupler system, £460; hardwood case and gig bag as above. Delivery time for these horns can be had by contacting John Webb directly.

**Gerhard Wolfram**  
Wernitzgrüner Str. 27  
08258 Markneukirchen, Germany  
Tel./Fax:49-37422-3069

Gerhard Wolfram, maker of many types of brass instruments, offers a variety of *Jagdmusikinstrumente*. His Parforce

horns (German versions of the French *trompes de chasse*) are available in the following models, all with green wrapping and tuning shank: B-flat with one or two coils, F in two coils, E-flat in two or three coils, D in three coils. Prices range from DM 1025 to DM 1160. Without wrapping, made of thinner material, and highly polished with lacquer finish, the same instruments range from DM 1685 to DM 2000. The parforce horn can also be made with a quick-change valve, allowing the instrument to be played in E-flat and B-flat, for DM 1425 to DM 1854. Also available is the small "Fürst-Pless" horn, which is also tunable (DM 570; DM 1725 with three rotary valves). Wolfram has also recently developed an orchestra horn copied from Courtois. Prices are available on request for this instrument. All of these instruments can be supplied with soft cases and delivery time is very short. He also does restorations.

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## A Brief History of the Finnish Brass Band

by Paul Niemisto

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The Finnish brass septet (called *torviseitsikko* in Finnish) has its roots in the late 19th century. Musicians who played in the army bands took their music and instruments home with them and formed brass bands in their home communities. These military musicians came back to their villages with a new and distinctly Finnish brass band music -- a mixture of Russian, German, Swedish, and authentic Finnish musical influences.

The sounds of the *torviseitsikko* could be heard in most villages in Finland in the late 19th and early 20th centuries: at concerts, funerals, music festivals, dance halls, and numerous social events. They would often provide the music for religious worship services and ceremonies. The *torviseitsikko* became a part of Finnish folk dance and social dance tradition, with cross influences from country fiddlers and accordion players- some of whom who took the

brass music and adapted the tunes for their own use. The brass septet also borrowed Finnish folk songs, arranging them in their own style for the band.

As the music developed in Finland over the years, the tango, cabaret music, and jazz added their influence to the Finnish septet arrangements. Traveling bands and recordings from other nations carried over into the music of the brass septet—and also contributed to its eventual downfall. The septet tried to adapt to these new styles, but soon fell from popularity as jazz and the music of the accordion became more economical for small dance halls and the American style "big band" became more fashionable in the larger towns. By the end of the 1930's, the age of the *torviseitsikko* was over, and Finland was caught up in the jazz movement. The military bands and village bands of Finland became more interested in the mixed instrumentation demanded by the American and British

publishing houses. By the end of the Second World War, the brass septet was a quickly fading memory.

Holger Fransman, a Helsinki Philharmonic horn player who played in first performances of Sibelius works, was a central figure in the revival of septet music. He and trombonist Olavi Lampinen were responsible for radio recordings of septet music in the 1950's, and for later efforts to bring it to the attention of younger Finnish players. Professor Fransmann died this past January, in his eighties.

In the 1990's, a revival of the brass septet is taking place in Finland due to renewed interest in their own heritage and due to the large number of excellent brass players that have emerged in recent years. The Finnish septet is almost unknown among Americans, except among musicologists who may have learned about early Sibelius works.

Many of the Finnish village bands have been celebrating their centennials during this decade, and have gone back to re-examine their original forms. While Finnish bands of mixed instrumentation are quite common today, almost all of them had their origins in the seven piece brass tradition.

The original Finnish septet instrumentation is one E-flat cornet, two B-flat cornets, E-flat alto horn, B-flat tenor horn, B-flat baritone, and tuba. A drummer has been an occasional addition, but is not considered part of the original concept.



*Septet from Laitila, Finland, 1891*

The Finnish septet at the turn of the century played on rotary valve instruments that were imported from Prussia and Czechoslovakia, especially from Grazlitz (Kraslice) and Markneukirchen. Modern septets usually play on piston instruments of more recent manufacture, although a few groups play today on period instruments. The unique concept of seven part instrumentation was developed under conductors Adolf Leander (1833-1899) and Alexei Apostol (1866-1926), both military men from the Helsinki garrison. The Finnish brass septet format derives from brass band traditions of Imperial Russia, Sweden, and Germany- three foreign cultures that exerted strong influences on Finnish musical life.

The repertoire of many Finnish septets is derived directly from original hand manuscript sources to be found among Finnish band libraries and archives. Waltzes, schottisches, polkas, mazurkas, polonaises, and other social dances are well represented in the old books. In many cases, only the scores were published, with parts then being copied out by junior grade military musicians (while in the brig) or by village amateurs. Distinctly Finnish dances included in these collections are the jenikka, humppa, and the Finnish version of "tango." As a contribution of the amateur brass band movement in Finland, such prominent composers as Sibelius, Toivo Kuula, and Leevi Madetoja composed concert repertoire. Numerous transcriptions were made of standard orchestral music. Many of the concert pieces for brass septet were commissioned to be performed at large national music festivals by massed brass bands. During the past decade, when the Finnish septet has been enjoying a revival, modern Finnish composers and

arrangers have contributed many new works for the septet.

#### Recent Research and Publications

Since the early 1980's there have been several local histories published in Finland by the "centennial committees" of local Finnish bands. They are mostly in the Finnish language (occasionally in Swedish) and rarely have an English summary. These books must now surely number in the dozens and are valuable sources if information about repertoire, instrumentation, and function in these early septets. The most recent have 1995 publication dates. I am in possession of eight such centennial books, and am not aware that a complete collection has been assembled by any Finnish enthusiasts.

In 1995, following many years of research, Dr. Kauko Karjalainen published a book entitled *Suomalainen Torviseisikko- Historia ja perinteen jatkuminen (The Finnish Brass Septet- History and Living Tradition)*. It is the only current source with detailed information on the evolution of the septet, biographical information on important brass band leaders, notes about repertoire and recordings, and a survey of current activity. Karjalainen, an avid amateur brass player, is music librarian for the Finnish Radio Symphony. The 18 page English summary at the back of his book is the most extensive reference source on Finnish brass septet history available to non-Finnish readers. The photographs included in this volume, as well as those in the many centennial books cited earlier, are full of detailed and important information. One sees, for instance, that the efforts to revive the septet and produce radio recordings during the 1950's did not include any attempt to use authentic saxhorn

instruments. These musicians, mostly orchestral players from Helsinki, did their recordings at Finnish Broadcasting Studios with trumpets, French horn, and trombone.

This book has been an immediate sensation among Finnish brass players, giving a nation-wide format and history to the many individual bands' localized views of the septet. As with many other researchers' efforts to put an emerging story into print, "The Finnish Brass Septet" has yielded an outpouring of additional information subsequent to publication. Most notable is an article in two installments by Simo Westerholm, appearing in the Finnish Folk Music Institute's magazine "New Folk Music" (May and June 1995); it outlines several differences of opinion on Westerholm's part regarding the contents Karjalainen's book. (Address: Folk Music Institute, 69600 Kaustinen, Finland). Westerholm is an ethnomusicologist. He raises questions about the historical sequence of events as presented by Karjalainen, the omission of several important bands from the historical record presented in the book, suggested additions to the recorded music list, and questions about the function and importance of various figures and events in Karjalainen's text. It seems that Karjalainen's book and Westerholm's responses are just the beginning of an unfolding story. We are expecting more installments.

#### Sources for Repertoire

A majority of the older compositions and transcriptions for Finnish brass septet were either unpublished or were originally available only as a conductor's score. One can find these scores and sets of manuscript parts (complete with a smattering of errata) in several archives



*Amerikan Poijat (Boys of America), 1994 - Rural Wisconsin*

and band libraries around the country. A remarkable collection of handwritten septet material is in the Sibelius Museum in Turku; address: Piispankatu 17, 20500 Turku, Finland. This museum, while named after Sibelius, is a national repository for a wide range of historical music materials. The septet manuscript material is composed by various musicians, including Sibelius.

Published sources are often connected with active bands who release editions of their own material. Examples are:

Hyvinkää Rautatien Soittajat (Hyvinkää Railway Band). Address: Paavolankatu 17, 58900 Hyvinkää, Finland (Mostly dance tunes- polkas schottisches, waltzes, etc).

STM Musiikki (Finnish Workers' Music Association). Address: Hameenpuisto 33b, 33200 Tampere, Finland. (A source for fine old arrangements, as well as new releases by younger composers, for brass septet).

Fazer Musikki. Address: Aleksemterinkatu, 00100 Helsinki, Finland. (A source for editions of Sibelius scores for brass septet and older dance arrangements).

The Finnish Music Information Centre. Address: Lauttasaarentie 1, 00200 Helsinki, Finland. A source for study scores of contemporary Finnish composers, including a small number of examples for brass septet.

NMY (Nurmeksen Musiikkiyhdistys) (the Music Society of the village of Nurmes). Address: Pielisenkatu 9, 75500 Nurmes, Finland. (A source for the compositional library of Väinö Aro- a living composer writing in the old traditional style; mostly dance music).

Blosari Publishers (A new publishing enterprise presenting contemporary Finnish wind music. The Blosari catalogue has several titles for brass septet- either modern pop style or Baroque transcriptions.) Address forthcoming. On the World Wide Web: <http://www.clinet.fi/~blosari/>  
SuLaSol (Suomen Laulu ja Soitajien Liitto) Finnish Singing and Playing Society. Address: Fredrikinkatu 61, 7 krs. 00100 Helsinki, Finland. (An amateur music league that publishes a wide range of materials, including old Finnish septet music.)

#### Current Recordings

One can find a large number of locally produced souvenir cassettes -- available only through the village bands directly. They are very "quaint," and often feature music that has particular meaning to the band in question. A catalogue of these recordings can be had by combining those in Karjalainen's book, Westerholm's articles, and perhaps allowing for some more possible omissions.

#### Festivals and Events

Held at the end of July every summer since 1980, the Lieka Brass Week has been a center for brass activity in Finland. While the festival has regularly brought in world-renowned teachers and performers for orchestral brass playing, it has also attracted several amateur Finnish septets, who spend the week in intensive workshops.

In its second year, the Johan Willgren Festival, held in the village of Orivesi, places a special emphasis on the septet tradition. Willgren was a turn of the century pioneer in organizing septets and writing music for them. The festival attracts bands and septets for a series of concerts in his birthplace. Future plans include septet performance competitions, and composition prizes.

#### On the Web

Ameriikan pojat:  
<http://pages.prodigy.com/project34/poijmain.htm>  
Sointu Seitsikko:  
<http://www.abo.fi/~matti/Sointuseitsikko.html>  
Blosari Publishers :  
<http://www.clinet.fi/~blosari/>

Books and articles in English on the subject of the Finnish brass septet

Articles:

- Fransmann, Holger. "Special Finland: Die Tradition der Blasmusiken (the septet)" (in French, English and German); Brass Bulletin-International Brass Chronicle, no 53 (1986), pp.49-51.
- Kanerva, Simo. "Special Finland: ein kurzer Blick auf die geschichte der finnische Blechblasmusik." (in French, English and German); Brass Bulletin-International Brass Chronicle, no 53 (1986), pp.52-55.
- Karjalainen, Kauko. "Special Finland: Brass Achieves Respectability" (in French, English and German); Brass Bulletin-International Brass Chronicle, no 53 (1986), pp.36-38.
- Karjalainen, Kauko. "The Brass Septet Tradition in Finland" (in French, English and German); Brass Bulletin-International Brass Chronicle, no 21 (1978).
- Karjalainen, Kauko. "The Brass Tradition in Finland," HBS Journal, v.9 (1997).

Books:

- Vehmas, Jukka: "Sytyttävät Sävelet (Inspiring Tunes)- a survey of brass bands in Laitila Parish before World War II (English summary); Turku, Finland: University of Turku Folk Institute; Publication No 11, 1983.
- Jalkanen, Pekka: Alaska, Bombay, ja Billy Boy: Jazzkulttuurin murros Helsingissä 1920-luvulla; "The rise of jazz music culture in Helsinki" (English summary); (ISBN 951-25-0180-5) 1980 Helsinki, Jyväskylän yliopiston musiikkitieteen laitos, 1990

Commercially available CDs containing original Finnish Brass Septet music:

1. "The Tempest, and other selections- Jean Sibelius"  
Gothenburg Symphony Orchestra ;  
Neeme Jarvi, conductor  
BIS CD 448 1989

2. "Brass and Drums"

Solna Brass of Sweden ; Lars-Gunnar Bjorklund, conductor.  
Solna, Sweden : Oompah Records,, 1990.

3. "Original 19th Century Music for Brass"  
London Gabrieli Brass Ensemble.  
London : Hyperion Records, 1991

4. "Finnish Brass in America"  
Amerikan Poijat (Boys of America)-Paul Niemisto , Dir.  
New York, Global Village Records, CD 810, 1994

5. "The Charm and Passion of Youth"  
The Finnish Brass Ensemble  
Tampere Finland, Alba Records, ABCD 102, 1994

An extensive discography of additional CD and cassette recordings can be found in Karjalainen (pp 144-158), mostly produced privately by the individual ensembles.

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## Message from a Cornettist at St. Mark's, dated 1614

by Bruce Dickey

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The following note, translated loosely from the wine- and water-stained original in Venetian dialect, was found handwritten on the back of the only surviving manuscript copy of Monteverdi's sonatas for one and two cornetti, recently discovered during restoration work in one of the canals near the Teatro La Fenice. The manuscript had been carefully sealed in a wine flask and tossed into the canal where it lay beneath the muck for three and a half centuries. The author, whose existence is documented in the Venetian archives, clearly had an eye to immortalizing himself to future performers of his instrument, but reveals himself to be a reactionary of limited vision. Nonetheless, his unique point of view lends great interest and poignancy to his commentary. Of infinitely greater interest are the sonatas themselves, which the translator intends to record at the earliest possibility. Here then is the text of the note:

Salve. My name is Giovanni Sansoni. I have just been hired as cornettist in the band at St. Mark's. A pretty good gig, *non è vero!* I get to play next to my teacher, old Giovanni Bassano, whose

chops are still pretty good even though he's nearing retirement now. Giovanni can also still improvise a mean diminution, though from the stories I hear he can't hold a candle to old "Girolamo dalla Casa" from Udine, not that I ever got to hear him in person! Of course such things are not so much in fashion these days, and I must say it makes me nervous, all this talk about monodies and fables in music and concerti and only a few voices and a couple of scratchy violins. What kind of a concerto is that!?

Giovanni Gabrieli, God rest his soul, now there was someone who knew how to write church music! I've heard a rumor that one of the local publishing houses is about to bring out a big collection of his pieces that have been lying around since he died a few years ago. I've played some of those pieces here in St. Mark's and at one of the *Scuole grandi* just around the corner and over the next canal, with the maestro himself playing organ and old Bassano playing the top cornetto part. I can still hear that glorious sound ringing in my head, and then Giovanni's stern voice when I threw in one too many divisions, "*poca roba, ma buona*" (not

much, but make it good). This, I think he told me, he got from his teacher, Girolamo da Udine, but if you ask me, it's the pot calling the kettle black as far as Girolamo is concerned, at least to judge by his little division book that they make us all learn by heart.

Now everyone's talking about these horrible violins. Sounds like music for the dance hall to me. They wiggle their finger a little bit back and forth on the string, call it *tremolo*, and think they're imitating the human voice! Ha! I think we cornetto players could teach them a thing or two about imitating the human voice! We even use a tonguing called *lingua di gorgia* because it sounds just like the way singers articulate *passaggi* in their throats. Just listen to a violinist playing divisions, rosin flying everywhere and their arm going up and down like a dog scratching fleas. I hear over in Milan the violinists are even starting to play their divisions all in one bow stroke--*lireggiare* I think they call it--but it just sounds sloppy to me. Like old Giolamo used to say, don't let your tongue be lazy when you make divisions, or your music will be mute.



Speaking of Milan, a few years ago an organist over there by the name of Cima, I think it was, wrote some new sonatas, not like the ones we're used to here with five or eight or even twenty parts, but just two or three solo instruments with what people are calling a basso continuo. Now that's really a good idea -- and he even wrote three of them for cornetto! I hear that a lot of the guys here are thinking of following up on his idea. Biagio, a fantastic young violinist here at St. Mark's, has got a bunch of pieces almost ready -- I think he calls them *affetti musicali*--and he's written some for cornetto too. I'm just afraid all these ambitious young violin players are going to start writing things that we can't play--absurd things that I've heard them practicing in the sacristy, playing two or three notes at once, or passages way up in the stratosphere -- and that will be the beginning of the end for us cornetto players. I already hear people whispering nasty things behind my back: things like, "why don't you get a real instrument, clown, get in touch with the times;" or "I can't believe they still play those things."

Speaking of high notes, I got a scare a few years back. I think it must have been a year or so before Cima published those sonatas. Maestro Claudio Monteverdi

called some of us over to Mantua to play some Vespers that he had written for a little church there. I was a little nervous already because Maestro Monteverdi never was much of a fan of the cornetto. When he gave me the part I nearly had a stroke--it went up to high d, and not only once! Then it dawned on me that of course he meant for us to transpose it down a fourth like we do all the time when we play with singers. That was a scare though!

But I'm getting off the subject. "Imitate the human voice:" that's what they all say, but it's getting harder and harder these days. Used to be that a singer just opened his mouth and sang with a beautiful sound and if he had *disposizione*--I mean if he had vocal chops, if you know what I mean, he would let fly with some really incredible *passaggi*. That's something I really know how to imitate. But now all these Florentines with their noses in the air say that divisions ruin the expression of the text and you just have to recite in music like the ancient Greeks. Giulio Caccini, the Roman bastard, is the worst of them all. He goes around claiming to have invented everything himself and tells everybody that only bad singers make

divisions. But just look at his pieces called *Le nuove musiche*--they're full of divisions. I think he just wants to write the divisions in himself. Even Monteverdi's starting to do that, says he got the idea years ago from some singing ladies in Ferrara. But what's the fun in that--all the notes written down on paper ahead of time?

Just the same, they do have some good ideas, these new singers. They make all sorts of beautiful effects with their voices, swelling and decreasing on long notes, adding little *accenti* and all sorts of new *tremolos*. And they really do have a way of making you think they're speaking to you while they're singing. They call it *recitar cantando* (singing speech) and they use a kind of freedom called *sprezzatura* that sounds a lot easier than it is. Just between you and me, I think we cornetto players had better get to work learning how to imitate all these new effects too, or we're going to be out of work. I plan to be around playing this instrument for a long time--unless the plague gets me first.  
*Vivete felici!*

--Translated by Bruce Dickey, Bologna, November 1996

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## Letters to the Editor

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To the Editor:

**Re: Sackbut or trombone?**

As a French-speaking sackbut and trombone player, I would bring an argument for keeping the name *sackbut* for the ancestor of the slide trombone. In French, the name *sacqueboute* comes from the explicit old verbs *sacquer* (to pull) and *bouter* (to push) and was then adopted in England in its translation, *sackbut*. So this word is neither an exotic name nor a naughty one, but had been recognized early. In *Coriolanus*, Shakespeare writes: "...*The trumpets, sackbuts, psaltries and fifes Wake the sun dance...*"

On the other hand, it is maybe rather the term trombone that could be considered inadequate because the origin of this name is found in the Italian, but disputable, word trombone (Italian augmentative of the word *tromba*) and so

means "large trumpet." *Trombe* appeared in the French vocabulary in the middle of the 16th century with the increasing influence of the Italians in French culture. But the sackbut is not exactly a large trumpet, and we know how historically its character and its use have been far from that of the trumpet prior to the 18th century. Then if we can admit that trumpets and trombones belong today to the same family, it was not the case in the Medieval, Renaissance, and Baroque periods when sackbuts had almost nothing to do with trumpets, apart from their similarity in construction.

If the differences between the sackbut and the trombone remain, however, difficult to surmount, can we then propose that the sackbut belongs to the ancient instruments concertante in a dynamic adapted to a relatively intimate music or *alta capella* while the trombone gets a more impressive character in the

family of modern brass instrument? Elsewhere, I think, that it is more or less the difference made in the French language.

--- Frank W. Böttger

To the Editor:

**RE: "Infantry Bugle Calls of the American Civil War" by George Rabbai, reviewed by Peter Ecklund in HBSNL #9.**

In regard to the above-cited book review by Peter Ecklund, I would like to reply to Peter Ecklund's questions.

"I would like to know why so many of the of the Civil War Calls are different from the calls I learned in Boy Scouts --- which can all be found in John Phillip Sousa's *The Trumpet and Drum*, published in 1886, hardly more than twenty years after the Civil War."

I observe the four Boy Scouts of America bugle calls are not in John Phillip Sousa's 1886 book *The Trumpet and Drum*. These four bugle calls are:

1. Scouts' Call
2. Swimming Call
3. Call to Quarters
4. Church Call

I suggest that the Boy Scouts of America, incorporated in 1910, adopted most of their music of bugle calls from the latest military training manual, probably:

*Infantry Drill Regulations, United States Army, Revised 1904*, The War Department, Government Printing Office, Washington: 1904, Music of Trumpet Calls: pp. 208 to 233.

There are sixteen bugle calls in common:

- |                   |                      |
|-------------------|----------------------|
| 1. First Call     | 9. Fatigue           |
| 2. Reveille       | 10. Church Call      |
| 3. Mess Call      | 11. Fire Call        |
| 4. Officers' Call | 12. Retreat          |
| 5. To the Colors  | 13. Call to Quarters |
| 6. Drill Call     | 14. Taps             |
| 7. Assembly       | 15. Sick Call        |
| 8. Recall         | 16. Tattoo           |

Swimming Call was probably adopted from the bugle calls of the Navy: *Ship and Gun Drills, United States Navy, 1905*, Navy Department, Annapolis: Naval Institute, 1905, p. 452, Call no. 27, "Swimming Call." Scouts' call was probably adopted from the bugle calls of the British Cavalry: *Trumpet and Bugle sounds for the Army with Instructions for the training of Trumpeters and Buglers*, War Office, London: His Majesty's Stationary Office, 1909, p. 93, Field Calls for Cavalry, call no. 22: "March at Ease." The Civil War Bugle Calls of the U.S. Light Infantry were introduced in 1855, and finally superseding previous bugle calls in 1862, mostly from the French Light Infantry: *Ordonnance du 22 Juillet 1845 sur L'Exercice et les Manoeuvres des Bataillons de Chasseurs a Pied*, Ministere de la Guerre, Paris: Cosse et J. Dumaine, 1845. Standardization of military bugle calls came in 1874 for all branches of the U.S. Army, from which the majority of John Philip Sousa's 1886 U.S.M.C. bugle calls originated, excluding, of course, the shipboard bugle calls. Prior to 1874 the U.S. Infantry, U.S. Cavalry, and U.S. Artillery each had their own set of bugle-call tunes.

For my comparisons, I have referred to the Merit Badge Pamphlet by Edwin S. Tracy, "Music and Bugling," cat. no. 3336, New York: Boy Scouts of America, 1938/1940, pp. 39-45.

Of course, I have purposely omitted much detail for the sake of a short reply. Please advise me in regard to further detailed information about bugle calls. For sake of clarity, I have enclosed a comparison chart & tune ancestry/origin charts.

### Chart of Comparable Tunes for Bugle Calls

<u>1940 B.S.A. (1)</u>	<u>1904 U.S. Infantry (2)</u>	<u>1886 U.S.C. (3)</u>
Scouts' Call, p. 39	-----	-----
First Call, p. 39	Call 1/ p.208	Call 1/p. 66
Reveille, p. 40	Call 15/ p. 212	Call 3/ pp. 67-68
Mess Call, p. 40	Call 20/ p. 217	Call 7/ pp.74-75
Officers' Call, p. 40	Call 25/ p. 219	Call 17/ p. 81
To the Colors, p. 41	Call 11/pp. 210-211	Call 26/ pp 88-89
Drill Call, p. 41	Call 5/ p. 209	Call 11/ p. 77
Assembly, p. 41	Call 9/ p. 210	Call 2/ p. 67
Recall, p. 41	Call 23/ p. 218	Call 13/ p. 78
Fatigue, p. 42	Call 28/ p. 219	Call 12/ pp. 77-78
Church Call (*), p. 42	Call 22/ p. 218	-----
Fire Call, p. 42	Call 12/ p. 211	Call 20/ p. 82
Swimming Call, p. 43	-----	-----
Retreat, p. 43	Call 16/ pp. 212-213	Call 4/ pp. 69-70
Call to Quarters, p. 43	Call 18/ p. 217	-----
Taps, p. 44	Call 19/ p. 217	Call 6/ p. 74
Sick Call, p. 44	Call 21/ p. 218	Call 8/ p. 75
Tattoo, p. 45	Call 17/ pp. 214-216	Call 5/ pp. 71-73

(\*)(The 1886 U.S.M.C. tune of Church Call is the same as the Civil War Infantry tune for Church Call; a new tune was adopted for Church Call in 1896 by the U.S. Cavalry and U.S. Artillery and in 1904 by the U.S. Infantry and in 1927 by the U.S. Navy and in 1935 by the U.S. Marine Corps.)

- (1) *Music and Bugling*, Edwin S. Tracy, Boy Scouts of America, New York: 1938/1940, pp. 39-45.  
 (2) *Infantry Drill Regulations, United States Army, Revised 1904*, The War Department, Government Printing Office, Washington: 1904, pp. 208-33.  
 (3) John Philip Sousa, *The Trumpet and Drum*, New York: Carl Fischer, 1886, pp. 66-102.

### Tune Ancestry of Boy Scout Bugle Calls

<u>1940 Boy Scouts</u>	<u>Earliest Known U.S. Usage</u>
1. Scouts' Call	-----
2. First Call	1834 U.S. Cavalry (Trumpeters' Call)
3. Reveille	1835 U.S. Light Infantry
4. Mess Call	1834 U.S. Cavalry (Breakfast Call)
5. Officers' Call	1834 U.S. Cavalry
5. To the Colors	1874 U.S. Army
7. Drill Call	1841 U.S. Cavalry
8. Assembly	1825 U.S. Light Infantry
9. Recall	1841 U.S. Cavalry (Disperse)
10. Fatigue	1834 U.S. Cavalry (Daily Fatigue Call)
11. Church Call	1896 U.S. Cavalry & U.S. Artillery
12. Fire Call	1841 U.S. Cavalry (To Arms)
13. Swimming Call	(U.S.N.: 1884 U.S. Navy (Mess Formation))
14. Retreat	1841 U.S. Cavalry
15. Call to Quarters	1896 U.S. Cavalry & U.S. Artillery
16. Taps (*)	1835 U.S. Light Infantry (Tattoo, second strain)
17. Sick Call	1834 U.S. Cavalry (Surgeon's Call)
18. Tattoo:	
Tattoo, First Strain	1834 U.S. Cavalry (Tattoo)
Tattoo, Second Strain	1812 U.S. Light Infantry (Tattoo)
(8) (U.S.N.: 1825 U.S. Ship <i>North Carolina</i> (Commodore's Dinner Call))	

### French Tune Origin of Several Boy Scout Bugle Calls

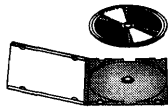
<u>1940 Boy Scouts</u>	<u>From the French Cavalry</u>
2. First Call	1804 <i>Pour La Reunion des Trompettes</i> David Buhl
4. Mess Call	1766 <i>Boute Charge</i> , First Strain
5. Officers' Call	1804 <i>L'Instruction</i> (David Buhl)
9. Recall	1825 <i>Les Corvees</i> (David Buhl)
10. Fatigue	1804 <i>Les Corvees</i> (David Buhl)
14. Retreat	1825 <i>La Retraite</i> (David Buhl)
17. Sick Call	1804 <i>Appel des hommes Consignes</i> (David Buhl)
18. Tattoo, First Strain	1804 <i>Pour Eteindre les Feux</i> (David Buhl) (Emperor Napoleon's Favorite Call)

### From the French Light Infantry

3. Reveille	1825 <i>Le Reveil</i>
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---Randy Rach

## Recording Reviews



\* *The Origin of the Species*. The Wallace Collection. Nimbus Records NI5470. Recorded March 20-22, 1995

This recording represents a landmark in historical brass activity, and brings the polish of the best American reconstructions of mid-19th century brass music to the more substantial repertoire of British brass bands. In brief, it is a recording at the highest professional standard of some of the repertoire of the Cyfarthfa band, which flourished for over forty years from 1838, using a good approximation of the original instrumentation.

Most of the research into the fascinating history of the Cyfarthfa Band that formed the basis of this admirable project was carried out by Trevor Herbert, and has been published in various journals over the last ten years. The recording sessions were described by John Wallace in the *HBS Newsletter*, #8 (1995): 58-60.

One has to say that the title is rather curious, since the Cyfarthfa Band cannot be regarded as the origin of any species. It was a unique ensemble, and at no time was it typical of British brass bands, nor was it as influential in the development of the movement as, for example, the crack bands of the north of England. As a private band, as much the property of its owner, Robert Crawshay, as the regimental bands of a previous generation had been of army officers, it was an ensemble of specially recruited musicians, not a community band for recreational music making. Its instrumentation changed to the standard instrumentation (adopted by most leading bands in the 1870s) only when the band was in decline early in this century: as late as 1905, for example, the Cyfarthfa Band was still using instruments crooked in D-flat and A-flat. Later than other bands, we do not know exactly when, the keyed bugles and ophicleides were replaced by flugelhorns and euphoniums playing the same parts.

The CD starts with a superb arrangement, and an electrifying performance, of the *Nabucco Overture*. One is immediately aware of the sonority of a strong bass section that distinguishes the British brass band from other all-brass traditions. It includes an original overture written, perhaps commissioned, for this band,

presumably shortly before Crawshay's death in 1879. This fine piece, Joseph Parry's *Tydfil Overture*, was presumably not played by any other band, although it is quite the equal of the best overtures by Balfe or Reissiger still in the band repertoire. Other items show the consummate skill of the band's resident arrangers and reflect the impressive virtuosity of the original players. The less tasteful side of the brass band repertoire is also represented: the disc concludes with a *Schönheitsfehler* (still to be heard in our generation), a march selection from *The Ring* that serves Wagner not even as bleeding chunks but as minced meat.

Most refreshing is the sparing use of vibrato, and better intonation than is common for pioneering early-music performances, where exploration of sonorities is often at the expense of accuracy.

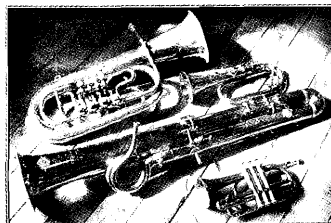
One suspects that in some cases the instrumentation of the early period is used for later pieces such as *The Lost Chord*: the arrangement may have been made soon after the publication of the song in 1877, but surely the band had dropped its keyed bugles by then? However, it is only churlish to quibble when offered such outstanding keyed-brass playing.

The accompanying booklet provides useful program notes, but omits the names of players and details of the instruments used. To give full credit to all concerned, I give it here:

Conductor: Simon Wright  
D-flat Primo Bugle: Timothy Hawes, Ahlberg & Ohlsson, Stockholm, c.1890  
D-flat Repiano Bugle: Richard Thomas, Anon., 19th century  
B-flat Keyed Bugle: Ralph Dudgeon, Anon., England, c.1820/Graves



## Wallace Collection The Origin of the Species



Virtuoso Victorian Brass Music  
from Cyfarthfa Castle, Wales

E-flat Keyed Bugle: Boston, c.1840 (10-key)  
B-flat Keyed Bugle: Stephen Hollamby, Greenhill, London, c.1835 (7-key)  
Solo A-flat Cornet: John Wallace, Distin & Co, London, late 19th C. (Levy Model)  
1st A-flat Cornet: John Miller, Courtois, Paris, 1872-78  
2nd A-flat Cornet: Roy Bilham, Courtois, Paris, 1859  
E-flat/D-flat Saxhorn 1: Gordon Higginbottom, Max Hollinger, Wernitzgrän  
E-flat/D-flat Saxhorn 2: Phillip Eastop, M. Wolf  
Solo Ophicleide: Stephen Wick, Gautrot, Paris  
1st Ophicleide: Anthony George, Gautrot, Paris, c.1860 (in C)  
Baritone: Simon Gunton, D. Meinel, Vienna  
Euphonium: Andrew Fawbert, Fr. Lukavec, Prague, c.1900  
Tenor Trombone 1: James Casey, Courtois, Paris  
Tenor Trombone 2: Trevor Herbert, Higham, Manchester, c.1890  
Bass Trombone: Ronald Bryans, Courtois, Paris (in G)  
Bombardon: Robin Haggart, Ferdinando Roth, Milan, late 19th century  
F Bass: Philip Parker, Boosey & Co, London, c.1905  
B-flat bass: Martin Douglas, Courtois, Paris 1855/62  
Percussion: Christopher Terien

It is much to be hoped that this exciting project will continue with further recordings from the Cyfarthfa band books. Also welcome would be to hear the Wallace Collection perform some of the arrangements of Swift and Owen with the appropriate instruments, equally distant in character from those of Cyfarthfa and those of today's brass band.

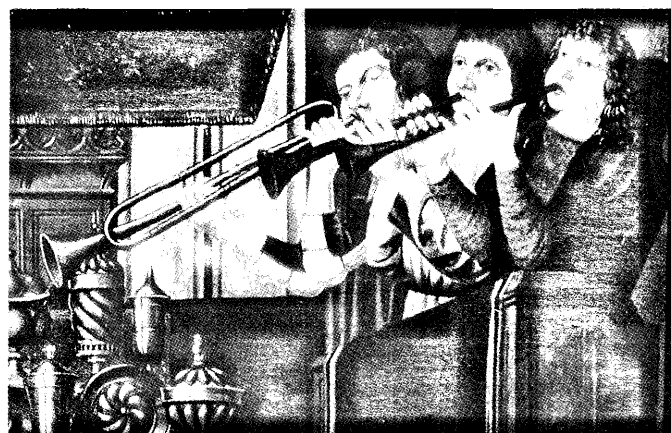
--- Arnold Myers

\* *Gothic Winds*. Les Haulz et Les Bas. Gesine Bänfer and Ian Harrison, shawms, bombards and bagpipes; Felix Stricker, slide trumpets. Christophorus Digital 77193. Recorded 1996.

This recording introduces a young group of players of exceptional promise. Les Haulz et Les Bas were founded quite recently, in 1993, and their performances have already reached an impressive level of depth and maturity. This CD offers a wide-ranging sampling of their repertory, from realizations of dance tunes from the 12th and 13th centuries to elaborate polyphonic pieces from the late 14th and 15th centuries.



Felix Stricker, Gesine Bänfer, Ian Harrison



Lübecker Fronleichnamsaltar, 1491

The ensemble maintains a tight focus on the standard wind band of the late Middle Ages, as a majority of pieces feature the combination of shawm, bombard, and slide trumpet. The musicians do achieve a good bit of variety with duets in various combinations and with a few forays on bagpipes. Members of the HBS will be particularly interested in the superb playing of Felix Stricker on the slide trumpet--the ease with which he maneuvers about is nothing short of spectacular. All of the players, though, give strong performances. Ian Harrison reveals great drive and flourish on the shawms and bagpipe. Gesine Bänfer provides vital grounding in the role of tenor; her abilities to match pitch and rhythm are vital to the success of the group.

The CD offers two special strengths. The first concerns the repertory, as this recording makes accessible some landmark instrumental pieces that are simply unavailable in any other single source. These include pieces of ca. 1400 from the Strasbourg manuscript, by the Monk of Salzburg (*Das haizt dy trumpet und ist gut zu blasen*), Thomas Fabri's *Ach Vlaendere vrie*, and the often discussed but seldom heard *Bobik blazen*. The sampling of the dance repertory is extensive. Versions of estampies, such as *Chose loyset*, may be found elsewhere, but the polyphonic versions of the 15th-century French and Italian dance tunes are unique. The second strength of this set lies in that the group offers versions of what Reinhard Strohm has characterized as the "unwritten repertory." In this case some aspects of pieces are memorized, others are improvised--and it is especially the improvisations, such as the final segment of *Quene note*, that are impressive. Anyone interested in performance practice of the 15th century should buy this CD for this aspect alone.

There are, of course, other strengths as well. The pitch of the ensemble is generally quite good, and the musicians provide an interesting variety of instrumentations and textures. Harrison's style is quite dynamic, and the others support him quite well in his elaborate flights of fancy. Stricker's agility, already mentioned, is key. The recording maintains the spontaneous feel of the live performances of this ensemble -- which means that flaws do creep in. The intonation gets rough from time to time. Subdivisions of beats do not always agree, and sometimes a musical interpretation thrown out by one player will be ignored by another. The flaws are very much the exception, however, and the overall effect is that of splendid, and totally convincing performances.

In sum, this is an exceptional CD. For its repertory and illustrations of performance practice (especially of improvisation and as a demonstration of the capabilities of the slide trumpet) this one should go on the "must buy" list of anyone interested in instrumental music of the Late Middle Ages and Renaissance.

--- Keith Polk, *University of New Hampshire*

**\*Musique de salon: 19th-Century French Music for Horn and Piano.**

Jeffrey Snedeker, natural and early valved horns, with Marilyn Wilbanks, fortepiano, and special guest Richard Seraphinoff, natural horn. Independently produced, 1996. Recorded July/August, 1995 at Philip Bezanson Recital Hall, University of Massachusetts, Amherst.

*Musique de salon* gives one a fascinating view into the repertory and sound of chamber music with solo horn during the period of transition from the natural to the valved horn in France--an interval comprising essentially the entire 19th

century! Hornist Jeffrey Snedeker has programmed a nice set of works, written ca. 1820-74, that allows him to demonstrate his prowess on both the natural and two-valved horn. The disc includes compositions by well-known composers Saint-Saëns and Rossini, lesser-known composers A. Panseron and G. Bordogni, and the renowned horn players L.F. Dauprat and J.F. Gallyay.

Snedeker and pianist Marilyn Wilbanks, well known to Historic Brass Society members for their performances at Amherst Early Brass Festivals, of which Snedeker is an organizer, appear in characteristically fine form on this CD. In terms of balance, the horn clearly dominates on much of the recording, but its tone is refined, the delivery smooth, and the performance expressive. Ms. Wilbanks handles the at-times formidable fortepiano parts admirably.

The recording opens with L.F. Dauprat's *Mélodie pour cor alto et cor basse avec piano*, Op. 25c. Though Dauprat is probably best known for his *Méthode pour cor alto et cor basse* (ca. 1824) his compositions show him to be a composer of merit. Written in the 1820s, the *Mélodie* is a notable piece in that it is originally for two horns with piano, something not that common in the literature for horn and piano during the 19th century. Further, the horns are crooked in different keys, a *Cor alto* in F and a *Cor basse* in E<sup>b</sup>. The work includes rhapsodic, fairly dissonant, and fairly extended free sections for a single horn as well as quicker, more rhythmic sections that have tuneful melodies with much parallel motion for the two horns together. The playing by both hornists, *cor alto* player Snedeker, and *cor basse* player Richard Seraphinoff, is sensitive as well as assured, and their ensemble is good. Differences between open and

stopped notes are minimized, except in appropriately dramatic spots, a commendable feature of most of the horn playing on this disc.

Saint-Saëns' well-known *Romance*, Op. 36 for horn and piano, composed in 1874, is next. Though it is likely that late-19th century performances of the *Romance* took place using the valved horn it is equally likely that the work was performed on natural horn, especially since valved horns were slow to find favor in France at this time. In his liner notes Snedeker justifies playing the work on hand horn, hoping it "will be refreshing." It is, and new colors emerge when the familiar work is interpreted on the natural horn.

J.F. Gallay's etudes are fairly well known to hornists, but his numerous chamber works, such as his *Onzième solo pour cor avec piano*, Op. 52, are only now becoming better known, thanks to recordings like this. Gallay's compositions are effective works, often with heroic/dramatic sections that make them both fun to play and listen to, and this work is no exception. The piece is comprised of numerous sections of varying character, capped with a rousing ending. At over eleven minutes the work weighs in as the lengthiest on the disc. The *Solo* was composed in the 1840s by one of the stars of mid-19th century horn playing. Not surprisingly, it employs "sophisticated use of hand-stopping effects" that, as a hornist, Gallay knew first hand. For example, in a minor section in D-flat Gallay writes a melody using notes that must all be stopped, thus creating a highly effective muted effect. In addition, I found Snedeker employed nice gradations between open and stopped notes: the open notes, played softly, and closed notes, played slightly louder, evened out the lines. Snedeker has also included one of Gallay's unaccompanied pieces for horn the *Grand caprice*, Op. 32, no. 12, in which the shadings available on the hand horn are yet more transparent.

Among the most fascinating works on the album are three vocalises, by A. Panseron, and G. Bordogni--taken from Joseph Meifred's *Méthode pour le cor chromatique ou à pistons* (Paris, 1841)--that are performed on a two valved-horn constructed by R. Seraphinoff. As Snedeker explains in the liner notes, Meifred was interested in combining the advantages of hand technique with valved technique. For example, Meifred instructed that players should choose a

valve combination that insured that leading tones would be stopped and tonic notes open, thus creating a sense of tension and relaxation between the two. Meifred has not fingered all the notes and Snedeker has based his solutions for unfingered notes on the principles in Meifred's *Méthode*. The overall effect is a more open sound than on the rest of the disc. Hand stopping is particularly audible in the third vocalise, an Allegro vivace by Bordogni. Here one hears clearly some of the leading tone (stopped) to tonic (open) effects that Snedeker refers to in his notes. Bordogni's Allegro vivace is the best of the three vocalises and has nice rhythmic vitality. A bit of biographical information on Panseron and Bordogni, both contemporaries of Meifred, would have been welcome. Giulio Bordogni (1789-1856), an Italian, was a singing teacher and composer, and professor at the Paris Conservatoire (where he was a colleague of Meifred), and Auguste Panseron (1796-1859) was a French singing teacher and composer active in Paris in the first half of the 19th century.

In my opinion Rossini's *Prélude, thème et variations pour cor avec piano*, composed in 1857 for Eugene Vivier (1821-1900), is the piece that really shines on this disc, and it works well on hand horn. The work combines lovely melodies as well as showy passages, and Wilbanks and Snedeker combine their talents to perform with aplomb. Tasteful use of vibrato, also found elsewhere on the disc, adds warmth to the performance. The liner notes are quite informative and are happily more forthcoming about techniques and instruments used than those accompanying many "historically informed" recordings. This disc is heartily recommended to hornists of all ilks as well as anyone interested in 19th century music. The recording is available on either CD or cassette for \$12.50 and can be ordered from Jeffrey Snedeker, 404 N. Sampson St., Ellensburg, WA 98926.

--- Thomas Hiebert, California State University, Fresno

\* **Johann Rosenmüller: *Vespro della beata Vergine***. Cantus Cölln and Concerto Palatino. Konrad Junghänel, director. Harmonia Mundi (France) 901611.12 (Featuring Bruce Dickey, Doron Sherwin, cornetti; Ole Anderson, Charles Toet, Wim Becu, sackbuts; and Ute Harwich, trumpet.) Recorded February, 1996.

This is a long overdue recording. Johan Rosenmüller (1619-84) has suffered from the historical oblivion common to many of the German composers who lived in the vacuum just after the Thirty Years War (1618-48), the generation between Heinrich Schütz and Johann Sebastian Bach. But in Rosenmüller's case, the neglect has been compounded by the unfortunate circumstances of his life. Early (1655) in what seemed an exceptionally promising career as a church musician in Leipzig and Altenburg, he was arrested and charged with paederasty. He managed to escape from prison and fled for his life, first to Hamburg, away from the control of the Saxon authorities, and thence to Venice where he worked as a trombonist at San Marco. Within a couple of years, however, he began to make a name for himself as a composer and ultimately occupied a privileged position in Venetian musical circles. However, he managed to maintain contacts with Germany. Younger composers came from courts to study with him, and perhaps through them or by direct correspondence, his compositions were brought back and circulated in manuscript in his native land. Curiously, the sacred compositions survive only in Germany; none are extant in Venice.

This has contributed to his neglect, because these works---mostly motets, psalms, and canticles---were composed for the musically important liturgical offices of Vespers and Compline which had been lavishly celebrated in Venice from the time of Gabrieli. They were tailored to the Catholic liturgy, and for the saints of the Venetian calendar, but had little liturgical appropriateness for the Lutheran rite. For them to be useful in most of Germany, texts had to be altered---sometimes complicating our job of restoring them to their original version.

This recording does precisely that. Lorenz Welker and Peter Wollny have selected works appropriate to a Marian Vespers for the Feast of the Assumption, reset the proper texts, and then added appropriate chant antiphons. The result is glorious. Rosenmüller is revealed as a powerfully original composer who mastered the concertato compositional techniques of Monteverdi and Legrenzi, but imparted to his setting much more vivid musical characterization of text phrases, separating them with virtuoso instrumental *ritornelli*. If anyone wonders where the young Heinrich Ignaz

von Biber learned the art of composition, this is the place.

Rosenmüller was supposedly famous in his lifetime for his ability to handle large textures, and the works framing this recording provide convincing proof of this. The setting of Psalm 109, *Dixit Dominus*, in B-flat major, and the closing *Magnificat* in C minor, are among the most monumental of his *oeuvre*. Likewise, the sonorous *Lauda Jerusalem* in C-major, in which a solo trumpet adds brilliance, especially in the *ritornelli*, is very magnificent. But the smaller ensemble works, for instance the Marian antiphon *Regina caeli laetare*, with its chromatic lines in all parts (including the winds), are also marvelously beautiful and highly expressive. Rosenmüller was justly known in his time in Germany as the "*Alpha and Omega Musicorum*," surely because of his gift for writing wonderful melody lines with vivid harmonization, and his unflinching virtuosic sense.

This performance does full justice to this excellent project. Konrad Junghänel shows himself to be a skilled, highly musical interpreter of this repertory and his singers' technical mastery and ensemble sense are beyond reproach. Concerto Palatino's usual excellent brass players here are augmented by very fine musicians on Baroque trumpet (Ute Harwich), dulcian (Michael McGraw), and strings. The rhythmic precision and vitality of the playing is amazing; if you ever doubted that sacred music could set your toe tapping, listen to this disc. This is a "must-have" recording for anyone interested in early brass or seventeenth-century music.

--- Douglas Kirk

**\*Fontana, Cima, Turini: Sonatas.**

Ensemble Sonnerie: Monica Huggett, Pavlo Beznosiuk, Emilia Benjamin, Violins; Bruce Dickey, Doron David Sherwin, cornetti; Frances Eustace, dulcian; Sarah Cunningham, cello; Stephen Saunders, sackbut; Gary Cooper, harpsichord, virginals, organ; Elizabeth Kenny, chitarone, guitar; Erin Headley, lirone; Siobhán Armstrong, harp. Virgin Veritas 7243 5 4519925 (2 CDs).

Recorded August 1995, St. Jude-on-the-Hill, Hampstead, London. Co-production with Westdeutscher Rundfunk, Cologne (WDR).

Giovanni Battista Fontana (d. 1630). *Sonata a 1, 2, 3 per il violino, o cornetto, fagotto, chitarone, violoncino o simile altro instrumento* (Venice 1641).

Giovanni Paolo Cima (b. ca. 1571-fl. until 1622). Andrea Cima (fl. 1606-1627) *Sei Sonate, per instrumenti a due, tre e quatro* (Milan 1610). Francesco Turini (ca. 1589-1656). *Six Sonatas for 2 violins & continuo from Madrigali, libro II* (Venice 1624).

This recording fulfills two important functions. First and foremost, it presents 145 minutes of wonderful pieces by four important composers of early 17th-century Italian instrumental music, of which only a few are fairly well known, and the rest of which, to the best of my knowledge, have never before been recorded. Second, it proves that 145 minutes of early 17th-century Italian instrumental music need not bore in the least, if a combination of good musicology, imagination, and, of course, great playing are put to use to create an outstanding program that keeps the listener wondering what the next track will sound like.

The core performers of this recording are well known as Trio Sonnerie (Huggett, Cunningham, Cooper). For the purposes of this project, the group has extended itself quite a bit with a total of twelve players. All twelve never play together, however; the maximum is seven in any one piece. Notably, Ensemble Sonnerie has added cornetti, sackbut, and dulcian, not only to fulfill the specific needs of some of the pieces, but also to lend variety to the Fontana works which are published as "Violino Solo", but which would have been understood at that time to include the cornetto interchangeably, provided the range and the writing suited it. The continuo section has been greatly augmented with a variety of keyboards, harp, chitarone or guitar, and lirone. Interestingly (and properly), the cello and dulcian are never used to double the basso continuo line throughout any piece; they are treated as solo instruments and used only when the instrumental part calls for "fagotto" or "violoncino." On the other hand, virtually every possible combination of the lirone and the other plucked, fretted, and keyboard instruments are used as can be played by four performers.

The order of the pieces on the CD does not follow the more common practice of starting with (say) Fontana Sonata No. 1 and going in order through number 18. In fact, though the first CD is all Fontana, all eighteen would not fit on one disc, so they are spread out over the two CDs. The pieces by the Cimas and Turini are all contained on the second CD. The

order seems to have been determined by key and instrumental variety. Incidentally, the order of the first CD has an error in the otherwise exemplary printed booklet. Sonata No. 11 (track 6) is actually Sonata No. 8, and Sonata No. 8 (track 9) is actually Sonata No. 11. Got that?

For the record, eight of the eighteen Fontana sonatas include one or two cornetti; both of the Andrea Cima pieces use cornetto and one uses sackbut; two of the four Giovanni Paolo Cima pieces use cornetto and one uses sackbut. None of the Turini pieces use any brass or winds whatsoever.

As might be expected, the Cima pieces have the earliest "feel" to them, simpler in construction, and perhaps most directly linked to dance forms. The Fontanas, on the other hand, are more complex in construction, and many of them achieve flights of fancy in the writing that still have the ability to bewilder ("Man, what drugs was this guy on when he wrote that piece??!") The Turinis are on the way to the Fontanas, but perhaps not as "interesting."

The sound can be classed as the "usual" from Virgin Veritas -- beautiful, natural, a nice live acoustic but not too much. Hearing a good recording or a live concert in a good acoustical setting reminds one of how important the room is to the sound of these early instruments. I had the privilege of hearing Bruce Dickey in concert with the Helicon Ensemble at the Mannes College of Music's main Concert Hall. It is a large room, not unpleasant sounding, but like so many modern concert halls, rather dry. Mr. Dickey played with his usual brilliance, and sounded good, but I missed what to me is a necessary sense of space and "air" around his sound.

A valuable recording that is a must-have for all early music fans!

--- Dongsok Shin, Mannes College of Music

**\* Lodovico Viadana: Vesperi di San Luca.** Sylva Pozzer, soprano; Claudio Cavina, alto; Josep Benet and Miguel Bernal, tenors; Sergio Foresti, bass; Jean-Pierre Canihac, cornetto; Gilbert Bezzina, violin; Nanneke Schaap, viola da gamba; Vox Hesperia; Coro dell'Accademia Roveretana di Musica Antica; Romano Vettori, conductor. Fonè 94F09. US Distributor, Allegro (tel. 800 288-2007. Recorded 1993).

Lodovico Viadana, a Franciscan composer active in Mantua, Rome, and Cremona, is reasonably well known today as the composer of *Cento concerti ecclesiastici* (1602), a collection of concertos on sacred texts with basso continuo that importantly documents the early inroads made into church music by the new fashion for solo singing. (Students of performance practice have also found much of interest in the preface to this collection, in which Viadana offers valuable instruction to singer and continuoist alike. See Oliver Strunk, *Source Readings in Music History*, pp. 419-423.)

The concertos of 1602 reveal the composer's facility in writing on an intimate scale, and, given the essential importance of monody to *la musica nuova*, it is no surprise that Viadana's contribution has been prominently highlighted in discussions of the emerging Baroque style. However, in an earlier recording, *Vespro per l'Assunzione della Beata Vergine* (Fonè 92F08) and the *Vespro di San Luca* under review here, Romano Vettori and the Accademia Roveretana di Musica Antiqua have focused on the grandeur of Viadana's 1612 collection, *Salmi a quattro chori*, op. 27, a collection which, like those of Praetorius, Schütz, and Monteverdi, harnesses the concertato interplay of solo and tutti choirs, enriched with instrumental color, to splendid ends.

Following the fashion of the past decade or so, Vettori and company have provided a "liturgical" frame for Viadana's music--here a Vespers for the Feast of St. Luke. The feast is well chosen as it honors the composer's time as *maestro di cappella* at the Franciscan Convent of St. Luke in Cremona, in the first part of the seventeenth century. In the main, the sequence of psalms and Magnificat have been drawn from Viadana's 1612 collection. Chant antiphons precede the psalms and canticle, though they are replaced at movement's end by solo vocal motets and double-choir sinfonias taken from other Viadana collections, a practice amply familiar today in association with Monteverdi's "Vespers" of 1610, and one much indebted to the researches of Stephen Bonta several decades ago.

The question of context is an important one here, for the Viadana Vespers that Vettori has constructed would likely fare differently in ritual circumstances than it might do "in concert," as a CD imposes. The richness of sound is immediately

engaging, with big swaths of chordal homophony and commanding, straight forward antiphony; these textures alternate with sundry duets and trios, some with ornamental passage work. But if engaging initially, it nonetheless may tire somewhat in the long haul, lacking the dramatic touches and virtuosic demands of other contemporary works, and, in general, not given to expansive musical development. In the context of real liturgy, Viadana's music would function admirably--gloriously, I suspect--as a vehicle for "larger things" afoot. However, no number of recorded chant propers can "ritualize" the CD; the context they provide is textual and musical. Admittedly this is no small thing, but it is distinctly different from "liturgical context," and it is liturgical context that would show this Vespers music in its best light.

One suspects that it is for this reason that the liturgical substitutions are as generously supplied as they are here. Various sinfonias and canzonas articulate the psalms, in one case lasting over twice as long as the psalm itself! Several examples are taken from Viadana's *Sinfonia musicali a otto voci*, op. 18 (1610). The rollicking balletto, *La Mantovana*, a close echo of Gastoldi's *Alta lieta vita* (and thus also of Morley's "Sing we and chant it") is rendered with verve and polish, but I wonder if the closeness to "fa-la-la" here does not undermine vesperal solemnity. The canzona-like *La Piacentina*, though awkwardly engineered with "distant" strings and "close-at-hand" winds, seems nearer to the mark, as does the *Canzon francese in riposta* and a cornett version of the concerto *Fratres ego enim*. The impressive cornett playing of Jean-Pierre Canihac is much in evidence, and there is much to delight in with his ease in passage work and his amiably liquid articulations. Also outstanding among the instrumentalists is the dulcian player, Alberto Santi, whose robust tone and vocality is especially memorable as a second bass voice in the psalm *Beatus vir*.

The choral singing is vibrant and rich, the solo singing unflatteringly stylish, with the elegant singing of soprano Sylva Pozzer particularly notable in her solo motet, *Tradent enim vos*. With regard to the chant, Vettori has admirably striven for a style far distant from the mellifluousness of Solesmes and one nearer to presumed seventeenth-century ideals. Given his attention to close detail--chants are introduced by double incipits, for

instance--Vettori's appeal to post-medieval sources like Guidetto's *Directorium chori* does not surprise. It is all the more regrettable then that the descriptive liner notes are in such sorry shape. To the good, instrument makers are given, a bibliography of primary musical sources is provided, and the participation of the various performers are charted from piece to piece, but there is regrettably no translation of any of the sung texts. More conspicuous--and egregious--is the depths to which the translation of the program essay seems to have sunk. One representative example may suffice:

[T]he execution in four choruses of the psalms *Dixit Dominus* and *Laudate Pueri* both in the masculine and feminine cursus has been avoided, while a version alternatim with solo passages in falsobordone has been presented, where a supple and exuberant melody forgives the obviousness of the chords procedure.

Fortunately, the music fares much better! This recording of Viadana's vespers music is an important one, in that it substantially broadens our aural picture of this historically significant composer. And there is much here that will gratify, as well--especially the high level of vocal and instrumental performance and the overall richness of sound.

-----Steven Plank, Oberlin College

**\*Louis Marchand: Plain-chant Baroque Alternations**, featuring Ensemble Alternatim, Jean-Paul Fouchecourt (tenor), Bernard Coudurier (organ), Helmut Schmitt (serpent), directed by Jean-Yves Haymoz. BNL #112851A/B.

Louis Marchand was a French organist, a contemporary of François Couperin, who spent a large part of his career in the employ of Louis XIV in the Royal Chapel. He was born in 1669, the third generation of a family of organists, and his output remained focused on liturgical organ music throughout his career. According to director Jean-Yves Haymoz, it was a custom among organists in France during Marchand's lifetime to design their liturgical works as part of a larger tapestry of interlocking pieces. These segments were conceived not as isolated works, but as conversants in a dialogue, often between the organ and the choir. Such a collection could comprise a complete mass, and resulted in an unusual musical effect, wherein the organ might for example represent a choir of angels and the choir speaking as

the voices of believers on earth. These alternating segments were often by different composers.

This recording is the result of a collaboration between director Jean-Yves Haymoz and organist Bernard Coudurier. They endeavored to take Marchand's extant mass segments and determine which contemporary plainchant compositions might dovetail with them most effectively. They dispensed with any ideas of creating an authentic marriage between any two contemporary works. Understanding that any claim of a definitive pairing would probably be met with controversy, they instead tried to provide the mass with "an intensity, complementary and likely environment"; in short, their own preferences. Their efforts succeeded in restoring a certain purpose and focus to both independent sources, creating a musical validity greater than the sum of its parts. Their choice for the plain-chant was the relatively unknown François de LaFeillée, who besides authoring the definitive *New Method for Perfectly Learning the Rules of Plainsong and Psalmody*, happened to write some music that works well with that of Marchand.

The collaborators have thusly assembled several complete pieces of music, including a Mass, *Te Deum*, *Hymn Iste Confessor*, *Magnificat pour La Nativite de Saint Jean- Baptiste*, *Motet Exultate Deo*, *Response Venient* and *Manus Meas*. While Marchand's contribution to the stages of the mass are all drawn from the same body of work, LaFeillée's plainchants are all from different masses. It is LaFeillée's explicit instruction in his mass segments that the serpent should be used to accompany the plainchant. The serpent is used in most of the smaller works as well.

The recording was made in the Couvent Royal de Saint-Maximin, using the historic Isnard organ there. It is the contribution of this fine instrument that is the focus of the album, and the reason that it was produced by the organ-oriented BNL label. This instrument was built 1772 and 1775 by Friar Jean-Esprit Isnard, who credited Joseph Cavaillé as his mentor. His obsession was the design of organs that would deliver the most on the tightest budgets, and although the specification of this example is rather limited, it is capable of producing a surprising range of color. Isnard was given complete freedom regarding its specification and decoration, and on both counts it is regarded as

the culmination of his career. The recording, on two CDs, presents this organ at the end of four years of meticulous restoration, and its seductive sound perfectly complements the voices. Alternatim, a six-voice male ensemble, produces a clear sound free of vibrato and distracting ornamentation. The organ performance is faultless. Helmut Schmitt, playing a Monk instrument, achieves a fine, penetrating sound which perfectly enhances the plainchant. Among existing serpent recordings, this is perhaps the only one to use the instrument in its primary and intended role. (A close second is the Musifrance recording of Du Caurroy's *Missa Pro Defunctis* with La Fenice, and Bernard Fourtet on serpent. That excellent recording, while using the serpent in a liturgical context, does little with it in actual plainchant.)

The BNL label has no regular distribution outside of Europe, but this recording is being imported by the Organ Historical Society (OHS) of Richmond, Virginia, as part of their effort to make unusual organ recordings available. OHS gets \$37 for the two CD set, which includes shipping. 804-353-9226.

--- Paul Schmidt

**\* Levy - Athen: Cornet Solos of Jules Levy.** Terry Schwartz, cornet, and Anne Marshall, piano. Produced by Dasbro Enterprise, 2760 Grand Concourse, Bronx, NY 10458. Recorded 1995.

Contents: *Yankee Doodle Polka (Young America)* by Levy, *The Salute Polka* by Levy, *Irish Melody: The Last Rose of Summer*, arr. Levy, *Emily Polka* by Levy, *Levy-Athen Polka* by Levy, *On Music's Softest Pinion* by Mendelssohn/Levy, *Lizzie Valse* by Levy, *The Best Shot Polka* by Levy, *Carnival of Venice* arr. Levy, *Che faró senza Euridice* by Gluck/Levy, *Ave Maria* by Schubert/Levy, *Una voce poco fa* by Rossini/Levy, *Casta diva* from *Norma* by Bellini/Levy, *The Whirlwind Polka* by Levy.

All the selections from this CD were taken from the J.W. Pepper 1902 edition of *The Artist's Studio: A Collection of Levy's Cornet Solos*. A combination B-flat/A Model No. 5 cornet (with an original "Levy" mouthpiece) made by Courtois in the early 1880s was used for this recording. With the exception of *The Whirlwind Polka* and *On Music's Softest Pinion* (which are performed on the B-flat side), the selections are performed, as originally scored, on the cornet in A. The nearly universal adoption of the B-flat cornet in the late twentieth century has

made it less likely that students and professional players would explore the timbers of the lower cornets and trumpets of the late nineteenth century. The combination of the A cornet's added length and smaller bore give it a unique timbre and flexibility that is not possible to match on modern B-flat instruments with wider bore dimensions.

I like this recording very much. The recording was done as a sabbatical project of Terry Schwartz, who is Associate Professor of Trumpet at Wheaton College in Wheaton, IL. Schwartz is an excellent player with accurate pitch, an effortless command of the high register and multiple tongue technique that many players would die (or kill) for. There is a sense of serious fun about his recording that makes it a very pleasant listen experience, particularly for trumpeters and cornetists who may be familiar with the challenges of the instrument and repertoire. Anne Marshall provides solid and stylistic accompaniments. Schwartz' motivation for doing this project originated, in part, from fond memories of his first cornet teacher, John B. Will. Schwartz also studied with Robert Nagel, John Swallow, Philip Jones, Arnold Jacobs and Pierre Thibaud. There is more than a hint of the French style in his playing, specifically in relation to his vibrato. Compare Levy's actual use of vibrato on the recently released CD, *Cornet Solos by Pioneer American Recording Artists Made prior to 1906*. (1.) The quality of the original recordings may obscure some of Levy's subtle inflections, but at least in the case of the recordings of *The Merry Birds* (1903) and *Du, Du with Variations* (1902), one notes a vibrato that is vocal, but decidedly slower and less noticeable than the vibrato employed by Schwartz.

The following comments do not specifically pertain to Schwartz' vibrato (which is just fine), but since I have this public forum for personal opinion, allow me to pull up a soapbox for a short sermon. It is a common misconception that all 19th- and early 20th-century cornet literature should be played with a fast and wide vibrato in an overtly exaggerated *bel canto* style. It is my theory that the cornet vibrato that is imitated today is more closely associated with early jazz and popular trumpet playing of the early 1920s than with the early masters of the solo cornet repertoire. To get to the heart of the cornet vibrato, we need to go to the finest examples of opera and art song rather than cliché interpretations of



stereotypes. End of sermon. This brings us to a central question of this recording. Is this a "recreation" of the way Jules Levy played this literature, or is it simply a celebration of the music itself, based on Professor Schwartz's own musical instincts and expressive ideas? Aesthetically, I think it works best as the latter.

We have a great deal of information about Levy. He was heavily promoted as the greatest cornet player of all time. Born in London in 1838, he appeared to have been largely self-taught, but he did benefit from mentoring by the great ophicleide player, Samuel Hughes. After creating a sensation on London stages, he came to the USA for his debut at the Boston Music Hall in 1865. He alternated performing in Europe and the USA and was booked for a notable twenty-month engagement at the Russian court which was the inspiration for his *Grand Russian Fantasy*. He appeared in Philadelphia in 1876, where he performed daily for the Centennial Exposition. The following year, he toured Australia and the Hawaiian Islands. After these tours, he returned to the USA, recording for the North American Phonograph Company, Edison, Columbia, Berliner, Emerson, Pathe and the Victor Talking Machine Co. Unfortunately, the many recordings that he made were, for the most part, done when he was past his musical prime, had a set of false teeth, and was even suffering from emphysema! He died in Chicago in 1903. (2.)

It is precisely because we know so much about Levy that a recording project like this can become more complex than one would initially imagine. For example, which instrument and mouthpiece would a modern performer choose? Levy-model cornets were not only made by Courtois as mentioned above, but also by Oliver and Henry Distin, Keefer, W. Seefeldt, C.G. Conn, and Lyon & Healy. One could easily assemble an entire collection of dozens of mouthpieces that were stamped "J. Levy Model" made by a variety of makers. Finally, there is the sheer volume of Levy's repertoire to contend with. He was a prolific arranger. The collection that this recording used contained forty-seven solos. Another collection titled *Leisure Hours* (Boston: Cundy-Bettoney) contains over a hundred solos. He published a cornet method (Lyon & Healy) and over thirty other individually published solo pieces were brought to press by J. W. Pepper, Oliver Ditson, Carl Fischer, and Lyon & Healy. He penned several fine marches,

including *Brighton Beach, Manhattan Beach*, and the *Philadelphia Centennial March*.

Professor Schwartz is to be congratulated for getting this music out to the brass community. One of the benefits of CD technology is that it affords the opportunity to provide a booklet of notes with the package. With an esoteric project such as this, I would have welcomed more biographical information and "lore" on Levy. There should be a copyright and performance-right indication on the packaging as well as a company name or a distributor so that people will be able to order the recording. The CD is stamped "KLRTY-2810." While I'm being picky, it would be useful to have the selections numbered with timings. These little details help make the recording more attractive to the consumer and to disc jockeys who may wish to play this very worthy recording on the air. It appears that the recording can be ordered directly from Professor Terry Schwartz, Wheaton College, Department of Music, 501 E. Seminary Avenue, Wheaton, IL 60167, USA.

#### Notes

1. *Various Artists, Cornet Solos by Pioneer American Recording Artists Made prior to 1906* (International Trumpet Guild Historical Series, ITG 004, 1995).
2. I am grateful to Dr. Patricia Backhaus for permission to summarize this biographical information on Levy from her typescript of *Cornet Profiles*, a work in progress.

--- *Ralph Dudgeon, Professor of Music, State University of New York College at Cortland.*

#### \* *Claudio Monteverdi: L'Orfeo.*

ARTEK, Gwendolyn Toth, Director. Includes Michael Collver and Douglas Kirk, cornetti; Eric Anderson and Karen Hansen, alto trombones; Mack Ramsey and Tom Zajac, tenor trombones; and Daniel Green, bass trombone. Lyricord Early Music Series, LEMS 9002 (2CD's). Recorded November 1993 at St. Mary the Virgin Church, New York City.

Since the first modern staged performance of Monteverdi's *L'Orfeo* by the French composer Vincent d'Indy in 1911, composers, performers, conductors, and musicologists alike have all contributed to a growing knowledge of this now well-accepted work. With no less than twenty modern editions of this work, and countless scholarly articles and books examining particular performance

aspects, the artists preparing for a recorded performance today have more well-informed choices than ever. Although there have been no less than twelve recordings of *L'Orfeo* since the late 1930s, until now no American group has recorded it. Billed as the "first American recording of Monteverdi's operatic masterpiece," ARTEK's version shows promise in its sense of vitality and creativity. ARTEK's director, Gwendolyn Toth, stated in the liner notes that "our intention was not to recreate the ultimate historical performance of *Orfeo* .... Being creative is still an important part of making music; putting all my energy towards recreating somebody else's creativity is less interesting to me." This is not to say that ARTEK does not pay attention to details of historic performance. On the contrary, each performer used the facsimile of the 1615 print to examine as closely as possible the musical text as Monteverdi might have intended it. This use of the facsimile demonstrates the group's ambition to perform this masterpiece as a living musical event instead of recreating a dead relic from the past.

Since Monteverdi wrote nothing for autonomous instrumental ensembles and only sparingly for instruments combined with voices and continuo as well, brass players have only large works such as *L'Orfeo* and the *Vespers* in which to participate. For this reason, I will first focus upon the short ritornelli, sinfonie, and opening toccata which involve the use of brass instruments, and I will compare some of the decisions made for this performance to those of the most recent CD releases of the same work, namely the John Elliot Gardiner (1987) and the Philip Pickett (1992).

The opening toccata on the ARTEK release is played by cornetts and sackbuts instead of the common practice of using muted trumpets. It is recorded in such a way that you can hear the group start from off stage, perform center-stage on the first repeat, and then exit on the last repeat. The tempo is a slower, more majestic speed than that of the Pickett or Gardiner. The articulation of the cornetto is also less varied than most recordings, giving each note an equal amount of stress. Overall, however, the use of cornetts and sackbuts is convincing and well done.

Act III moves from the Fields of Thrace to the famous Underworld scene where Orfeo must retrieve his beloved Euridice. The opening sinfonia is played here by

cornetts, sackbuts, and regal, at written pitch. While Phillip Pickett believes that the high clefs used by Monteverdi in the printed edition calls for a transposition down a fourth or fifth (Gardiner transposes also), this recording keeps the written pitch and as a consequence, produces a less somber sound. The balance is a bit offset by the sackbuts (although it is a wonderfully full and rich sound) which makes it difficult at times to hear the ornamentation by the cornetts. While Gardiner and Pickett repeat this sinfonia, ARTEK plays it only once.

The next entrance by the sackbuts was an unexpected one. The short sinfonia just before the famous *Possente spirito* is performed by a consort of sackbuts instead of the strings. This same sinfonia occurs again later in Act III in which the printed edition instructs a performance by strings. Most recordings today use strings in the first instance as well. Choosing which group to play the sinfonia's first entrance depends upon whether you view the sinfonia as still representing the underworld (which generally signifies sackbuts), or Orfeo's lira, hence the violin band. In any case, ARTEK has given the sinfonia to the sackbuts, along with the regal, to show their exposed expressive side without the aid of cornetts. The sackbuts do a really nice job here, shaping the line with crescendos and decrescendos that give the sinfonia a forward moving direction.

The cornetto parts in "Possente Spirito" are performed well with a variety of articulations for each of the cornetto echoes. The cornetts really shine on the duet at the end of stanza. Here the same sense of line heard earlier in the sackbut sinfonia is present with smooth, yet varied articulations. This duet is probably the most graceful playing executed by the cornettos on this CD.

At the end of Act Three, just before the *Choro di spiriti infernali* enter, the cornetti, sackbuts, and regal play the same sinfonia as the beginning of the act. The chorus then sings without the brass doubling the lines (as Pickett's recording does). The sinfonia then returns with some inventive ornamentation by the brass.

At the end of Act Four, another similar orchestration is given. Here again the brass play a sinfonia, the chorus sings, and the sinfonia is heard again. This sinfonia, a bit darker in overall sound, is executed less musically than the sinfonia at the end of Act Three. While the second

time through this Fourth Act sinfonia has some very nice ornamentation, the sinfonia lacks the same sense of direction as that from the Third Act.

While these sections of *L'Orfeo* are important to brass players, a review of this CD would be incomplete if the vocalists were not mentioned at least in brief. While there was nothing less than wonderful singing on this disc, Jeffrey Thomas, who sings the lead role, does a wonderful job conveying the emotion and energy of Orfeo, although I think the 'Possente Spirito' aria did plod along a bit. Dana Hanchard also did a wonderful job with the roles of both Euridice and La Musica. It seems that the chorus was recorded too close to the microphone because chorus parts lack the ambience of the wonderful hall that the rest of the recording possessed.

Overall, this recording certainly is of the same quality as those from across the Atlantic. It captures a vivacious performance of a well-known work and should be on everyone's list of "must have's."

--- Benjamin D. Pringle, *University of California, Santa Barbara*

\* **Heinrich Schütz: Les Psaumes de David.** Ensemble Vocal Sagittarius, Les Sacqueboutiers de Toulouse, and Ensemble Variations; Michel Laplénie, director. Jean-Pierre Canihac, Jean Imbert, cornetts; Bernard Fourtet, Daniel Lassalle, Jean-Maire Bonche, sackbuts; Serge Tizac, natural trumpet. Accord 205582 (2 CDs). Recorded March, 1996 at l'Abbaye de Fontrevaud, France.

This two-CD set presents Heinrich Schütz's *Psalms of David* in their entirety. In 1619, soon after returning from his first visit to Venice to study with Giovanni Gabrieli, Schütz published this grand (in every sense of the word) collection of polychoral Psalm settings. These pieces, while owing much to the style of Gabrieli (as well as that of Praetorius), are certainly some of Schütz's best work. Any group who wishes to present these works well certainly has their hands full. This particular group of musicians does a great job.

This collection is an important part of any early brass player's repertoire (for cornettists and sackbutists, anyway). In most of the psalms, the brass doubles the vocal lines. But in several cases, Schütz suggests giving several lines to brass

alone. In these cases, there might be a choir of sackbuts with a single singer.

The recording quality of this CD is top-notch. An important aspect of the performance of polychoral music such as this is being able to distinguish between the separate choirs. This is easy to do in a church or concert hall, but has been a detail too often missed in some modern recordings. This recording does not ignore such a detail and supplies the listener with a sonic representation as if the listener was there. They achieve this by recording the group in stereo with one of the two main choirs panned right and the other to the left. The recording quality is so good, however, that I could often hear pages turning, but this was not really distracting enough to be bothersome.

Les Sacqueboutiers de Toulouse really do a fine job with their task at hand. It is certainly refreshing to hear the brass adding ornaments when doubling the voices. The cornetts especially do a nice job of this, varying the type of cadential ornamentation that they use, never being predictable or monotonous. I only wish that the singers on the recording would have added more ornamentation, especially at cadence points where it really needed it. This exquisitely executed ornamentation can be heard on the first track, *Der Herr sprach zu meinem Herren*, where the cornett and violin often trade off ornaments. The best exposed brass playing on this recording is on the second CD, track 4, *Alleluia! Lobet den Herren*. Here, as mentioned earlier, the brass are exposed by Schütz marking the line for "cornetto" or "trombone" without text underlay. On this track the cornetts really shine with their virtuosic ornaments, executed with the greatest of ease. In the next solo section, the trombones do a great job of supporting the solo singers, blending well with a wonderful velvet sound that only such an instrument can produce. The next solo section alternates between cornett and violin, again displaying both instruments' virtuosity to the highest potential. Even when the brass are simply doubling the voices, they do a wonderful job of filling out the sound as well as adding a wonderful touch to the overall style of the group.

Although the performance of some of these psalms loses the sense of direction that one is used to hearing, these instances are rare. Some of the best tracks concerning overall style, tempo, and pacing are *Wohl dem, der nicht wandelt*;

*Nicht uns Herr; and Danket dem Herren.* Overall, these performers do a wonderful job of conveying the deeply spiritual quality of these Psalms. Unfortunately, the CD liner notes only have the text in its original German and a French translation, making it a bit more difficult for the non-German/ French speaking listener to easily understand the text. This CD should certainly be on the shelf of any early brass enthusiast, as well as anyone who likes a great German composer writing in the style of Giovanni Gabrieli.

--- Benjamin D. Pringle, University of California, Santa Barbara

\* "*Il Barcheggio*" *Serenata a tre con strumenti* by Alessandro Stradella. Camerata Ligure, Esteban Velardi, Director, with Paolo Fanciullacci, cornetto; Ermes Giussani, trombone; Francesco Grigolo, natural trumpet. Bongiovanni BGV 2102/03-2. Recorded 1990.

*Il Barcheggio* was composed by Alessandro Stradella (1644-1681) in 1681, only a few months before his tragic death, for the marriage of Carlo Spinola and Paola Bringnole. The couple were from two aristocratic families who commissioned the work as an intergal part of the wedding festivities. The name *Barcheggio* (from barca=boat) is derived from the fact that it was performed in the harbor of Genoa. A series of boats were floating in a pattern that created a crown, the performers being in the center. This recording is from a live performance presented in Genoa, July 3rd, 1990. Both of the existing manuscripts (Modena and Turin) were used in preparation of this production. The author of the libretto is unknown and it is a typical mythological story that celebrates the virtues of Carlo and Paola. It is divided into two main parts, including three symphonies, for a total of twenty two pieces.

There is no doubt that *Il Barcheggio* very clearly exemplifies the character for which it was written. The use of the orchestra creates a magnificent color using a full complement of instruments including violins, gambas, cello, double bass, trumpet, cornetto, trombone, theorbo, lute, Baroque guitar, organ and regal. The trumpet writing is very difficult and the cornetto and trombone are also used very effectively. It is interesting to note that the use of these instruments is specifically indicated. The interplay between the trumpet and cornetto is somewhat ambiguous. Indications in the manuscripts make it unclear which lines

belong to the cornetto and which belong to the trumpet. There is also doubt as to whether the work calls for one or two trombones. In the aria *Chi mi scorge ad Anfirite* the indication *con un trombone solo* is given, while in the introductory symphony of the second part there is the indication, *Bassi con tromboni suonino*. The question regarding the use of the trombone as a part of the basso continuo is still open. The fine musicians of the Camerata Ligure do a wonderful job of presenting a beautiful performance of this unjustly neglected work.

--- Rinaldo Pellizzari

\* *Ich rühm dich Heidelberg: Musik der Renaissance am Kurpfälzischen Hof* (Renaissance Music at the Court in Heidelberg). I Ciarlatani, including Ian Harrison, cornett. Christophorus CHR 77184. Available from MusiContact GmbH, Heuauerweg 21, 69124 Heidelberg, Germany. Recorded in 1993, copyright 1996.

\* *Fricassées lyonnaises* (Lyonnese "Fricassées"). Ensemble Douce memoire, directed by Denis Raisin-Dadre. Includes Jean-Paul Boury, cornett, and Franck Poitrineau, sackbut. Auvidis, E 8567. Recorded 1995, copyright 1996.

These two CDs represent music from the same time period, and similar ensembles. The *Ich rühm dich Heidelberg...* offers an uncommon selection of troubadour-style music from a source we don't often identify with this format: a German court. The *Fricassées lyonnaises*, on the other hand, brings together a sampling of music from another single source: the printing press of Jacques Moderne. Both of them are worth seeking out.

*Ich rühm dich Heidelberg...* is a fine collection of Renaissance music similar to that of the troubadours and trouvères of France, originally composed and performed by musicians in the Court in Heidelberg. This music was composed for and by the court musicians, who in addition to their duties in the chapel, also composed and performed secular music. The performing group on this album, I Ciarlatani ("The Charlatans") consider themselves late descendants of the "Ziarlatini," improvisational artists who performed in the tradition of medieval wandering minstrels. It is wonderful to see a group such as this continue this entertaining performing medium and repertory. This is a fine and interesting album, well-performed and -presented. This collection of songs and instrumental

music takes the listener through stories that include an account of Dracul in Heidelberg by the singer and composer Michel Beheim (1416-1476 or 1478), various instrumental groupings, and solo organ and lute works. Of special note is *Ein gutes nerrisch tentzlein* by Caspar Othmayr (1515-1553), with superior cornett playing by Ian Harrison. Mr. Harrison's fine renditions may be heard on various other tracks throughout this album, always with a lovely, warm lyrical sound. All of the consort and vocalists give first-rate performances.

The pieces in *Fricassées lyonnaises*, from approximately the same time, were published by Jacques Moderne (fl. 1526-1560). These pieces represent the convergence of several forces: the invention of music printing, in which Moderne was a major force; the patronage by powerful Florentine families of the arts and publishing; and the flourishing of the new Lyonese school of poetry, which produced poems that composers used for their chansons. As the title of the CD implies, this is a mixed bag of compositions taken from various collections that Moderne published in Lyon during his career. All of the vocal works on this CD are in French, but several of the works are by Italian composers, and originally included Italian words. This is an upbeat and enthusiastic recording, which makes it very easy to listen to. The instrumental pieces on this recording, for lack of a better term, really "swing." This is in part due to the percussionists, who are marvelous, but it is clear that all of the instrumentalists are having a very good time with this music. The cornett and sackbut play more of an accompaniment role on this recording than the cornett does on the one above, but the ensemble is quite good. Jean-Paul Boury, on cornett, plays beautiful flowing lines interwoven throughout this music.

--- Eva Marie Heater

\* *L'Art du Cornet à Pistons* (The Art of the Cornet)--Thierry Caens and the Woodwind Quintet of Lyon, with album notes by Jean-Pierre Mathez. Arion ARN 60267. Available from Arion Records, 36 avenue Hoche, 75008 Paris, France.

This album issues (or reissues) a fine 1982 recording featuring Thierry Caens on cornet accompanied by the Woodwind Quintet of Lyon. Arion Records has released or planned to release a number of albums dedicated to what might be called vernacular instruments--the lute, the oud, the hunting horn, the bagpipe,

the Celtic harp, the mandolin, and the hurdy-gurdy, among others. Because of its origins and repertoire, the cornet definitely belongs with this family of instruments. In an excellent commentary in the CD booklet, Jean-Pierre Mathez observes:

"The works left behind by the great virtuoso cornetists must be considered as providing a sort of link between folk music, which was then on the way out, and highbrow music. It is an advanced form of popular music."

The selections on this CD are almost entirely from the popular 19th century cornet repertoire. Some were composed by the great virtuosos of the epoch. (Perhaps since they were cornetists, not trumpeters, they are not "virtuosi" but "virtuosos"). The album begins with Arban's Variations on *The Carnival of Venice* and closes with Herbert L. Clark's *The Southern Cross*. Other works from the cornetists are Aléxandre Petit's *Gouttes d'eau* and Arban's *Fantaisie* on Bizet's *Carmen* and his *Cavatine* on Rossini's *Barber of Seville*. *Cléopatra*, a fine piece with just a hint of Massenet, was composed by Eugène Damaré, a flutist in Arban's orchestra. The remaining selections are *Zelda* by the Australian cornetist Percy Code and a version of Offenbach's *Lettre de la Périchole*. Thierry Caens plays the Offenbach melody on a flugelhorn, which in this recording has a sonority resembling a cornet in A. All other pieces are played on a cornet, but we do not know if it is the magnificent and luscious 1895 Couesnon from the collection of Jean-Michel Gauffriau, which is almost pornographically reproduced in the CD booklet's centerfold.

All of the compositions and arrangements have been adapted for woodwind quintet by Thierry Caens. This is certainly an interesting and novel presentation--music like this is most often heard with piano accompaniment or in arrangements for concert band or brass band. I do not know if there is a historical precedent for this or if considerations of "authenticity" really matter here, since the music clearly succeeds on its own terms. However, it's a fair guess that in the 19th century music "of the people" or at least "of the bourgeoisie", was played by whatever combinations were available and effective. Surviving printed arrangements of popular music from the late 19th century have so much doubling and so many cued parts that

small groups can play orchestral scores without distressing results.

Thierry Caens's cornet playing is uniformly brilliant from the first to the last note of the CD. While the performance of the woodwind quintet is exemplary, there is on this album sometimes a rather odd juxtaposition of Classical and Romantic interpretation, or "aristocratic" and "bourgeois" if you're still a Marxist. There are moments when one longs for a trace of vulgarity or excess. Perhaps the problem is inherent in the rather sober sonic vocabulary of a woodwind quintet, although Caens's arrangements can be reminiscent of a concert band and can almost sound like an accordion in certain orchestrations. Of course, most listeners will take delight in the refinement of the playing. The music on this CD is expressive, melodic, and decorative, and sounds good at any degree of aural attentiveness.

The selections on this album would make a good program for a woodwind quintet with guest cornet soloist. The arrangements are published by Éditions Vivartis, probably in France, and may be currently available.

--Peter Ecklund

\* *Il Chioistro Manieristico* Ensemble  
Anthonello: cornetto and recorder  
Yoshimichi Hamada, viola da gamba;  
Kaori Ishikawa, cembalo; Marie  
Nishiyama. Cookie & Bear C&B  
#00001. Recorded May 5-6. 1996. [order  
from: Yoshimichi Hamada, 3-10-23  
Sendayi, Bunkyo-ky, Toykyo 113 Japan.  
Price: 2800 yen.

This CD, independently produced by the wonderful ensemble Anthonello, displays the outstanding cornetto virtuosity of Yoshimichi Hamada, who is ably supported by his two colleagues Kaori Ishiawa and Marie Nishiyama.



Ensemble Anthonello

Of the ten late 16th and early 17th-century solo works on the CD, Hamada's cornett is featured on six and he is the recorder soloist on Dario Castello's *Sonata prima* (1644). Thus, he joins the ranks of Dickey, Tubery, Sherwin, and West, whose recent solo cornett recordings have been discussed in these pages. Hamada more than holds his own in that fancy company. His playing is flawless, achieving a full and smooth tone, impeccable intonation and dazzling ornamentation.

Hamada seems to strive for a personal musical approach to this repertoire, and happily, succeeds. He plays both a cornetto and mute cornett by Serge Delmas and, for this listener, it is Hamada's sound that is most impressive. He has a lovely vocal approach in which his velvety warm tone is put it to glorious use. His personal stamp is quite effective on Frescobaldi's *Canzon detta la Bernadina*. Particularly interesting is his slow and casual approach to the descending sixteenth-note passages at the end of the last Allegro section. Often performed at a break-neck speed Hamada's more relaxed playing helps create even more tension in the very last piano-forte licks at the very end of the work. Believe me, he can play fast when he wants to! His mute cornetto literally cries in a long flowing improvisational reading of Bovicelli's (1594) *passaggi* on Palestrina's *Io son ferito ahi lasso*. He knows how to make the line interesting with subtle shifts of tension, and at times it sounds like Miles Davis in one of his most lyrical improvisations. This solo cornetto repertoire is among the most demanding in the literature, and Hamada performs it flawlessly with absolute clarity of attack. Cima's *Sonata per il Violino*, and *Sonata per il Cornetto* (1610), Giovanni Bassano's divisions on Crequillon's *Oncques amour* (1585), and Cabezón's *Au joy bois* (1578) round out the cornetto showcase.

Yoshimichi Hamada is a double-threat man, giving a beautiful reading of Castello's *Sonata prima* (1644) on the recorder. Keyboardist Marie Nishiyama is featured on two toccatas, one by Picchi and the other by Giovanni Salvatore. Gambist Kaori Ishikawa is given the solo stage with Barolomeo de Selma y Salaverde's divisions on Lasso's *Susanna Passeggiata* (1638). Those works are beautifully performed and the players all work together effectively as sensitive ensemble members. They perform at A=440 and, as is now the standard for this repertoire, employ mean-tone

temperament. This CD is a most welcome addition to the small but growing number of recordings that feature solo cornetto. We hope that the limited distribution of an independantly produced recording won't prevent cornetto enthusiasts from obtaining a fantastic CD.

---Jeffrey Nussbaum

\* **W. A. Mozart Flötenkonzert KV. 314, Sinfonia concertante KV. 297B, C. Weber Concertino, Op. 45, for horn and orchestra.** Wiener Akademie, Martin Haselböck, director. Hector McDonald, natural horn; Christian Gurtner, flute; Pier Luigi Fabretti, oboe; Eleanor Froelich, bassoon. Novalis 150 113-2. Recorded in Vienna, February 1995.

This compact disc presents an enjoyable program, featuring two prominent performers based in Vienna, and a very pleasant-sounding orchestra. Christian Gurtner is an Austrian native who has specialized in Baroque flute since 1981, and Hector McDonald, originally from Australia, has lived in Vienna since joining the Vienna Symphony Orchestra as solo horn in 1989. Both present convincing performances on this disc.

The Mozart works on this recording are especially appealing. Gurtner seems quite comfortable with KV 314. The blend and balance are generally good, though occasionally the orchestra covers some of the soloist's nuances. I was especially impressed with the wind colors in this performance-- a solid foundation for the strings. Having played in the orchestra for this work and its oboe version in C major, I find the flute version more satisfying to play and to hear, and this performance does not disappoint.

The *Sinfonia concertante* is especially impressive in clarity and blend among the soloists. The work has a notorious past, commissioned by Parisian impresario Legros and intended for three Mannheim court members (Wending, Ramm, Ritter) and famous horn soloist Punto. The work disappeared for a time, and when it reappeared, some intrigue still remained regarding its authenticity. The version used here is by Robert Levin, which is authoritative in terms of research and musical construction. All four soloists demonstrate very clean technique and play exceptionally well together. They handle the intricacies of the individual parts with great refinement and control. For me, this was the most enjoyable work on the recording.

Weber's *Concertino*, reportedly first composed around 1806 and later revised, has long been a benchmark for technique and range for horn players, in both modern and historical instrument circles. For years, it was difficult for players of modern instruments (even those who crook their valved horns into E) to believe that "the Weber" could have been performed well on a natural instrument. With Tony Halstead's landmark recording with the Hanover Band a few years ago, this myth was dissolved and players have come to discover that many of the trickier passages (especially with awkward valve combinations when transposing from horn in F) actually lay very well on the valveless instrument. While the piece has lost some of its mystique, it has lost none of its reputation for being one of the most technically difficult pieces of its time.

Equally difficult in the history of the piece and its performance has been how to present it musically. Some players view the prelude, the set of variations, the recitative/cadenza, and the polacca as primarily technical means to an expressive end. The result in that case is usually a quicker, jauntier tempo, particularly as the variations unfold, which can back the less-experienced performer into some uncomfortable musical corners as the relative rhythmic speed accelerates. Unfortunately, in this case the distraction of the technical demands can also influence the speed and character of the prelude and recitative/cadenza; one can be left feeling unsettled as players seem to hurry through these slower sections, trying to get through them rather than taking a little time to enjoy them. The expressive end that is reached is one which impresses by technical display rather than one that moves. The alternative, of course, is to take a more "operatic" approach, encouraging more dramatic contrast between sections and even variations. When done well, this approach encourages an experience for the performer and listener that exists moment by moment and focuses more on the progression of musical ideas than technique. It also can fit well with many of Weber's general style characteristics and apparent expressive goals. In the hands of a less-capable performer, however, the piece can become another case of audience boredom through performer self-indulgence.

Hector McDonald provides us with something of a compromise between these two approaches. His approach is very aggressive, bringing out the brassier

qualities of stopped notes. The result is very forceful, soloistic playing with a consistent tone color and clean technique. The prelude is a bit fast for my taste, but does set up a jaunty approach to theme very well. McDonald chooses to honor all of the marked repeats and early on offers a bit of nuance and variety between repeated sections. As the variations progress, however, this variety on the repeats disappears as we are treated to significant technical accomplishment. McDonald's recitative/cadenza covers a full range of colors and dynamics, and his embellished multi-phonics are very impressive. The final polacca is an impressive run to the finish. McDonald presents a remarkable and convincing rendition of this challenging work.

My only qualm is one of personal preference: I prefer a more "operatic" approach, with more dramatic push and pull, and more variety in shading, articulation and dynamics, especially on the softer side. There is no denying, however, that McDonald's choices are purposeful, credible and presented convincingly. It is certainly a viable approach to this work and worthy of consideration. This recording as a whole presents all of the performers in a very positive light. The liner notes by Gurtner are brief but informative, and are presented in German, English and French. I recommend this recording whole-heartedly, especially to those who are developing ideas for their own performances of any of these works.

--- Jeffrey L. Snedeker, Central Washington University

\* **G.M. Cesare: Melodie Per Voci et Instrumenti (1621).** Les Sacqueboutiers de Toulouse: Jean-Pierre Canihac, Phillippe Matharel, cornetts; Daniel Lassalle, sackbut; Bernard Fourtet, sackbut and serpent; Jan Willem Jansen, organ and harpsichord; guest musicians: Jean Tubery, Marie Garnier, cornetts; Stéfan Legee, Nicolas Valade, sackbuts; Charles-Edouard Fantin, chitarrone and theorbo; Brigit Taübl, Gunar Letzbor, Lorenz Dufschmid, violins; Christine Pluhar, harp; vocal soloists: Guillemette Laurens, Marie-Claude Valin, sopranos; Jean-Louis Comoretto, Jean-Yves Guerry, altos; John Elwes, Bruno Botterf, tenors; Bernard Fabre-Garrus, Yves Berge, basses.. Accord 205 532. Recorded 1996.

This recent recording is a spectacular effort by the noted French cornett and sackbut group Les Sacqueboutiers de

Toulouse. An Italian cornetto virtuoso, Giovanni Marinio Cesare (1590-1667) served in the Bavarian court at Munich during the first quarter of the 17th century and as his well known collection of 1621, *Musicali Melodie*, establishes him as a musician of great talent.



*Les Sacqueboutiers de Toulouse*

This collection is important for brass players not only because it contains *La Hieronyma*, the first known solo piece expressly written for trombone, but also contains some of the most splendid brass writing of the period. All twenty-eight pieces of the collection are beautifully recorded here in their entirety. Having the complete collection is not only advantageous from a pedagogical perspective, but also helps the listener achieve a full sense of Cesare as a composer.

The only complete copy of the collection is to be found in the Bischöfliche Zentralbibliothek Universitätsbibliothek in Regensburg. It contains fourteen sacred concertos for one to five voices and basso continuo and fourteen instrumental pieces of one to six parts with basso continuo. Unlike some other early 17th-century composers, Cesare is quite clear on how to approach the orchestration of his music. The parts with text are to be sung and those without text have instrumental indications. Other music of this period—for example, Riccio's *Delle Divine Lodi Musicali* (1621)—has text in all the parts with the exception of the basso continuo book, and this opens more questions as to when and how to use instruments. Les Sacqueboutiers follows Cesare's directives and the result is fantastic. They perform at A=440, employ meantone temperament, and use historic articulations throughout. The elaborate ornamentation, particularly on the part of first cornettist Jean-Pierre

Canihac, is breathtaking. The skills of guest cornettist Jean Tubery are well known to HBS members, but this recording has introduced us to a new cornetto talent to be reckoned with, Marie Grenier. Through an unfortunate oversight, Grenier's name was not on the list of musicians, but she performs with Canihac on *La Fenice*, *Benedicam Dominum*, *La Ioannina* and *La Monachina* and matches her former teacher with beautiful tone, control, and articulations.

The often mentioned remark that the cornetto was the instrument closest to that of the human voice is ably demonstrated here. Pieces such as *Jubilate Deo* and *Benedicam Dominum* give the performers ample opportunity to make that historical dictum a present day reality. The trombonists (performing on Meinel sackbuts) have taken a cue from the cornettists and play with fluid, light and delicate articulations. *Beata es Virgo* is one notable example where the sackbuts give a particularly expressive reading. Bernard Fourtet covers the bass part with his Meinel & Lauber bass sackbut and doubles the basso continuo with serpent on *O Domine Jesu Christe*. The serpent is barely discernable on that piece and it's a shame that it wasn't used a bit more, particularly since Fourtet is one of the greatest virtuosos of that instrument.

*La Hieronyma*, one of the great vehicles for the trombone soloist, is gorgeously performed by Daniel Lassalle. He handily manages the sixteenth-note passages and ornaments the cadential figures with great skill and taste, yet never forgetting the vocal underpinnings of the music, delicately shaping the line. It is a beautiful reading of a masterful and important trombone piece. The instrumental works all tend to be extremely demanding. Works such as *La Vittoria*, *La Monachina*, *La Ioannina* and *Ecco* are all in the "in your dreams" category, but the members of Les Sacqueboutiers de Toulouse perform them with remarkable clarity, historical intelligence, and musicality.

--Jeffrey Nussbaum

\* *El Cançoner del Duc de Calabria: 1526-1554*. La Capella Reial de Catalunya, Jordi Savall, director (including Jean-Pierre Canihac, cornetto, and Daniel Lassalle and Stefan Legee, sackbuts). Astrée E 8582. Recorded 1995.

This is a most interesting recording. In recent research, summarized very informatively in the booklet notes, the

Catalan musicologist Josep Maria Gregori has shown that the *Cançonero de Uppsala* (so-called because the only surviving copy of that 1556 Scoto print was found to be housed in the university library there in 1909) is in fact a legacy from the mid-sixteenth century court of the Duke of Calabria in Valencia, Spain. This is a very significant finding because almost nothing else survives of the musical repertory from this important cultural center.

In the sixteenth century, Valencia freely exchanged music, artisans, and commerce with Spanish-controlled Naples, and its singers and instrumentalists, when they chose to emigrate, were welcomed by such musical establishments as the Papal Chapel, the Spanish royal chapel, and prestigious cathedral chapels around the peninsula. In addition, two of its native sons from the Borgia family became Popes — the second of whom, Alexander VI (r. 1492-1503), was probably the most debauched Pope in the history of the institution. More positively, Valencia was known in the sixteenth century, as it is today, as a great brass-playing center. Even through the great inflationary economic decline in the seventeenth century, when virtually all other cathedrals in Spain were reducing the size of their instrumental groups and seeing ever more difficulty in recruiting good brass players, Valencia Cathedral maintained its wind band at eight—the largest outside the royal chapel.

The Uppsala songbook (retitled here *El cançoner de Duc de Calabria*) consists of fifty-four works of three, four, and five parts, with text, twelve of them Christmas carols (the Duke's favorite season). Until Professor Gregori's work, the composer of only one of the works was known, however, that being Nicolas Gombert, the choirmaster of the Emperor Charles V. (That Gombert villancico, "Dezilde al cavallero," was recorded by Jordi Savall and Hesperion XX on their 1984 disc, "Renaissance Music in Naples, 1442-1556," EMI Reflexe 1C 067 1436291.) Now several other composers have been identified, including Francisco Guerrero, Cristóbal de Morales, Mateu Flexta, and Bartomeu Càrceres.

The collection is of course primarily vocal repertory, and the singers of the Capella Reial does full justice to them. Montserrat Figueras is in fine form and is surrounded by excellent voices in all parts, including two young sopranos who blend so well with her that one might

think them clones. Fans of Jordi Savall's other cancionero recordings with this group or with Hesperion XX will recognize his approach to the repertory: solos by Montserrat or the solo-voiced vocal ensemble, usually accompanied by choirs of bowed and plucked stringed instruments and a group of mixed wind instruments, including the sweet-toned cornett of Jean-Pierre Canihac.

This kaleidoscopic timbral approach works very well with these pieces, which if performed straight and unadorned would last only a minute or two. It also seems very faithful to the period, since these were doubtless intended as courtly entertainment for people used to more than a two-minute "sound bite." Proof of this can be seen in the extended length of the famous "ensaladas" of Mateu Flexta, a composer now known to have been in Valencia at about the time the Uppsala songbook was compiled, and who composed some of the works contained in it, three of which are recorded here. Jordi Savall and Hesperion XX recorded Flexta's ensaladas a few years ago (Astrée E 7742), and so in a sense the present recording builds upon that disc in restoring Valencian musical patrimony.

If solos by Montserrat and renditions by the vocal ensemble, such as the very touching *Ay luna que reluzes* and *Con que la lavaré* understandably occupy center stage in this project, nevertheless the winds and strings are given moments to shine. The winds lend their admirable efforts to Flexta's *Que farem del pobre Joan* and *Teresica hermana*, and the lively curtain-closer, the anonymous *Falai meus olhos*.

Even if very few musical sources survive from sixteenth century Valencia, this recording is eloquent testimony to the quality of the music once heard there and we can be grateful to Professor Gregori, Jordi Savall, and La Capella Reial de Catalunya for their re-creation of it.

--- Douglas Kirk, McGill University

\* **Suso in Italia bella: Musique dans les cours et cloîtres de l'Italie du Nord.** La Reverdie. Arcana A 38. Recorded at the Benedictine Abbey of Sesto al Reghena, 18-22 April 1995. Co-produced by Arcana and Westdeutscher Rundfunk (WDR) Köln.

The medieval group La Reverdie is the collaborative effort of the sisters Caffagni (Claudia and Livia) and de'Mircovich (Elisabetta and Ella) along with cornettist Doron David Sherwin. Their discography

has consisted primarily of Italian music, but they have recorded some English and French material on their 1993 disc, *Speculum amoris* (Arcana A 20). In the studio this ensemble has not been reluctant to augment themselves with other musicians to great effect. For this particular recording of northern Italian music, they have retained the services of Claudio Pasetto (vielle) and, of special interest to this readership, Mauro Morini and his Callegari *tromba da tirarsi*. In a previous review (HBS Newsletter no. 9) I extolled the musicianship and performance-practice choices of this group, and this new recording reveals no changes to the well-considered instrumental choices and highly polished performances. La Reverdie relies on first-rate musicianship and an apparent familiarity with the repertoire instead of gimmicks and new-age medievalism for their success. One of the finest performances on the recording is *Tres enemies*, which features only Elisabetta and Ella de'Mircovich (voices and harp). The performance is interesting throughout its nine and one-half minutes.

The subject matter for this recording is the diversity of art and music that was created or brought to the areas of Italy north of the Apennines (*suso in Italia*). This part of the peninsula has always exhibited a social and artistic closeness with its northern neighbors, and the music of this recording provides some examples that relationship. The sources for the music are from such diverse places as London, Paris, Venice, Berne and Faenza. No one composer dominates the repertoire, but there are several selections from Jacopo da Bologna. The diversity of the region is seen in the languages encountered on this recording. While most are in Italian, there are examples of French, German, and Latin texts as well.

The brass instruments are featured on three of the seventeen tracks and the *tromba da tirarsi* is heard only on track 13, Marchetto da Padova's *Ave corpus sanctum* from the fourteenth century. Morini does a commendable job of blending with the three voices and his instrument is very sackbut-like in tone quality. Cornettist Doron David Sherwin is also a vocalist with the group and his mute cornetto playing is a mirror of his fine singing voice. I was particularly pleased to see that his playing is featured a bit more on this recording, but I was also glad that it wasn't overdone. Track 8 is Sherwin's interpretation of Jacopo's madrigal *O in Italia felice Liguria*. He has voiced the work with only recorder

and cornetto, which is quite effective in creating a vocal texture. He also performs on track 9 *Nel bel giardino che l'Adige*, another madrigal by Jacopo da Bologna.

I am happy to recommend another of La Reverdie's recordings for anyone interested in adding some beautifully and intelligently recreated medieval music to their collection. This disc also provides some attempts at incorporating brass instruments into medieval music, an area with only spotty successes. I look forward to this group's next effort.

--- Michael O'Connor, Florida State University

\* **Gems of Brass**, Union Brass Company. Produced by Humboldt State University, Arcadia, CA. #785735. Gil Cline, trumpet, cornet, natural trumpet, cornetto; Chris Johnson, trumpet; Val Phillips, horn; Dan Aldag, trombone; Fred Tempas, tuba. Recorded 1996.

This recording is privately produced by Humboldt State University, where members of the Union Brass Company are in residence. The recording is not commercially available, but serves as a recruiting-awareness effort for prospective students, making them aware of the brass program, which seems to be growing in scope and interest in early brass. The bulk of the program is for modern brass quintet, which is occasionally augmented for large brass ensemble with supporting instrumentalists, performing a selection of modern works and arrangements for Baroque and Renaissance pieces. Gil Cline makes the foray into historic brass with cornetto on a Speer *Sonata* and some rather pretty playing on his David Edwards copy of a Harris (1715) natural trumpet. There is an interesting union of natural trumpet joined by modern brass on an arrangement of the Mouret *Rondeau*. Cline performs natural trumpet on selections from Purcell's *Indian Queen* and also gives an impressive reading of the Torelli *Sonata* in D (G.1). The modern works are expertly and expressively played. We hope that Humboldt State University continues to expand their efforts in including early brass in their program.

--- Jeffrey Nussbaum

\* **Music of the Reformation.** Mitglieder Dresdner Kreuzchores, Hans Gruss, Director, with Capella Fidicina. Berlin Classics #0091192. Recorded 1981/1982.

While this CD was recorded some time ago, it has not been noticed in these pages and will be of interest. While the

brass players of Capella Fidicina play a small supportive role, they are given a number of featured spots, including some lively works by Johann Walter. The cornettists are Andreas Voigt, Heiner Ullmann, and Helmut Katschner. The trombonists in the group are Gerhard Essbach, Gerhard Weissenborn, and Frank Beyer. Ullmann also doubles on natural trumpet, which he plays on an interestingly scored work by Walter, *Beati immaculati*, a motet composed for the opening of the chapel of Hartenfels castle. This double CD set presents twenty two choral pieces by some of the outstanding musical voices of the Reformation including Martin Luther, Johann Walter, Thomas Muntzer, Georg Forster, Caspar Othmaryr, and Josquin Desprez.

--- Jeffrey Nussbaum

\* *Haydn, The Natural Horn*. Ab Koster, natural horn, L'Archibudelli, with John Abberger and Alayne Leslie, oboes, and Javier Bonet-Manrique, Christoph Moinan, and Stefan Blonk, horns. SONY Vivarte SK 68253, recorded in Lutherse Kerk, Haarlem, The Netherlands, May 25-28, 1995. Cassation in D major for four horns, violin, viola and bass; Divertimento in E-flat major for two horns and string quartet (Hob. II:21); Concerto in D major for horn, two oboes and strings (Hob. VIIId:3); Divertimento à tre in E-flat major for horn, violin, and violoncello (Hob. IV:5); Divertimento in D major for two horns and string quartet (Hob. II:22).

All of the works on this recording were composed by Haydn before 1770. This simple fact lends a very interesting perspective to them, both individually and as a collection. What is heard provides very important information about Haydn's perspectives on the horn during a time that was essentially transitional for the horn in terms of playing technique and compositional style. The playing techniques required for these pieces involve both hand-stopping and flexibility through all ranges. From a compositional standpoint, we are presented with some old and some new ideas. Clearly, Haydn had learned about "first" (or "high") and "second" (or "low") divisions of labor, and at the same time, he wrote to take advantage of the talents of the specialists in each area.

The divertimenti and the cassation included on this recording are examples of charming chamber music, with idiomatic lines that combine elements of the stereotypical past with clues to the future.

Occasional florid, clarino-style lines are combined with passages clearly intended for acoustical support, which are typical of Haydn's symphonic writing. Of particular interest is the first Cassation with four horns, discovered by H.C. Robbins Landon (who wrote the program notes for this recording) in Prague in 1959. Reminiscent of Haydn's Symphony No. 31, "Horn Signal," the work is very elegant and features the horns throughout, calling for little hand-stopping, and using many hunting-style flourishes. The divertimenti follow a similar vein, except with two horns, and take on a more chamber-oriented style. The horns have a bit less to do in these pieces, providing some timbral variety, but mostly in supporting roles. Koster and Bonet-Manrique blend well and balance the smaller string forces very nicely.

The solo concerto included here is also an early work, composed in 1762 as an "installation piece" for the newly hired Joseph Leutgeb, who later was Mozart's inspiration for his horn concertos. The piece mixes typical "second" horn writing in the outer movements with some lyrical "high" horn writing in the slow movement. Also interesting in this context are the choices Haydn makes regarding stopped notes – about twenty years before Mozart's compositions, they seem simpler and oriented more to melodies and harmonies emphasizing open notes. Still a product of its time, the concerto demands a different type of virtuosity; "low" and "high" horn characteristics are combined, creating a transitional stylistic quality and demanding a certain well-rounded-ness. Koster is masterful in his control and musicality while meeting these demands. His sound is always round and clear, and his confident tone in the high range is very reassuring. His hand technique is so smooth that the color shifts are not distracting, but actually enhance the musical content (as they should!). The sensitive phrasing in the slow movement, without overdoing or forcing the sound, is especially satisfying.

Of primary interest to me, however, is the rendition of the *Divertimento à tre*, long a benchmark of "intestinal fortitude" and "high chops." Dated 1767, the piece is more recent than the concerto, yet is clearly written as a testimonial to the older, clarino range of Carl Franz, Haydn's first horn at the time. Having performed this piece numerous times on both modern and historical instruments, I brought many memories, both good and

bad, of my performances to my listening. After I managed to clear my head of that "baggage," I could not help but be impressed with the ease and confidence Koster and his colleagues, violinist Vera Beths and cellist Anner Bylsma, exude. In Variation II, he even has the audacity to actually *SLOW DOWN* on the way up to the high F--and yes, it works musically, too!

All in all, while this recording has all the technical flair anyone could want, my strongest favorable response was to the musical selections as a whole. This is simply a very pleasant, charming recording of very nice music played by sensitive musicians who seem to care about what they are playing. Koster is, as usual, outstanding both technically and musically, and the teamwork with his other hornists (particularly Bonet-Manrique) is very gratifying. L'Archibudelli is also very interesting in its own right. The recording quality has a very live feel, with an engaging reverberation and excellent balance (at least for a horn player's ears...). As the archives of recorded natural horn repertoire continue to grow, this recording sets a few standards both in terms of performance, but more notably as an enjoyable and varied program from top to bottom.

--- Jeffrey Snedeker, Central Washington University

*English Music from Henry VIII to Charles II*, His Majesty's Sagbutts and Cornetts. Hyperion CDA 66894. Recorded, 1996.

This disc contains music from almost the entire period during which the cornett/trombone ensemble may have been active in England. The earliest pieces are some basse dances attributed to Henry VIII, the latest a set of pieces by Matthew Locke which includes the famous work from which this ensemble takes its name. Only two English works from this entire period specify the cornett/sackbut ensemble, but this need not be an indicator of the frequency with which this grouping was actually used. [Indeed, there are a number of pieces for which this grouping seems obvious.] Since the balanced sonority of cornetts and trombones was common in many parts of mainland Europe from the early Tudor period until after the Restoration, it is unlikely that it found no favor in England. This selection therefore provides an interesting, and to a large extent convincing, speculation on what the English repertory for this line-up might have been.





*His Majesty's Sagbutts and Cornetts*

The Matthew Locke set is important because here we have clear and specific evidence of the idiom being used by the composer. Indeed, leaving aside some movements from John Adson's *Courtly Masqueing Ayres* (1615) which are not

included on this disc, the Locke set is the only source in which cornetts and trombones are indicated in the notated music. [(other English pieces labeled for sackbut or cornett also have other instruments or, do not specify cornetts and trombones) but collections such as Coleman's 5 Part Things for Cornetts leave little to the editorial imagination.]. The British Library source for the Locke pieces includes more movements than are carried in several modern editions of the Music for His Majesty's Sagbutts and Cornetts. Fifteen years or so ago, I asked the late Professor Michael Tilmouth, the distinguished Locke scholar, whether other pieces in the British Library autograph source (Lbl Add. 17801), which are not so labeled, could also be for trombones and cornetts. He thought that they certainly weren't, but he did not tell me why. The performances of them here, in editions by the group's organist, Timothy Roberts, convince me that these extra pieces may well have been for cornetts and trombones.

I particularly enjoyed the Tudor music on the disc. This repertory waned in popularity some years ago, and it is good to see it receiving expert and sensitive treatment here. The players are Jeremy West and David Staff (cornetts), and Susan Addison, Peter Bassano, Paul Nieman and Stephen Saunders (trombones), with Timothy Roberts (organ) and Raphael Mizraki (percussion). This group is now one of the longest established and most respected ensembles of its kind in the world. The playing throughout is excellent, and in parts -- particularly the delicate long-line playing of West and Staff -- quite exceptional. The disc is important because of the comprehensive way in which the Locke pieces are presented. It is enjoyable for many more reasons.

--- Trevor Herbert

## HBS Summer Activities

**The Historic Society** in cooperation with

The Royal Academy of Music and The Open University

Presents

**A One-Day Colloquium:**

**Historic Brass -- Research and Performance**

**Wed. Aug. 13th, 1997**

Royal Academy of Music, London

with

Clifford Bevan, Stewart Carter, Richard Cheetham, Ralph Dudgeon, John Ginger, Trevor Herbert, Herbert Heyde, Tess Knighton, Ken Kreitner, Hugh Macdonald, Jeremy Montagu, Arnold Myers, Jeffrey Nussbaum, Andrew Parrott, Keith Polk, Curtis Price, Crispian Steele-Perkins, John Wallace, Jeremy West, Simon Wills

**HBS 13th Annual Early Brass Festival**

Indiana University School of Music

Bloomington, Indiana USA

**July 11-13, 1997**

Lectures, concerts, playing sessions,  
instrument makers exhibition

Special BBC Filming

Also

**Historic Brass Society**

*Study Session: Contexts For Brass:  
History, Performance and Culture*

at the International Musicological Society's

16th International Congress

Royal College of Music, London

**Tues. Aug. 19th, 1997 4:30-6:00 PM**

with

Stewart Carter, Trevor Herbert, Keith Polk,  
Richard Middleton, Jeff Nussbaum, Rob Wegman

For further details and registration information  
for these activities, see pages 47-51

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## Book Reviews

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\* *The Horn Handbook*, by Verne Reynolds. Portland, Oregon: Amadeus Press, 1997. 254 pp. \$33.95 hardcover. ISBN 1-57467-016-6. Amadeus Press, 133 S.W. Second Avenue, Suite 450, Portland, OR 97204-3527; tel. 503-227-2878, fax 503-227-3070. E-mail: orders@timber-press.com.

For many years, Verne Reynolds has been one of the foremost figures in the horn world. As Professor of Horn at the Eastman School of Music, he has produced not only many successful students but many important compositions for the horn as well. His varied and extensive background as a teacher, composer, and performer has resulted in unique insights into the horn, its practice, and its literature. Finally, Mr. Reynolds has put these insights on paper, and the result is a very useful, attractive resource for hornists, whether oriented to modern or historical instruments. The larger sections of this book include discussions of practice, etudes, playing with a piano, important sonatas, concertos, and chamber music, and teaching the horn.

The section on practice includes many important perspectives on rationale and process. As a teacher, one of my perennial challenges is how to introduce the concept (and act!) of practice to students who may not have received much guidance in this area. Reynolds uses a lifetime of experience to describe the art of practicing with undeniable clarity. The result is, in my opinion, required reading for all aspiring musicians – it answers not just what and why, but how.

The sections on etudes and solo repertoire provide insights that are equally keen. Reynolds gives the reader a guided tour through Kopprasch, Maxime-Alphonse, and his own *48 Etudes*, as well as brief descriptions of several other recommended technical studies. The same is true for many solo pieces as well; what the discussions lack in historical description is made up for in practical information. I was quite taken with the discussion of the Mozart concertos, especially his example of how to compose a cadenza that is stylistically consistent with the given material. While these discussions are, to my knowledge, the first ever published to go into such

depth, there are other more wide-reaching and thought-provoking elements. For example, Reynolds mentions memorization and singing quite frequently as means to musical mastery. These are subjects that provoke much disagreement among players, and it is nice to hear such an authoritative voice speak so clearly in favor of these elements of musical training and music-making.

There are other parts of this handbook that are unique. Reynolds discusses at some length the difficulties and strategies of tuning, especially to an instrument of fixed pitch (i.e., a piano). He also expresses many general thoughts about preparing and performing recitals, the value of chamber music, and insights into wind and brass quintet playing, including ensemble etiquette and rehearsal strategies. I also found his chapter on teaching the horn to be filled with jewels – a wealth of perspectives, tools, philosophies, and approaches that are well worth the time of both teachers and students.

This handbook is clearly not intended for historical insight and offers little practical information related specifically to natural horn playing. Still, no explanations are necessary. Reynolds does what he sets out to do, and does it well. He does not, however, ignore or avoid the natural horn. He does say that students must learn about different historical styles and points out that the natural horn can provide useful perspective in that area (page 31). He also recommends consideration of the capabilities of the natural horn when beginning to compose a cadenza for a Mozart concerto (page 145), and says of Brahms' use of the natural horn in the Horn Trio (Op. 40), that his "predilection for the natural horn can be seen as part of his conviction that music is a historical community" (page 205). As far as the works Reynolds discusses, the information he offers for the Beethoven Op. 17 sonata, the Brahms trio, and Mozart's concertos and horn quintet provide invaluable musical insight and perspective, but are of limited technical value for the natural hornist.

Verne Reynolds is clearly a lover of music and the modern horn. In this book, he provides insights and perspectives that will inevitably help any musician. While Mr. Reynolds' experiences regarding the natural horn appear to be somewhat limited, this does not diminish the fundamental value of what he has to say. The insights into literature relevant to the

natural horn are oriented to understanding structure and tendencies in technical and musical terms, which any hornist should consider. At the root of all of his discussion, however, is the author's belief that being a musician is more than just technical and musical terms – it is a way of being that demands physical, emotional, and psychological preparation and coordination. Amen.

--- Jeffrey L. Snedeker, *Central Washington University*

\* *First Philharmonic: A History of the Royal Philharmonic*, by Cyril Ehrlich. Oxford: Clarendon, 1995. ISBN 0-19-816232-4. 307 pp.

The economic historian Cyril Ehrlich is one of a small group of world-class scholars who have made a decisive contribution to musicology—and indeed, music—from the perspective of another discipline. The thing that makes Ehrlich's work special is that he really *knows* music. He is a talented musician and has an accurate sense of how musicians work, how they have worked, and the diverse contexts that shape their priorities. He has written three other major books that are widely acclaimed as classics: *The Piano: A History* (1976/R90) is now a standard text; *The Music Profession in England since the Eighteenth Century* (1985/R88) is the most complete study of British musical life available; and *Harmonious Alliance* (1989) is the official history of one of the most important British musical institutions, The Performing Right Society. Each of these books share features that are characteristic of Ehrlich's work: they are rich in detail—particularly primary source evidence—and they expose economic, institutional, commercial, and other structures that go some way to explain the conditions in which music has been made.

*First Philharmonic* is the history of The Royal Philharmonic Society, which was formed in London in 1827 to create a platform for serious musicians to perform. It still survives, and since its foundation has been one of the most influential forces in British concert life. As usual, Ehrlich's sources are eclectic, but particularly important is a large collection of manuscript documents relevant to his subject which are kept at the British Library and known as "Loan 48." He has been through these manuscripts in fine detail, and in so doing has both drawn out a considerable body of information and demonstrated the importance of the source.

In plotting the story of the Society, the book also plots the history of the condition of concert life in London in the period and the changing tastes and fashions that impinged on the lives of the music makers. It is an enormously important source for anyone interested in the development of the orchestra and its canon since the 19<sup>th</sup> century. Appendices to the book in clear tabular form give a list of performed works which illustrate the evolution of the repertoire, and list the names of members of Philharmonic orchestras and their instruments from 1860-1960. It will surely be impossible for anyone making a study of instrumental performance in London in the last 200 years to ignore this book.

--- Trevor Herbert

**\* *The Recorder in the Seventeenth Century: Proceedings of the International Recorder Symposium, Utrecht 1993.*** David Lasocki, Editor. STIMU Foundation for Historical Performance Practice, Utrecht 1995. 300 pages. ISBN 90-72786-06-8.

This important volume presents fourteen articles by a diverse and distinguished group of scholars and performers, and represents some of the most recent and significant research not only on topics related to the recorder, but to many other topics related to 17th-century music. Although this *Proceedings* concerns recorder studies, as one would obviously expect, it will also be of interest to those interested in brass music, organology, iconography, instrument making, restoration and conservation, ornamentation, and general performance-practice issues.

These essays, most of which were presented at the 1993 International Recorder Symposium in Utrecht, are outlined in four main sections: History; Instrument and Iconography; Repertoire; and Performance Practice and Research: Past and Future. Peter Van Heyghen's paper, "The Recorder in Italian Music, 1600-1670," is particularly relevant for brass musicians, as his essay focuses not only on recorder but has much information about cornetto and early trombone. Brass repertoire, theoretical and performance treatises, pitch standards, transpositions, and other performance practice issues are addressed. Of notable interest is his discussion on the use of the cornettino in northern regions and the paucity of references to this instrument in Italian sources. Van Heyghen also points out that the same is true for the soprano recorder in c. Beryl Kenyon de Pascual

also presented interesting brass information in her essay, "The Recorder Revival in Late Seventeenth-Century Spain." Tom Moonen's article "Research into the Measuring of Historical Woodwind Instruments" has implications for brass and organological concerns, and presents a stimulating view into the nitty-gritty world of micrometers, gauges, and other instruments used to measure historic instruments. It is a shame that he didn't comment on Philip Drinker's article, "The Application of Non-invasive Acoustic Measurements to the Design, Manufacture, and Reproduction of Brass Wind Instruments" (*HBSJ* vol. 5, 1993). Drinker's approach to measuring old instruments accurately without the possibility of damage seems to be an ideal solution to many of the problems Moonen mentions. It is perplexing why his work has not been more widely discussed among museum conservators and organologists.

Both Ruth van Baak Griffioen and Thiemo Wind contributed articles on Jacob van Eyck and his famous *Der Fluyten Lust-hof*. Wind's piece was particularly intriguing, but one definitely has to, as my fifth-grade teacher would say, "put on your thinking cap," before fully digesting his meaning. He presents a thorough but complicated analysis showing why van Eyck's famous work of tunes and variations are real compositions rather than improvisations in the Italian *passaggi* tradition. Van Eyck's works are equated with Sweelinck's keyboard compositions and Nicolas Vallet's works for the lute. Quite stimulating work. Equally thought-provoking and equally cerebral is Patricia Ranum's essay on Hotteterre's tonguing syllables. According to Ranum, his articulations are based on the phrasing, declamation, rhetoric and structure of the French language and models of 17th-century French poetry. Also included in the *Proceedings* is an essay by the noted virtuoso Barthold Kuijken and his ensuing debate with David Lasocki, conducted in a series of correspondences. I find it refreshing that Lasocki, as editor of the publication, chose to embrace this dialogue and give it a public forum. The central issues certainly warrant such exposure and the repartée is stimulating and carried out in a friendly and respectful tone. Kuijken argues that public, professional recorder performances that include arrangements of early music, as well as 17th-century repertoire not written for that instrument, do not serve the music in the best sense that the "historically informed"

performance movement has promoted. Lasocki counters this argument with the notion that the role of the recorder was actually larger than Kuijken indicated because of the well known dictum that one can play the music on "all sorts of instruments," as well as some historical examples of performers playing "arrangements" of works not specifically indicated for recorder. Lasocki also cites Richard Taruskin's well known view that any hope of presenting an historically accurate performance is doomed because any performances by 20th-century musicians will always be 20th-century performances, not a 17th-century one.

The newest and most important research in a field is often documented in a proceedings of an international symposium. It is fitting that the last article in this *Proceedings* volume is a thoughtful essay by David Lasocki, "Gaps in our Knowledge of the Recorder in the Seventeenth Century and How They Could be Filled." Not only does he outline many of the important developments in the study of recorder music and history, but he also explains much of the nature of knowledge and scholarly discourse itself. He bemoans the apparent lack of awareness of recent research activities by many writers of recorder topics. Lasocki does much more than complain about this problem. He has embarked on a series of extensive bibliographic studies that aim to close those gaps of knowledge. The HBS is, of course, extremely fortunate to benefit from David Lasocki's energies in his annual "Bibliography of Early Brass Writings" in *The Historic Brass Society Journal*. His plea for a more open forum for debate and discussion of scholarly ideas is admirable and, indeed, one to which the HBS is also dedicated. One looking for healthy guidelines for scholarly discourse need not go further than this essay. The articles in this *Proceedings* volume follow many of those guidelines and all musicians interested in recorder studies or in 17th-century music will find it to be an important resource.

--- Jeffrey Nussbaum

**\* *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble,*** edited by Frank J. Cipolla and Donald Hunsberger. Rochester, NY: University of Rochester Press, 1994. ISBN 1-878822-46-2. 312 pp.

This book contains essays that celebrate the fortieth anniversary of the Eastman

Wind Ensemble. It is divided into three sets of studies. The first two, "The Wind Band: Origins and Heritage" and "Studies on the Repertoire," will be of interest to members of the Historic Brass Society. But as the book pays homage to one of the most influential wind bands in the world and its distinguished conductor, Frederick Fennell, it can be said that other parts of the book (especially the detailed appendices) are likely to become an important primary source for the study of the Eastman Wind Ensemble.

Raoul Camus' chapter, "The Early American Wind Band: Hautboys, Harmonies and Janissaries," gives an interesting account of the relationship between the European and American traditions, and has a particularly interesting--and by my reckoning, a rational and entirely sound analysis--of the tempi of early band marches. Jon Newsom's "The American Brass Band Movement in the Mid-Nineteenth Century" is valuable for the generous primary source quotations, but I found some of the assumptions about the origins of British brass bands a little terse and potentially misleading. Most misleading of all is the sub-heading "English Influence." Presumably Newsom means "British influence." If he does, he should say so, and if he doesn't, he is wrong, because much of the most potent evidence for the origin of Victorian brass bands is found not in England but in Wales. Indeed, while much of the most important activity was in England, brass bands were never regarded as an English phenomenon. The movement tended to follow a social rather than national demography across the United Kingdom. Thus south Wales, the southern urban belt of Scotland, and parts of England were the main places where brass bands developed. However, it would be churlish to dismiss the chapter on the grounds of this error. It is an interesting account of the American brass band movement which I enjoyed reading.

Robert E. Sheldon's "Before the Brass Band: Trumpet Ensemble Works by Küffner and Lossau" is also interesting, particularly for its views on performance style. There is also an excellent account of some sources of band music kept at the Library of Congress.

Other chapters of interest to historic brass scholars include Michael Votta's chapter "Richard Wagner's *Trauermusik*, WWV 73 [*Trauersymphonie*]" and Frank

Byrne's "Sousa Marches: Principles for Historically Informed Performance."

This is a particularly well-presented book, and even though the quality of contributions is variable, the whole forms an excellent source for the wind ensemble and its repertoire.

--- Trevor Herbert

\* *Twentieth-Century Brass Soloists*, by Michael Meckna. Greenwood Press, 88 Post Road, Box 5007, Westport, CT 06881. Tel. 203 226-3571. ISBN 0-313-26468-6. 344 pp. Published 1994. \$79.50.

In the preface to his book, Michael Meckna points out that brass performers have received short shrift in many musical reference books, and even in a number of monographs on brass music, the history of the instruments and music is given the leading focus. *Twentieth-Century Brass Soloists*, with nearly 100 biographical entries, is a nice start to filling the gap in brass performer information. Four categories of instrumentalists are listed; trumpeters/cornetists, hornists, trombonists, and tuba/euphonium players. About half of the entries are jazz or popular music musicians and the others are classical players and in spite of the title of this work, few are "soloists" in the usual meaning of the term as applied to a Horowitz or Heifetz. Brass players had to meet or exceed certain criteria for inclusion in the book. In order to be included in the book, performers had to have had an international reputation, had solo careers, recorded frequently, and made significant contributions to their field.

This work is a compendium of biographical entries of many of the most notable brass soloists. The jazz musicians are primarily luminaries who are well documented in many other sources, including players such as Dizzy Gillespie, Miles Davis, Clifford Brown, J.J. Johnson, Urbie Green, Tommy Dorsey, Bunny Berrigan, Bix Beiderbecke, and many others. Each entry has biographical information about the player's life, education, and career, as well as a selected discography and bibliography. Brief comments on some aspect of playing style are provided. Sometimes the comments are so general and limited that they leave the reader with little understanding of the real essence of the individual performer's style. Granted, this is a difficult task, particularly when

discussing classical musicians who undergo a training that does not particularly value individual idiosyncrasies.

The classical brass players include many of the legends of the field such as Adolph Herseth, Harry Glantz, Adolf Scherbaum, Dennis Brain, Barry Tuckwell, Christian Lindberg, William Bell, Roger Bobo, and Arnold Jacobs. The strength of this book is with this group since biographical information about many of even the most famous of these brass players is not always available. Reading the bios of the greats is not only informative but often amusing. Unfortunately there is little information regarding soloists on historical brass instruments. Only a few are listed and they are Don Smithers, Edward Tarr, Hermann Baumann, Lowell Greer, and a few legendary soloists of the brass-band era, such as Herbert L. Clarke and Arthur Pryor. This gap is certainly unfortunate, since the early brass field has so many world-class soloists active today performing on cornetto, serpent, sackbut, ophicleide and other keyed brass, as well as many other natural trumpeters and natural hornists. The bibliography also portayed a lack of awarness of the early brass field. While *Twentieth-Century Brass Soloists* offers a good start at highlighting the activities of the most main-stream brass soloists, perhaps it might best serve as a springboard for a more detailed and broader study of brass performers.

--- Jeffrey Nussbaum

\* *Horn & Conductor: Reminiscences of a Practitioner with a Few Words of Advice*, by Harold Meek. Rochester, NY: University of Rochester Press, 1997. Paperback, 115 pp. ISBN 1-878822-83-7. University of Rochester Press, 34-36 Administration Building, University of Rochester, Rochester, New York 14627.

Harold Meek has been an important figure in the horn world for quite some time. His experiences include many years with the Boston Symphony Orchestra and other orchestras, under the batons of such "larger-than-life" figures as Fritz Reiner, Serge Koussevitsky, Leopold Stokowski, and Pierre Monteux. He was also one of the founding members of the International Horn Society and served as the first editor of *The Horn Call*. This book consists of anecdotes and advice to musicians, primarily horn players, from a practicing musician's perspective. Included in it are brief and concise discussions of some finer points of playing in a section, some historical

perspectives on auditioning and conductors, a bit of history about the horn, and a substantial section on standard orchestral repertoire. In all, it is a quick and entertaining read.

The focus of attention in the first few chapters is the relationship between the orchestral musician and the conductor. Mr. Meek tells us of many positive, real-life experiences he had with the conductors mentioned above, lamenting that the time where music-making was dependent only on the player-conductor relationship is passing. In today's scramble for perfection on recordings, something has been lost. As the venue for listening to music continues to move from the concert hall to the home audio system, two things have occurred: the average listener is gradually losing the appreciation for first-hand experience of music (and is often disappointed when live performances do not match the "perfect" compact disc at home), and the intrusion of another person into the music-making process, the recording engineer, has further distorted the perception of what live music can or should be.

Mr. Meek also reminds horn players of some of the finer points of playing in a

section. His advice regarding balance, articulation, tone, and intonation is well-received, and his statements regarding blend and balance as functions of musicianship, not brand-name of instrument, are on the mark (in this reviewer's opinion). His comments and recollections of the auditioning process in the 1940s show us that something has been lost. While desires for equity in auditions have improved certain aspects of the process over the years-- the lack (even discouragement) of personal contact, particularly with conductors-- have created an artistic separation as well. I found his conclusion rather striking-- the result of this evolution seems to be increased focus and value placed on technique rather than on musicality. It is substantive food for thought.

Mr. Meek's chapter on the evolution of the horn is more of an outline with some pictures, covering the usual highlights of the horn's technological development. The following section is substantial: 75 pages, including 37 excerpts from 30 pieces, drawn from the standard orchestral repertoire from Haydn (Symphony No. 51) to Ravel (Piano Concerto in G). Each excerpt is accompanied by a few recommendations

about technical and musical issues, along with a recommendation of a preferred recording, usually an older gem. The comments are brief (sometimes too brief), and the emphasis is most often on how to interpret the notation. For those interested in historical performance issues or context, there is none to speak of--Mr. Meek may have been one of the first to try performing on a natural horn, during the early stages of the early music revival in the 1950s (and, by his own admission, one of the first to retire from it!), but this was never the focus of his interest or intentions in his playing or in this book. And though I was consistently left wanting more in terms of details, different conductor or performance experiences, or other advice, I was never really disappointed. Mr. Meek's perspectives have real substance to them and deserve serious consideration, particularly by those considering an orchestral career. Of highest value to me is the perspective gained about how conductors, musicians, and orchestras in the 1930s, '40s and '50s went about their business.

--- Jeffrey Snedeker, Central Washington University



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## Music Edition Reviews



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\* *13 Canzoni Strumentali Milanesi del XVII secolo per tromba e organo*; Cesare Borgo, Andrea and Gian Paolo Cima, Vincenzo Pellegrini, Anonymous. Antonio Frigé, editor. Bulle, Switzerland: Editions Bim (CH-1630, Bulle, Switzerland). Tesori della Musica Italian Series. CHF 25,00.

\* *Quai bellici accenti* for solo voice, trumpet and basso continuo by Alessandro Melani. Antonio Frigé. Editions Bim. Tesori della Musica Italian Series. CHF 35,00.

The keyboardist Antonio Frigé, known to many HBS members as a frequent collaborator with natural trumpeter Gabriele Cassone, is editing a new series of Italian music for the Swiss publisher Bim. The edition of thirteen canzonas is certainly a most welcome addition to the recent

published works for trumpet. These pieces are not originally written for trumpet and would more likely be found in the cornett and sackbut domain. However, those familiar with Cassone's CD (Nuova Era 7184), which features a number of the works, will note that one can make a convincing argument that they are quite playable on natural trumpet. Flexibility in choosing instrumentation for this repertoire was the norm and the creative leap that Frigé makes in editing these works for trumpet is a lucky stroke for trumpeters looking to expand the limited solo natural trumpet repertoire. However, as Steven Plank points out in his review of Cassone's CDs (see HBSNL #7, 1994), the music is not completely suited to the limitations of the trumpet and the editor manipulates the music to fit these limitations. In much of the music, the trumpet can very handily play the top line, but occasionally the keyboard is required to take it over. If that bit of delicacy is not bothersome, these pieces offer much interesting music. The thirteen canzonas range in technical

difficulty from relatively virtuosic to easy (unless you hold my view that NOTHING on the natural trumpet is easy!). The range primarily encompasses a sixth from c" to a". Only one piece, *Canzona L'Averolda*, ventures up to high c" and d". The composers in this edition represent some of the finest early 17th-century Italian composers and that is also a bonus. Much trumpet repertoire is, frankly, mediocre, and to have solo music of this high caliber should warm the hearts of trumpeters performing today.

Alessandro Melani (1639-1703) was an active composer and choirmaster in both Bologna and Rome. He was from a musical family, being one of nine brothers, all of whom were well-known musicians. *Quai bellici accenti*, for solo soprano voice, trumpet, and basso continuo, is an extremely expressive and well known solo vehicle in the trumpet repertoire. Frigé has also collaborated with Cassone on a recording of this music with great success (Nuova Era 7009). It is a large-scale work with seven

movements. The trumpet joins the soprano in the five arias and is tacet in the two recitatives. The writing is lovely and the interplay between the trumpet and vocal lines is masterful. As mentioned before, these editions are clear and easy to read. They come with score, individual parts (in different keys for performance on modern instruments as well as natural trumpet), and a separate continuo part. The Melani edition does have a section of editor's notes that outlines errors found and corrected from the original music. More information in the notes would have been helpful. Bim's policy of multi-language translations is a double-edged sword that gives information to readers of Italian, French, German and English but leaves little room to say much. These are two new additions to the published repertoire for trumpet and we look forward to future efforts by Antonio Frigé both as editor in this fine series and as collaborator with trumpeter Cassone.

--Jeffrey Nussbaum

**\* Salzburger Hornduette von Mozart, Reichardt, Palsa, Anonymus: 40 originale Hornduette aus dem Salzburger Museum Carolino Augusteum**, ed. Johannes Brand.

Munich: Edition Brand, 1990. Brand's Brass Program No. 18. 20 pp.. Edition Brand, Musikverlag, Karwendelstrasse 150, D-8017 Ebersberg bei München.

Johannes Brand has unearthed a very interesting set of manuscript duets for horn dating from the end of the 18th century that are currently housed in the Museum Carolino Augusteum in Salzburg. The forty duets published in this collection have no instrument designation, but Brand has correctly determined that these duets are for horn. One reason he cites is that two of the duets are labeled "de Palsa"--doubtlessly referring to Johann Palsa (1752-92), a renowned *cor alto* player of the later 18th century who composed duets and performed double horn concertos together with his partner, *cor basse* player Carl Türschmidt (1753-97). The connection of this collection to these famed duettists is perhaps even closer than Brand is aware, because at least three unidentified duets in Brand's publication (nos. 18, 27, and 40) were published about 1790 as Türschmidt's *Cinquante Duos Pour deux Cors*, Op. 3, and were probably written in collaboration with Palsa. (The three duets by Türschmidt are found in *Waldhorn-Duette verschiedener Meister des 18. und 19. Jahrhunderts*, ed. K. Janetzky, 1953,

a publication which includes only seven of the fifty duets from the 1790 publication.)

That the duets were in fact originally intended for horns, a *cor alto* and a *cor basse*, is also clear from certain idiosyncrasies in the first and second parts: in both parts harmonic series tones predominate (though non-series tones are fairly frequent); however, the writing style for the top instrument is characterized by the melodic use of a limited range (mainly from g' to c'''), typical of much *cor alto* writing from the second half of the 18th century; the writing style for the second part, on the other hand utilizes a lower range, C to g", and is characterized by large leaps and rapid triadic arpeggios typical of the *corno basse* style at the same time. In addition, notes in the low register corresponding to the second and third harmonics, as well as non-harmonic tones between them (e.g. a lipped-down third harmonic F), enable the bass line formula F-G-C (scale degrees 4-5-1) at cadences, a hallmark of much *cor basse* writing in the later 18th century.

In the introduction, Brand has illustrated the ranges for first and second horn and has also included illustrations showing the specific tones outside of the harmonic series, listed as *Stopfstöne*, for first and second horn respectively. Unfortunately, the illustrations are not accurate: the range for the second horn is shown in "new notation" while the duets themselves have apparently been transcribed as they were found in the manuscript, with "old notation" for low tones in the second horn; also, a number of pitches are missing from the illustration of tones outside of the harmonic series (e.g. the notes E, F, and F# between the second and third harmonics). Looking at the music itself, it is interesting to note that tones outside of the harmonic series, while fewer than harmonic series tones, are used in a variety of ways. Sometimes they are quick neighbor or passing tones, but occasionally they are held out for long values and used for special effects in a contrasting section of the piece--all very much in the style associated with Palsa and Türschmidt.

Most of the duets are short binary movements, often featuring horn fifths and octave statements. There are numerous pleasant menuettos, familiar-sounding fanfares, and some attractive slower movements that include more chromaticism. A few, such as no. 18, a

Menuetto by Türschmidt/Palsa, include some quirky writing, though this may be due to transcription errors, for in Janetzky's transcription of the same duet from the 1790 publication, a number of the oddities are missing. While most of the duets are anonymous, a number have been identified. In addition to Palsa's (and Türschmidt's) pieces, one duet is attributed to the composer and writer on music Johann Friedrich Reichardt (1752-1814). Perhaps the most interesting are two duets labeled "Allegro de Mozart" and "Andante de Mozart" respectively, for they are the most chromatic and extended of the pieces in the collection. The latter is an arrangement of "La ci darem la mano" from W.A. Mozart's *Don Giovanni*, hence the increased chromaticism. It appears that hornists then (like hornists now) were searching for good-quality music and would not stop short of arranging an attractive number for their instrument. Brand has dated the manuscript to c. 1793--five years after *Don Giovanni* became generally popular in Europe and shortly after Palsa's death in 1792--and this seems logical.

The level of difficulty ranges from easy in the fanfares to fairly difficult in the technical and more chromatic numbers, especially when played on natural horn. As is typical of horn duets, no key has been indicated, though it is most likely that these duets would have been performed with horns crooked in D, Eb, E, or F. The duets have been very attractively printed and editing appears generally good, with suggestions for articulations and dynamics clearly differentiated from those found in the manuscript. As an important addition to the literature for horn duet, Brand's publication can be highly recommended to hornists.

--- Thomas Hiebert, California State University, Fresno

**\*Karl Haudek. 28 Duets for Two Horns**, ed. Christopher Larkin. London: London Gabrieli Brass Edition, 1994. Rare Brass Series. 23 pp. London Gabrieli Brass Edition, PO Box 1825, London N20 9NU, United Kingdom.

The *28 Duets for Two Horns* by Karl Haudek (1721-1802), published by Christopher Larkin in the Rare Brass Series, are of significant historical and musical interest for horn players. K. Haudek was hornist in the Dresden court orchestra from 1747 until 1796 (in some capacity--even in 1786 his service was reduced because of illness). Haudek has

often been cited along with his stand-partner, second hornist A.J. Hampel, as one of the early exponents of hand-stopping. J.G. Dlabacz mentions (*Künstler-Lexicon*, 1815) that Haudek and Hampel performed the most difficult *Duettkonzerte* in front of the entire Dresden court, and states further that Haudek wrote some *Duettkonzerte* for his students that remain unpublished. These newly published duets may in fact be the same as the *Duettkonzerte* written by Haudek for his students, as editor Christopher Larkin believes, though this is difficult to prove beyond a shadow of a doubt. Nevertheless, there is no question that they are an important addition to music for two horns from the 18th century.

The existing manuscript for the duets has a fascinating and somewhat complicated provenance that is detailed by Larkin in his introductory notes. Larkin traces its path from the copyist C.G. Krill (who was Kantor in Wehlen, near Dresden, from 1764 to 1817) through various owners, to the present holder, Denzil Floyd. Krill copied the duets on paper dating from 1806, and his name, as well as that of other early holders of the manuscript, is found on the cover pages of the first and second horn parts, as is the name of the composer, given as "Haudex, Cammer Musicus." Though Karl Haudek had a horn-playing son--named Karl Joseph Haudek (1762-1832)--who followed him in the Dresden court orchestra and who might have composed these duets, Larkin appears to be correct in assigning them to Haudek senior. Larkin cites, among other things, the style of the duets as "having the look and feel of a composer such as Haydn, circa 1760." In addition, according to G. Schilling (*Encyclopädie*, supplement, 1842), and other latter sources, the son was given the honorary title *Kammermusik* about 1826, one year before he retired from the Dresden court orchestra. Since C.G. Krill would have most likely copied the duets before he retired in 1817, and Haudek junior did not receive the title of *Kammermusik* until 1826, the designation *Haudex, Cammer Musicus* very likely refers to Haudek senior.

If K. Haudek wrote these duets for himself and his longtime stand-partner A.J. Hampel, then their genesis would likely fall in the 1760s, for Hampel died in 1771, and he was ill from 1768 on. If the duets are in fact from the 1760s, they represent some rather early examples of

two horns utilizing non-harmonic-series tones unaccompanied in a solo context. As mentioned above, the duets may also have been written by Haudek for his students (or other players) and may well date from the 1770/80s. In any case, these duets most likely predate the rash of horn duets and trios written later in the 18th century by hornists such as G. Punto, J. Palsa, & C. Türschmidt, the Boeck brothers, and others. Stylistic considerations would also indicate the 1760s through '80s as a time-frame for composition, with fairly well-defined first- and second-horn ranges and styles (later called *cor alto* and *cor basse* respectively) similar to features of many double concertos for horn written at this time. The stopping technique required in Haudek's duets is limited to a handful of tones in each part: non-harmonic series tones are commonly used as passing tones or neighbor tones, but are also kept to and played for longer durations, as in no. 1. Also, in addition to low tones in the second horn part such as harmonics two and three, factitious tones (between harmonics two and three) are present, a common feature of *cor basse* parts in the second half of the eighteenth century. Technically, the duets are not exceedingly difficult, though they demand a fair amount of flexibility on both players' parts, and the first horn ascends to the regions of c" from time to time. No key is indicated for the duets, though the most likely keys that these were performed in would have been D, Eb, E, or F.

The duets are generally pleasant-sounding. All are relatively short and are in binary form. The best are tuneful duets with some tasteful writing that are fun to play. For example, I particularly enjoyed no. 1 with its imitative texture, as well as nos. 5, 6, 17 and 19, which include a welcome change of mode from major to minor, effected by using a stopped note, eb". With the exception of no. 9, the duets are notable for their general absence of the hunting horn idiom.

Larkin has included a facsimile of the cover page of the manuscript *Cornu Secundo* part. This writer always appreciates such nice touches in sorting out how the work might have been edited for publication. The printing quality is good and clean and the transcription of the duets appears accurate. Larkin has chosen to silently correct some obvious mistakes and there are no problems here, save for a questionable spot in no. 17--in the fourth bar before the first repeat sign

Larkin has faithfully reproduced the original e' found in the manuscript, however, for voice leading reasons, g should probably replace the e' in the second horn.

The duets are enthusiastically recommended to all hornists. Christopher Larkin is to be commended for publishing a modern first edition of these most interesting duets, as well as for taking pains to sort out their origin, an all too uncommon feature of modern editions of small works.

--- Thomas Hiebert, California State University, Fresno

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### Letters to the Editor, continued

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To The Editor:

I thank you for allowing me to view a pre-publication copy of Bruce Dickey's translation of a very very very important manuscript, (hereafter referred to as: b.d.t.v.v.v.i.ms). I must take exception to the term "wine flask." This is no doubt a mistranslation. In my very very very important and ground-breaking paper, *Drinking and Sleeping Habits of Brass Players: 1375-1973*, presented at the 1991 International Symposium of Moving Objects, I prove that brass players in 16<sup>th</sup>- and 17<sup>th</sup>-century Italy drank only beer. (Interestingly enough this was also true of brass players in Brooklyn in 1993.) Also interestingly, archival records indicate that brass players in 17<sup>th</sup>-century Germany drank only wine. Further research on this topic needs to be undertaken. (See Proceedings of the 1991 International Symposium of Moving Objects, due Sept., 2083.)

--Dr. Les Lipp, PhD, Professor of Embouchure, Carmine Caruso Institute for Advanced Brass Studies and Very Very High Notes



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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 Early Brass Colloquium in London

HBS will present a special day-long Early Brass Colloquium: *Scholarship and Performance: A Dialogue* on Wednesday, August 13, 1997 at the Royal Academy of Music, London. This event is being presented in cooperation with The Royal Academy of Music (Curtis Price, Principal, and John Wallace, Head of Brass) and The Open University. Many leading performers, scholars, conductors, and instrument makers will participate in special sessions consisting of formal papers and round-table discussions. Papers will be presented by Keith Polk, Richard Cheetham, Simon Wills, and Hugh Macdonald. Other panelists, respondents and session chairs are: Curtis Price, Trevor Herbert, Andrew Parrott, Jeremy West, Stewart Carter, Herbert Heyde, John Wallace, Jeremy Montagu, Cliff Bevan, Arnold Myers, Crispian Steele-Perkins. A social event is scheduled for the end of the day-long events.

### HBS to Present Early Brass Study Session at IMS Congress

The Annual Congress of The International Musicological Society Congress is one of the most celebrated musicological gatherings in the music community, and the HBS is presenting a special Early Brass Study Session, *Contexts for Brass: History, Performance and Culture*. The 16th Annual IMS Congress will take place at the Royal College of Music, London on August 14-20, 1997, and the HBS Early Brass Session will be held on Tuesday, Aug. 19, 4:30-6:00 PM. The following papers will be presented: *Brass and Gold: The Economics and Social Position of Performers of Brass Instruments, 1600-1800* by Stewart Carter (Wake Forest University); *Towards a Social History of Trumpeters in Fifteenth-Century Flanders: The Case of Roeland Ghijs* by Rob Wegman (Princeton University), Keith Polk (University of New Hampshire) Respondent; and *Brass Instruments and Trends in Victorian Britain* by Trevor Herbert (Open University), Richard Middleman (Open University) Respondent. Discussion with the panelists and audience members will follow. HBS President, Jeffrey Nussbaum will chair the session.

For information consult the IMS web page: <http://www.sun.rhbc.ac.uk/Music/Conferences/IMS/>

### Keith Polk to Receive Monk Award

The distinguished scholar Keith Polk will be the recipient of the 1997 Christopher Monk Award and will be presented to him at the reception of the HBS Colloquium to be held on Wed. Aug. 13th at the Royal Academy of Music in London. Dr. Polk wrote a ground-breaking PhD dissertation on the study of improvisation and instrumental practices of Flemish wind bands during the Late Middle Ages. He went on to conduct important research, particularly on wind instrument performance practice. His study of early performers such as members of the Schubinger family has led to a much fuller understanding of both the written and improvisational traditions. The result of some of his most recent research is his book, *German Instrumental Music of the Late Middle Ages* (Cambridge U. Press). Keith Polk is also an active performer on both modern and natural horn.

Christopher Monk was perhaps the greatest advocate that the early brass community had. The Award in his name is to honor scholars, performers, teachers, instrument makers and others who have made significant and life-long contributions to the historic brass field.

### 12th Annual Early Brass Festival

Some 80 early brass enthusiasts played in informal music-making sessions, listened to lectures and a concluding concert, and enjoyed a wide range of early brass activities at the 12th annual Early Brass Festival at Amherst College, Amherst, MA, August 2-4, 1996. Cornetts, natural trumpets, natural horns, serpents, and other 19th-century brass instruments were discussed and happily played all through out the Festival, as is usual for these annual events, but early trombone topics were the main concern at the EBF #12. Benny Sluchin, the virtuoso trombonist from Paris, presented a lecture demonstration on Friday night, entitled *Trombone Pedagogy in France from the 18th Through the 20th Centuries*. The Saturday lectures included three trombone topics. Matt Hafar gave a talk on the *Trombone in Psalm Setting of Monteverdi* and

Charlotte Leonard presented an interesting paper, *The Role and Affect of the Trombone in the Music of Heinrich Schütz and His Contemporaries*. Trevor Herbert gave a stimulating and highly entertaining lecture, *Brass and Gender: Some Preliminary Thoughts*, in which he presented some fascinating information about woman's involvement in brass playing including the possible sackbut activities of one of the most famous woman in Western civilization!! On Sunday morning Wim Becu, a member of Concerto Palatino and arguably the finest bass sackbut player in the world, conducted a workshop on the performance of Flemish wind music. Many cornettists and trombonists were coached in the subtleties of late-Renaissance wind repertoire.

### 13th Annual Early Brass Festival

For the first time since its inception, the Early Brass Festival will not be held at its usual Amherst College location. The HBS decided, in the interest of trying to make our activities more geographically diverse, that the Early Brass Festival should occasionally be held in a different part of the country. The 1997 13th Annual Early Brass Festival will be held July 11-13 on the beautiful campus of the Indiana University in Bloomington. Richard Seraphinoff will be the local arrangements coordinator, and EBF #13 promises to be a fantastic event, with all the usual EBF activities, including informal playing session, lectures, instrument makers exhibitions, Saturday-evening party, and Sunday-afternoon concert. The one difference this year will be the air-conditioned dorm rooms! We hope to see you there.

### A Newly Discovered Trumpet Solo by Giuseppe Verdi

In August 1996 the Bad Säckingen Trumpet Museum acquired a previously unknown work by Giuseppe Verdi (1813-1901). It is a complete set of parts for an "Adaggio" [*sic*] for solo trumpet in low D and orchestra. The attractive piece, in which the solo trumpet has full say, is reminiscent of an opera cavatina. The manuscript came from a group of documents which had been forgotten in the house of Verdi's father-in-law, Barezzi, and were not discovered until recently; only for this reason did the work escape the planned destruction



which was the fate of nearly all other compositions from Verdi's youth. It was apparently composed between 1835 and 1839 at Barezzi's request for the Società dei Filarmonici di Busseto, where the young composer was born and still lived before moving to Milan, where he composed his first operas. The undersigned is planning an article on this work for publication in the HBS Journal.

The German premiere performance of the "Adaggio" took place in the Bad Säckingen Cathedral on February 1, 1997. The performers were Edward H. Tarr (on a Roman trumpet in D) with the Orchesterverein Bad Säckingen, conducted by Josef Polyak. Under the headline "Verdi to Sing Along with," the music critic Jürgen Scharf wrote after the performance: "The five-minute work ..., an amazing proof of young Verdi's talent, is audibly reminiscent of his predecessors Rossini, Bellini, and Donizetti. In this early work's tone and allure, the later master already shines through, *italianita* is discernible...[It is like a] melody for tenor, colored by the trumpet..." (Südkurier, Constance, Germany).

A live CD recording was made of the concert performance and will be on sale soon. The proceeds are earmarked for the Trumpet Museum. For details, write to: Verdi CD, Bad Säckingen Trumpet Museum, Postfach 1143, 79702 Bad Säckingen, Germany. The American premiere performances will take place during the coming U.S. tour of The Duo (Irmtraud Krüger, organ, Edward H. Tarr, trumpet) between April 15 and May 5. Performances will take place in College Park MD, Tryon NC, Gambier OH, Dekalb IL, Covington KY, Angwin CA, and La Grange IL. An edition of the "Adaggio" is in preparation for the Musikverlag David McNaughtan, Coburg, Germany. Besides the original setting with orchestra, versions with piano, organ, and brass quartet accompaniment will be available. Publication time: Fall 1997.

--- Edward H. Tarr

**"Das Duo" Presents American Premiere of Lost Verdi Trumpet Work**  
On the afternoon of April 20, 1997, the Potomac Chapter of the American Guild of Organists presented a recital, "Trumpet Cantabile - 359 Years of Trumpet and Organ," performed by "Das Duo," Dr. Edward H. Tarr (trumpets) and Dr. Irmtraud Krueger (organ), at St. Andrew's Episcopal Church, College Park, Maryland. The hour long program (whose title refers to the number of years

since the publication of Fantini's trumpet method) was the first stop on the Tarr's 1997 American tour. The program featured Dr. Tarr performing music with organ accompaniment on various types of trumpets "in the cantabile style" (as he described it) from the 18th through the 20th centuries, as well as Dr. Krueger (a well-known music therapist) playing organ solos.

Dr. Tarr began the program on a Yamaha 4-valved piccolo trumpet playing the Gottfried Reiche "Fanfare" and the G.P. Telemann "Air de trompette." He switched to a baroque trumpet with vent holes by R. Egger to play the chorale "Gott der Vater, wohn bei uns" by Bach's pupil, Johann Ludwig Krebs, then reassembled the same instrument as a double slide trumpet (*a la* Dauverne) to perform "Herzlich lieb hab ich dich, O Herr" by Krebs and "Durch Adams Fall" by another Bach pupil, Gottfried August Homilius. Mr. Tarr performed two sonatas (nos. 1 and 3) by Girolamo Fantini to finish the baroque trumpet portion of the program.

Then, with a gleam in his eye, Dr. Tarr revealed that he had recently been offered a manuscript of a long lost work, "Adagio for Trumpet and Orchestra" by Giuseppe Verdi, which he finally acquired after verifying its authenticity with the Verdi Society. He had given the work its modern premiere in Bad Säckingen, Germany, on February 1, 1997, and informed us that we were now present at its first American performance! He proceeded to play the work with organ accompaniment on an F. Besson (London) valved trumpet pitched in D (ca. 1859, a gift from his pupil, Reinhold Friedrich), which is twice as long as its modern counterpart. The short work, dating from 1835, was one of Verdi's last works before leaving his home town for later fame. It is very lyrical, and sounds as though it were a slow aria written for tenor voice.

Continuing with the low-pitched romantic trumpet, Dr. Tarr played Oskar Lindberg's "Old Cowherd's Psalm from Dalarna." He finished the program on a Yamaha valved trumpet in C with the delightful and humorous "Variations on a Theme of Jeremiah Clarke" written in 1984, and dedicated to "Das Duo," by Stanley Weiner. The melody ("...everybody's favorite wedding march...which, if you don't know it, you simply haven't been around!") is first heard played in segments, then gets a full treatment of

variations, including in a minor key. Various themes pop up from time to time in either the organ or trumpet part (e.g., "Here Comes the Bride," and music that sounds like it came from an eastern European Jewish wedding). Finally, the Prince of Denmark's March was heard once again as the work came to an end with an audience that gave Tarr's music appreciative applause. (Space forbids me from including Irmtraud Krueger's organ solos here, but the works were unusual and beautifully executed).

Edward Tarr attended the reception afterwards, signing his autograph on copies of his book and his record albums. Dr. Tarr is making available a limited number of copies of his new CD, "Verdi-Erstauffuehrung: Live-Aufnahme," with the Orchesterverein and Kammerchor Bad Säckingen, featuring the premiere of the Verdi "Adagio," on the Südkurier/Musikbox label, for \$15 U.S.

--- Submitted by Bob Goodman and Dave Baum

#### **Streitwieser Trumpet Museum Gets New Home and Name**

The Streitwieser Trumpet Museum, formally in Pottstown, PA is finally settled in the Kremsegg Castle in Kremsmünster, Upper Austria, and has a new name, Instrumentenmuseum. Museum Director Franz Streitwieser will reside in his original homeland six months a year, from April to September, and spend time in the USA the rest of the year. At the recent opening ceremony, Streitwieser was honored with the Golden Service Award of Austria, which was presented to him by the Governor of Upper Austria. The Instrumentenmuseum now contains all types of instruments, and approximately one third of the 1000 brass instruments are on display. The Old-Timer Car Museum is currently sharing space in the Schloss, but they plan to relocate next year, which will result in about three times more space for the musical instruments. Franz Streitwieser says that Austria is the land of the brass player and invites all HBS members to visit the museum. Kremsmünster is about halfway between Salzburg and Vienna.

#### **Tafelmusik**

The noted Canadian period-instrument orchestra has been keeping the brass players busy with recent performances of Bach's *Brandenburg Concertos* and *Orchestral Suites* as well as Handel's *Water Music* and *Music for the Royal Fireworks*. Contact 416-964-9562.

### Historic Instrument Course

A special course for historical instruments will be held from Oct. 1-5, 1997 in Crossen, Germany. The focus of the course will be German and Italian music in the 16th and 17th century and is being sponsored by the Heinrich Schütz Museum, Bad Köstritz. Arno Paduch (cornetto), Sebastian Krause (trombone), Martin Krumbiegel (voice) and Markus Märkl (organ) will be the instructors. Contact: Felix Schöpe, Dantestr. 4 Leipzig 04159 Germany. Tel. 49-341-9020660.

### Seraphinoff Natural Horn Master Class

Noted natural horn virtuoso Richard Seraphinoff will conduct a week-long Natural Horn Master Class at the University of Indiana, Bloomington, June 16-21, 1997. Individual instruction as well as ensemble instruction will be given. Performances will also be part of the event. All aspects of natural horn repertoire and performance practice issues will be addressed. Tuition is \$300 plus \$25 application fee. Contact: Rick Seraphinoff, Tel. 812-333-0167 or I.U. Special Events Office: 812-855-1814.

### Barclay/Seraphinoff Natural Trumpet Making Workshop

Immediately following the Early Brass Festival #13 at Indiana University in Bloomington, Rick Seraphinoff and Bob Barclay will conduct their Natural Trumpet Making Workshop. (July 14-19, 1997). Under the direct supervision of instrument maker, Bob Barclay, students in the course will make a natural trumpet completely from scratch and using completely authentic instrument-making techniques. Bob Barclay is a noted expert on authentic brass making techniques and has written the definitive work on the subject, *The Art of the Trumpet Maker* (Oxford University Press). Barclay claims that no one will leave without making a workable instrument. Tuition is \$400. Contact: Rick Seraphinoff, Tel. 812-333-0167.

### Polish Academy seeks American Brass Teachers for Summer Program

Prof. Jerzy Mrozik, Director of the Academy of Music, Wroclaw, Poland, is interested in engaging American artist/teachers of horn, trumpet, and trombone for a summer program, July 1-14, 1997, involving college-age students. The program will focus on modern brass instruments, but there is considerable interest in historical instruments as well. There is also the possibility of an

additional two-week program, involving high-school-age students, during the last two weeks of July. The Academy offers to provide meals, housing, transportation within Poland, and a small stipend, but unfortunately cannot provide funds for transportation from the U.S. to Poland. Interested parties may contact Stewart Carter. E-mail <carter@wfu.edu>.

### Adopt an HBS Member

Interest in early brass music has been generated in many parts of the world. Occasionally a musician from a developing country in Eastern Europe or some other area seeks to learn more about early music and wants to develop more activities in his or her own country. Some of these musicians might have an income of \$100 a month, so, in the spirit of international cooperation, the HBS has donated publications and given free memberships to these musicians. The HBS seeks support to continue this worthy policy. As the HBS is a not-for-profit organization members are encouraged to send tax-deductible contributions which can be ear-marked to sponsor a brass musician or scholar with an HBS membership and publications.

### Smile. Now say ... embouchure!???

Mark Jones is not only an enthusiastic collector of early brass instruments, he also has managed to find many early photographs of players as well. Some interesting recent acquisitions have include a 1/9 plate ambrotype of a fellow holding a B-flat keyed bugle, 1/6 plate ambrotype of keyed bugle player posing with his wife and instrument, and a CDV of yet another keyed bugle player with instrument. Mark also reports that he is now the proud owner of a rare 19th-century Russian bassoon by Suatermeister, Lyons, France, with a dragon head, three keys and six holes.

### 2nd International Festival For Wind Orchestras

The Filarmonica Sestrese will present the 2nd International Festival of Music "Città di Genova" for wind-instrument orchestras on July 10-13, 1997. This event will include the great parade of celebrations, civic ceremonies, and many musical performances; it marks the 152nd anniversary of this organization. In addition to the musical activities, there will be a special tour of Genoa and coastal areas. Contact: Filarmonica Sestrese, Via Goldoni 3, 16154 Genoa, Italy Tel. 39-10-6531778 or fax 39-10-6048977

### Serpent Releases and Upcoming Performances

Serpentists Michel Godard of France has release *Repont*, a recording of Gregorian chant performed by the Choir of Saint-Martin's Abbey, Ligege, with Michel accompanying on serpent and tuba in traditional and avant-garde style (D-2490, Studio SM, 54 rue Michelange, 75016 Paris, France). Bernard Fourtet of France has recently performed the serpent part in a recording Mendelssohn's *Paulus* (Harmonia Mundi) with Orchestre des Champs Elysées. Phil Humphries of England has recorded with the Mellstock Band, *Tenants of the Earth: Music of Rural England*, WildGoose Studios WGS 281.

Upcoming performances include Michel Godard's recital at the 1997 International Tuba & Euphonium Conference, July 6-11, in Riva del Garda, Italy. Doug Yeo of Boston will perform the North American premiere of *Variations on "The Pecky Serpent"* by Clifford Bevan, for serpent and piano, March 31, at Jordan Hall, New England Conservatory of Music, Boston. In addition, Doug will perform the Simon Proctor *Serpent Concerto* with the Boston Pops Orchestra, John Williams, conductor, in June at Symphony Hall, Boston.

--Craig Kridel

### Opening of the Musée de la Musique, Paris

An event of great importance in the world of historic brass, and early music in general, has been the opening of the Musée de la Musique, Paris in January 1997. The core of the collection is from the Conservatoire National Supérieur de Musique, whose former museum closed its doors in 1990. The new display of one of the world's finest collections of musical instruments is in an impressive building designed for it as part of the Cité de la Musique. The building itself is a statement about the importance attached to the instrument collection by the French state, and the display clearly and very elegantly exploits state-of-the-art techniques. The sound system is particularly good. Marie-France Calas, Conservateur-Général and Director, and the staff of the museum who have been working on this project since 1981 are to be congratulated on creating one of the world's foremost musical museums.

In the display of over 900 instruments, the brass have a strong presence, reflecting the contribution France has made to the development of brasswinds.

One has only to think of the invention of the serpent and many of its derivatives, the ophicleide, the cornet, compensating valves, and the development of the saxhorns, all associated with France and all represented by one or more examples in the galleries. There are also instruments from other countries, of course, including a stunning collection of cornetti. One of the most striking features (after the quality of the Collection) is the emphasis placed on relating the instruments displayed to the time and place of landmark performances in French music; models of important historic concert halls and theaters help to convey a sense of occasion very effectively. One can, for example, look inside a model of the concert hall where the premiere of Berlioz's *Symphonie Fantastique* took place, hear a commentary (several languages are available) and excerpts from the music, and see all the instruments of the period. The museum is, naturally, designed to speak to the general visitor, but the facilities have much to offer the specialist also. There is, for example, a documentation center in which a database of catalogue records can be searched on-line. The clean and healthy condition of the objects was also striking, and I understand that newly developed electrical techniques that safely reverse the effects of corrosion were used on some of the metal instruments. The labeling at times left a little to be desired. One showcase contained two 6-valve independent-piston instruments by Adolphe Sax displayed side-by-side: according to the labels, a trombone and a saxotromba. After looking very carefully, I could identify no significant difference between the two - perhaps there is indeed an imperceptible difference in some part of the bore, but neither the excellent museum handbook nor the showcase label offered a solution to this riddle!

--- Arnold Myers, *Historic Instrument Collection, Edinburgh University*

#### **Great American Brass Band Festival**

This annual event which attracts thousands of brass band lovers will be held on June 13-15, 1997 in Danbury, KY. Many brass groups, including 19th-century brass bands, will be performing. For information check out their web page: <http://www.gabbf.com/> or E-mail: [gabbf@amnews.com](mailto:gabbf@amnews.com) or, if your computer has blown a fuse, you can call 505-236-4692.

#### **Lacock Serpentarium**

The Wiltshire village of Lacock will host a rare musical event, a gathering of serpent players and enthusiasts, on May 16-18, 1997. The first Lacock Serpentarium in 1995 attracted players from throughout Europe and the USA. The event is organized by Lacock resident Andrew van der Beek. Joining van der Beek will be his fellow members of the London Serpent Trio, Cliff Bevan and Phil Humphries. Coaching and playing sessions will take place throughout the weekend. Contact Andrew van der Beek, Cantax House, Lacock, Chippenham, Wiltshire, SN 15 2JZ England. Tel/fax 44-(0)1249-73068.

#### **Ahle Workshop for Cornetts and Trombones**

The Musikhochschule of Trossingen will conduct a week-long workshop dedicated to the music of Johann Rudolf Ahle (1625-73), May 12-18, 1997. Charles Toet and Wim Becu will instruct trombonists and Doron Sherwin will teach cornetto. Contact Early Music Institute, Linde Brunmayr, Dept. Head, Schultheis-Koch-Platz 3, D-78647 Trossingen, Germany. Tel 49-7425-94910 or fax 49-7452-949148.

#### **Keyed Bugle Grand Concert**

Keyed bugler Stephen Charpié recently presented a number of concerts including music by Francis Johnson. In a recital in February, 1997, at the Kemp Recital Hall at Illinois State University, Normal, IL, Charpié was assisted by Dr. Joe Utley on keyed bugle, Dr. James Major on baritone, Dr. Joella Utley on piano, and the 33rd Illinois Volunteer Regiment Band. The tour concluded with a television taping of the program on January 30th in Greenville, South Carolina. Mr. Charpié can be heard performing on the keyed bugle in Ken Burns' documentary, *Thomas Jefferson*, which aired on PBS in February. Other recent performances included recitals at the Great American Brass Band Festival in Danville, KY and at the Shrine to Music Museum in Vermillion, SD. Information: E-mail: [KeydBugler@aol.com](mailto:KeydBugler@aol.com)

#### **Stewart Carter Is Heard in Tallahassee**

On April 13 Dr. Stewart Carter was a guest on the program "Early Music Sunday" hosted by Michael O'Connor. The program originates and is broadcast over WFSQ-FM in Tallahassee, Florida. Dr. Carter fielded questions on the role of the trombone in seventeenth-century

music and provided insights on the featured selections. His appearance coincided with the annual meeting of the Society for Seventeenth-Century Music which convened at Florida State University from April 10-13, 1997.

#### **Northwest Horn Workshop**

The 1997 Northwest Horn Workshop will be held on May 2-4 at Central Washington University in Ellensburg, WA. Featured artists will include David Krehbiel (San Francisco Symphony), James Deckes (University of Southern California), and Richard Seraphinoff (Indiana University). The weekend workshop will include concerts, master classes, and demonstrations for orchestral performance, commercial/studio work, horn building, and natural horn playing. Contact: Jeff Snedeker, Co-host, Northwest Horn Workshop, Dept. of Music, Central Washington University, Ellensburg, WA 98926. Tel. 509 963-1226, fax 509 963-1239, E-mail: [snedeker@cwu.edu](mailto:snedeker@cwu.edu)

#### **Gabriele Cassone**

The noted trumpeter reports that early music activity is growing in his homeland of Italy. There is more Baroque as well as Classical repertoire being performed on period instruments and Cassone has even encouraged conductors of modern orchestras to use natural trumpets (see the interview in this issue for more on that phenomenon). He has recently recorded the 2nd Brandenburg Concerto by J.S. Bach with the Orchestra Giardino Armonico for the Teldec label, and the music of Andrea Falconiero with organ for Fonil Cetra. Plans are underway for a recording of the concerto for winds by Vivaldi, including the Concerto for Two Trumpets and the Concerto for Two Horns.

#### **Carolina Waits on Tour**

The Carolina Waits, a cornett and sackbut ensemble formed in 1995, recently completed two tours with a program entitled "From the Tower and the Loft: Music of the Stadtpfeifer." Between September 26 and 29, 1996, they performed the program in Winston-Salem, NC; York, SC; Durham, NC; and Spartanburg, SC. They repeated the program in Cleveland, OH, Jan. 31, 1996, and at Baldwin-Wallace College, Berea, OH, on Feb. 1. The ensemble consists of cornettists Tim Collins and Douglas Young and sackbutists Matt Hafar, Stewart Carter, and Craig Kridel (who also plays serpent). Steven Plank joined the ensemble as guest organist for all these performances.

### If You Know This Man, Contact Local Authorities

Local historic brass authorities, that is! Greg French a collector and expert on early photographs recently acquired an early daguerreotype of this keyed bugle player and is seeking information on his possible identification. A recent informal survey among a number of noted experts indicated that it is most likely not Frances Johnson. It might be one of his Philadelphia music colleagues. Louis-J.M. Daguerre (1767-1851) started to make innovations in his photographic process in the early 1830s. If you have information, please contact the HBS or Greg French, PO. Box 2283, Jamaica Plain, MA 02130. Tel.: 617-522-3610.



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### Claude Maury

Maury is one of Europe's most active natural horn players. He is a member of La Petite Bande, The Orchestra of the 18th-Century, Orchestre des Champs-Elysees (Philippe Herreweghe, conductor), and is also an active soloist and chamber music player. Some recent performances included Bach's Christmas Oratorio and B-minor Mass, Rameau's *Acante & Cephise*, Brahms' Serenade #1, Mendelssohn's *Elias*, and Beethoven's Third Symphony, Violin Concerto, and *Fidelio*. Recent performances with the soloists of the Champs-Elysées included Schubert's Octet and the Mozart Horn Quintet. Claude Maury reports that a number of new CDs are due to be released soon including recordings of the Dauprat Sextet and the Gallay Caprices. His latest CD is *Mozart-Triebensee*, which includes music for wind quintet by Ensemble Octophoros. (Vanguard Classics-Passacaille Collection #99709). Piet Dombrecht is on second horn. He has also recorded Bach's B-minor Mass and the Mozart *Serenade*, K. 388 with Philippe Herreweghe as well as the Mozart Sextet in E-flat, K. 375, with members of the Orchestra of the 18th Century. Contact: cmaury@arcadis.be

### Jeff Snedeker

Jeff Snedeker was in residence at the University of British Columbia (Vancouver), January 22-29, 1997. He performed with the Pacific Baroque Orchestra on a program featuring Handel's *Water Music* and Haydn's Symphony 49 (*La Passione*), with Dawn Haylett as second horn. Snedeker also gave a lecture on historical brass instruments, and presented a recital with pianist Marilyn Wilbanks, with Mary Hackleman and Dawn Haylett assisting on natural horns. The recital

program included Rossini's *Prelude, Theme and Variations*, Saint-Saens *Romance*, Op. 36, several Op. 82 trios by Reicha, and a trio with piano accompaniment by Dauprat.

### Amherst Early Music

The 1997 Amherst Early Music Festival will take place August 3-17 at Amherst College, Amherst MA. The theme will be "Music of France: Medieval, Renaissance and Baroque." A special bash will take place to celebrate Dufay's 600th birthday. Instruction on many instruments, including sackbut and cornetto, will take place. Contact: Amherst Early Music, 65 West 95th Street #1A, New York, NY 10025. E-mail: horst@newschool.edu.

### Assistance Sought for Checklist of Early Trombones

Stewart Carter is preparing a checklist of extant trombones built before 1860. He would appreciate receiving information on such instruments (valved as well as slide), particularly those in private collections and others not listed in the published catalogues. Contact: Stewart Carter, Department of Music, Wake Forest University, Winston-Salem, NC 27109. E-mail <carter@wfu.edu>.

### Ameriikan Poijat invited to Great American Brass Band Festival Summer 1997

The Finnish American Brass Band AMERIIKAN POIJAT (Boys of America) will be performing at the GREAT AMERICAN BRASS BAND FESTIVAL in Danville, Kentucky. This festival is the largest gathering of brass band performers and enthusiasts in the country, with over 60,000 expected in attendance over the weekend of June 13-15. Ameriikan Poijat's performances at

### Igino Conforzi

Igino Conforzi's remarkable CD recording of the music of Girolamo Fantini is being reissued after being off the shelf for the past few years (see review in HBSNL #6, 1994). Contact Edizioni Discografiche Quadrivium, Via Fratti, 14, Perugia 06123 Italy. Fax 39-75-5732503. Conforzi is also editing a new series of brass music for Ut-Orpheus Music Editions. The first in the series will be a modern critical edition of Fantini's famous trumpet method. Contact: Ut-Orpheus Editions, Via Marsala 31/E, Bologna 40126 Italy. Fax 39-51-239295. E-mail: <mel0668@iperbole.bologna.it>.

the GABBF will be the first by a Finnish style brass septet. Ameriikan Poijat, based in Minnesota, will be traveling to Kentucky with stops in Detroit, Michigan and Fairport Harbor, Ohio, both locations with Finnish American communities. For information, contact: Great American Brass Band Festival, Norton Center for the Arts, 600 W Walnut Danville KY-40422. Tel. 606-236-4692. E-mail: <http://www.gabbf.com/>

### Mary Rasmussen Retires

Mary Rasmussen has announced her retirement from the University of New Hampshire. Professor Rasmussen has been at U. of NH since 1969 and is noted for her important work in publishing, editing and writing for *The Brass Quarterly*. The BQ was one of the first publications that offered a forum for scholarly discourse on early brass topics.

### F.S.U. Ensembles Present Concert

The Florida State University Early Music Ensemble and Cantores Musicae Antiquae presented a concert in conjunction with the annual meeting of the Society for Seventeenth-Century Music which convened from April 10-13, 1997. All of the works on the concert were by composers who were born and worked in East Central Europe during the seventeenth century, from Zielenski in Poland, Lukacic in Croatia, to Biber, Schmelzter, and Rittler from Bohemia and Moravia. The main work was the *Missa pro defunctis* by Philippus Jacobus Rittler for the memory of the Emperess Claudia Felicitas of the Tyrol, the second wife of Emperor Leopold I, who died in 1676.

--- Submitted by Michael O'Connor, Florida State University

### **Ab Koster**

The natural horn virtuosity of Ab Koster is heard on two recent CDs, *Mozart & Beethoven Quintets for Fortepiano and Winds* (Attacca #9684), which also feature Stanley Hoogland, fortepiano; Ku Ebbinge, oboe; Eric Hoeprich, clarinet; and Danny Bond, bassoon. A solo CD on Sony-Classical (SK 68253), *Haydn, The Natural Horn*, features Koster with the ensemble L'Archibudelli. (see review).

### **Virtual Museums**

A number of important museums and instrument collections have leapt into cyberspace and have established some fascinating web pages. The Shrine to Music Museum page (<http://www.usd.edu/smm>) gives the viewer an extensive look at their collection, including detailed images of three beautiful Nuremberg natural trumpets and a rare tenor cornetto. Other museums with important early brass instrument collections are: the Bate Collection, Oxford (<http://www.ashmol.ox.uk/bcmiPage.html>), Edinburgh Historic Instrument Collection (<http://www.music.ed.ac.uk/euchmi/>), Metropolitan Museum of Art, NYC (<http://www.met.museum.org/>), Musikmuseet, Stockholm (<http://www.smus.se/musikmuseet/>), Sterns Collection, Ann Arbor (<http://www.hvcn.org/info/libscmi.html>), the Smithsonian Institution, Washington, DC (<http://www.si.edu/>). [Note: parentheses are not part of the web page address.]

### **Cyber-Percussion**

Peggy Sexton of Tempo Early Music Productions has recently extended her publishing, instrument making, and concert activities beyond her hometown of Austin, Texas. She has established a web page for historic percussion, and with it hopes to promote discussion about a wide range of topics including the seeming lack of "official" interest in certain types of music such as early percussion and early brass. Check it out at the following e-mail address: <http://www.ccsi.com/~bobs/histperc.html>

### **Sonances Web Music Mag**

A new cyberspace music magazine has been established and it has loads of interesting information including articles and reviews on a wide range of topics. The web address is <http://www.sonances.qc.ca>. Information can be obtained from : [boulay@sonances.qc.ca](mailto:boulay@sonances.qc.ca)

### **Sackbut Link**

Check out this new trombone web page. It has plenty of information about makers, literature and all sorts of trombone news. The address is: <http://www.cwu.edu/~grovesj/trbn/sackbut.html>, or you can E-mail [<grovesj@cwu.edu>](mailto:<grovesj@cwu.edu>).

### **Barry Bauguess Web Page**

Natural trumpeter Barry Bauguess has an interesting web page outlining some of his activities as a trumpeter as well as his many music editing publications. Barry's wife Paige Whitley is one of the foremost Renaissance dance experts, and her exploits are also featured. Oh, and their cat Ziggy gets honorable mention. The address is: <http://www.coastalnet.com/~h4c5t4nb>

### **Americus Brass Band Web Site**

This outstanding 19th-century brass ensemble has an extensive web page: <http://www.csulb.edu/~cota/abbweb/abb.htm>. Check it out.

### **Concerto Palatino Web Page**

This leading cornett and sackbutt ensemble has an updated web page which lists activities and includes a comprehensive discography: <http://www.inr.net/bleissa/lists/palatino.html#c&s>

### **Early Music in Poland**

Stewart Carter, recorder and sackbut, and Brent Wissick, viola da gamba, were guest artists with the early-music ensemble Collegio di Musica Sacra in Poland, Nov. 24-30, 1996. Carter and Wissick appeared with the Polish ensemble in concerts in Wroclaw and Waldbryzch, and also collaborated on lecture-recitals in Warsaw, Legnica, and Wroclaw.

### **The 1997 Northwest Horn Workshop**

The 1997 Northwest Horn Workshop was held May 2-4, 1997 on the campus of Central Washington University in Ellensburg, Washington. Co-Hosts Jeffrey Snedeker of CWU and Kathleen Vaught Farner of Pacific Lutheran University organized a variety of events and activities, featuring guest artists Greg Hustis (Dallas Symphony), Jim Decker (University of Southern California) and Rick Seraphinoff (Early Music Institute, Indiana University) and a number of Northwest luminaries, including Christopher Leuba (Portland Opera), the horn section of the Oregon Symphony Orchestra, Marty Hackleman, Ellen Campbell (University of Oregon),

Lawrence Lowe (Brigham Young University), David Saunders (Boise State University), as well as Farner and Snedeker.

Natural horns were well represented at this workshop. Rick Seraphinoff gave a presentation/slide-show on horn-building, a revealing look at issues instrument builders, particularly those of historical instruments, encounter. On the Saturday evening program, Rick performed the Beethoven sonata (with Peter Gries, fortepiano), and then was joined by Jeff Snedeker and Marilyn Wilbanks for Dauprat's *M=Élodie pour Cor alto en =46a et Cor basse en Mib avec Piano, Op. 25/C* (from their recent CD release), and then Seraphinoff, Snedeker, Christopher Leuba and Harry Bell performed two quartets for horns in different keys (from Dauprat's Op. 8 collection). The final concert included *Le Rendez-vous de Chasse*, by Rossini, performed by the Northwest Workshop Natural Horn Ensemble, formed at the event and including Seraphinoff, Bell, Leuba, Snedeker, Karen Bjorge, Ed Burnham and David Crane.

Over the course of the weekend, more than 140 participants and performers made time to come and enjoy the many festivities. This workshop received generous support from the CWU Foundation, CWU Horn Club, CWU Music Department, the Northwest Horn Society, the International Horn Society, the Rainier Symphony Orchestra, and Festival Associates of Seattle and other individual donors. This celebration of the horn and horn playing in the Northwest was a wonderful event and opportunity to hear a variety of sounds and styles. Future Northwest workshops are expected, so stay tuned and come join us!!!

--- Jeffrey Snedeker

### **Jeremy West**

Jeremy West's activities continue as a teacher at three English institutions, director of Christopher Monk Workshops, and director of his outstanding ensemble, His Majesties Sagbutts and Cornets. HMS&C has a fine new CD out (see review in this issue) and a new one of music from Giovanni Gabrieli's famous 1597 collection. In addition, Jeremy has recently recorded his second solo cornetto CD and is assisted by Tim Roberts, Paula Chateaneuf and Frances Kelly. Both CDs, due to be released soon, are on the Hyperion label.

### Jean Tubery

Cornetto virtuoso and director of Ensemble La Fenice, Jean Tubery, was a guest soloist in a series of concerts with Artek in December, 1996, in New York City. The concert program, presented by Artek director Gwen Toth, consisted of German Baroque repertoire by Tunder, Weckmann, Schütz, Scheidt, Rosenmüller, and Buxtehude. Tubery also presented a master-class on 17th century music at Mannes College of Music. During his stay in New York, Jean Tubery was joined by HBS President Jeff Nussbaum, for a private tour, given by Herbert Heyde, of the Metropolitan Museum of Art musical instrument collection. They had the rare treat of examining and playing the diverse collection of cornetti and hunting cornetts at the Met. (see photo). Tubery has continued to be very busy with his ensemble and as a soloist. At last count, his cornetto playing is represented on over forty recordings.



Jean Tubery and Herbert Heyde at the Metropolitan Museum of Art

### Music Dissertation Web Page

There is a new web page listing information on recent Ph.D. and D.M.A. dissertations in music. Organized by chronological period, a web browser can quickly get information on a wide range of music dissertations. The address is <http://www.music.indiana.edu/ddm>

### Robin Pyle

Robin Pyle will present a natural trumpet recital with Peter Syker, organ and harpsichord at the First and Second Church in Boston, Saturday June 14, 4:00 PM. The recital will be a concurrent event with the Boston Early Music Festival. For more information: 617 876-9711 or E-mail: <robinsonp@aol.com>.

### 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 Fresco, 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, Fresco, CA 93744-4747. (209) 442-1110.

### New Quartet

E17, a "terrific quartet" (Ann Arbor News) presented a program of 17th-century German and Italian music, April 11, in Ann Arbor, MI. Members Lorna

Young Hildebrandt, soprano; Kiri Tollaksen, cornetto; Gregory Hamilton, theorbo; and Mark Janello, organ have worked and studied with many of the finest musicians in the field of early music. Their strong interest in the vocal and instrumental music of 17th-century Europe has brought them together to form this distinctive group. Appropriate to the style of this era, E17 incorporates a great deal of improvisation in their performances. After a recent concert for the closing of the exhibit "Venice, Traditions Transformed" at the University of Michigan Museum of Art, E17 was hailed as "a hot act, showing polish and loads of talent" (Gerald Brennan, *Ann Arbor News*). This group also performed at the Detroit Institute of Arts on the "Bruch with Bach Series" this past December. E17 will be recording in May and performing at the Boston Early Music Festival this June as a concurrent event. Contact: Kiri Tollaksen, 1029 Pontiac Trail, Ann Arbor, MI 48105; Tel. 313 662-9168; Fax: 313 763-5097; E-mail: <kyrie@mich.edu>.

### Town Crier

HBS members Nelson Starr and Don Montalto have become familiar sights, dressed in their 18th-century garb and performing on natural trumpets for various occasions such as parties, celebrations and store openings.

### CLASSIFIED ADS

#### WANTED:

Cornopean, pre-1900. Prefer complete set with crooks, Stoezel valves, case etc. in good condition. Will consider any make or unsigned. Also wanted: cornets prior to 1920 by Conn, King, Buescher, Besson, Diston, Courtois, Lehnert, Slater, Boston, Boosey, York. Will consider any early makers and models. Contact Bill Faust, Tel. 614 841-2021. E-mail: <bill\_faust@fitch.com>

#### WANTED:

Tenor Sackbut. Contact: Adam Decker, 4939 Lighthouse Point, Acworth, GA 30101 Tel. 770 966-7286

#### FOR SALE:

McCann cornett with thumb rest attached \$450. Meinel & Lauber Inventions trumpet with crooks for E<sup>b</sup>, D, C#, C, B, Bb. \$1200. Contact: Mike Malloy, 614 538-0163 or E-mail: <malloy.2@osu.edu>

#### WANTED:

E<sup>b</sup> Alto Sackbut. Contact: Karen Snowberg, Tel. 914-741-0301 (work #) or E-mail: 70544.2631@compuserve.com

#### WANTED:

F Alto Sackbut. Contact: Mark Erdmann, Tel. 216-871-6535

# The Historic Brass Society Presents the 13th Annual Early Brass Festival – July 11-13, 1997

Indiana University School of Music, Bloomington, IN

Richard Seraphinoff: Festival Coordinator; Jeff Snedeker: Festival Registrar & Co-Director; Stewart Carter: Co-Director

Performances, informal playing sessions, lectures, instrument makers exhibition

"Special Filming by the BBC"

Robert Barclay: *Running a Natural Trumpet Making Workshop*  
Stew Carter: *The Early Trombones in the Shrine to Music Museum Collection*  
John Ericson: *Heinrich Stoelzel and Early Valved Horn Technique*  
Peter Hoekje: *Dimensional Factors Affecting Cornetto Playing Response*

Thomas Huener: *Tromba Emblematica: The Rhetorical Role in the Works of J.S. Bach*  
Charlotte Leonard: *Special Reading Session—Trombones, Cornetts, and Voices in 17<sup>th</sup>-Century German Music*  
Joe Utley: *First Valve Half-Tone Brass Instruments, An Early Phase of Development*  
Lisa Emrich: *Music for Horn by J.F. Gally, Lecture/Demonstration*

## EBF Registration Form

Send before July 1st to: EBF Registrar, Jeff Snedeker, 404 North Sampson, Ellensburg, WA 98926 USA  
After July 1 call for info: tel. 509 963-1226 email: [snedeker@cwu.edu](mailto:snedeker@cwu.edu)

Name: \_\_\_\_\_ Instrument(s): \_\_\_\_\_

Address: \_\_\_\_\_

Phone \_\_\_\_\_ E-mail: \_\_\_\_\_

Registration fee: \$30 (for HBS members). \$50 for non-HBS members. Students: \$10 discount. Payable to: Historic Brass Society

I will need a dorm room at the I.U. campus on the following nights:  Thurs. July 10,  July 11,  July 12,  July 13, single room (\$29. per night). Housing to be paid at registration time on campus.

I plan to stay for the Barclay Natural Trumpet Making Workshop. July 14-19 and will need dorm housing.

I will arrive on: \_\_\_\_\_ and depart on: \_\_\_\_\_ Means of travel: \_\_\_\_\_

I am not a current HBS member and want to join. Please find enclosed 1997 HBS membership dues (\$20) Payable to: Historic Brass Society

### 16th International Congress -- The International Musicological Society

*Musicology and Sister Disciplines: Past, Present and Future*

Royal College of Music, London, Aug. 14-20, 1997

Historic Brass Society Study Session: Contexts For Brass: History, Performance, Culture

Tues. Aug. 19th 4:30-6:00 PM

Session Chair: Jeffrey Nussbaum (Historic Brass Society, USA)

Stewart Carter (Wake Forest University, USA) *Brass and Gold: The Economic and Social Position of Performers of Brass Instrument, 1600-1800.*

Rob Wegman (Princeton University, USA) *Towards a Social History of Trumpeters in Fifteenth-Century Flanders: The Case of Roeland Ghijs*

Respondent: Keith Polk (University of New Hampshire, USA)

Trevor Herbert (Open University, UK) *Brass Instruments and Social Trends in Victorian Britain*  
Respondent: Richard Middleton (Open University, UK)

For information on the IMS Congress contact: Dr. Jonathan King, Department of Music, Royal Holloway, University of London, Egham, Surrey TW20 0EX UK. Tel 44-(0)1784-443290 Fax 44-(0)1784-439441 email: [j.d.c.king@sun.rhbc.ac.uk](mailto:j.d.c.king@sun.rhbc.ac.uk)

Or contact: Historic Brass Society, 148 West 23rd Street #2A New York, NY 10011 USA Tel/Fax 212 627-3820 email: [jjn@research.att.com](mailto:jjn@research.att.com)

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# The Historic Brass Society

in cooperation with

The Royal Academy of Music and The Open University

Presents

## A One-Day Colloquium: Historic Brass: Research and Performance

Wed. Aug. 13th, 1997 The Royal Academy of Music, London

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Registration: 9:00-9:45 AM Victoria Quinault: Registrar

9:45-10:00 **Opening Remarks.** Jeff Nussbaum (Historic Brass Society) and Curtis Price (The Royal Academy of Music)

### I. 10:00-11:30 Renaissance Session

Chair: Tess Knighton (Early Music)

Keith Polk (University of New Hampshire) *Instrumentalists and Change in Musical Textures c. 1500*

Richard Cheetham (The Orchestra of the Renaissance) *The Instrumental Heresy: Performance Practice in Late Sixteenth-Century Spanish Cathedrals and its Translation to Disc.*

Respondent: Kenneth Kreitner: (Memphis State University)

### II. 11:30-1:00 PM 18th Century Session

Chair: Jeremy Montagu (Oxford)

Stewart Carter (Wake Forest University) *Something Old Something New: Trombone Pitch in the 18th Century*

John Ginger (Tewkesbury) *Handel's Trumpeter: The Diary of John Grano*

Crispian Steele-Perkins (London) *The Challenges of Being an 18th Century Trumpeter*

1:00-2:15 PM Lunch

### III. 2:30-4:00 PM 19th Century Session

Chair: John Wallace (The Royal Academy of Music)

Simon Wills (The Guildhall School of Music) *Fugelmen and Other Ranks: or, The Odyssey of Messers. Smithies, Smithies and Smithies*

Hugh Macdonald (Washington University) *The Comet in the Music of Berlioz*

Respondent: Clifford Bevan (London)

### IV. 4:00-5:30 PM Recent Directions and Misdirections in Scholarship and Performance

Chair: Trevor Herbert (The Open University)

Position statements and responses

#### Panel Statements:

Stewart Carter (Wake Forest, University)

John Wallace (The Royal Academy of Music)

Andrew Parrott (The Taverner Players)

Herbert Heyde (The Metropolitan Museum of Art, NYC)

#### Respondents:

Crispian Steele-Perkins (London), Jeremy West (Christopher Monk Instruments), Arnold Myers (The University of Edinburgh)

5:30-6:30 - Reception and Presentation of the 1997 Christopher Monk Award; Ophicleide Performance  
Cliff Bevan, Tom Winthrop, John Elliott, Tony George, & Steven Wick

### Colloquium Registration Form

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

HBS Colloquium registration fee: £10 or \$15 (for USA checks payable in US dollars and drawn on a US bank)

Registration fee for full-time students: £5 (Europe) or \$10 (USA), RAM students: free

Make checks payable to: The Historic Brass Society

Send registration to: HBS Colloquium, Victoria Quinault, Brass Dept., The Royal Academy of Music, Marylebone Road, London NW1 5HT, UK. Tel. 44-(0) 171-8737320, Fax 44-(0) 171-8737355, E-mail: [jjn@research.att.com](mailto:jjn@research.att.com)

[ ] I am not a current HBS member and wish to join. Please find enclosed 1997 HBS Membership Dues: \$20 (USA) or £20 (Europe) payable to: Historic Brass Society



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# COLLOQUIUM ON HISTORICAL MUSICAL INSTRUMENT ACOUSTICS AND TECHNOLOGY

Meeting organised jointly by the Edinburgh University Collection of Historic Musical Instruments and the Galpin Society

22-23 August 1997 – Edinburgh, Scotland

Web URL: <http://www.music.ed.ac.uk/euchmi/galpin/gip.html>

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## PROVISIONAL PROGRAMME

The detailed timetable will be available later. The papers are expected to include:

## ACOUSTICS OF HISTORICAL INSTRUMENTS

Joint session with The International Symposium on Musical Acoustics (ISMA '97)

Keynote Paper [speaker to be decided]

### "Acoustics of Historical Guitars"

Bernard Richardson, Department of Physics and Astronomy, University of Wales, Cardiff, U.K.

### "Acoustic and Dynamic

Characterization of Different Hammers-sets in the Rossini Piano Pleyel *petit queue* Restoration"  
Alessandro Cocchi [1], Flavio Ponzi [2] and Lamberto Tronchin [1]  
1. DIENCA, Faculty of Engineering, University of Bologna, Italy  
2. Echo Historical Pianos, Bologna, Italy

### "Using Pulse Reflectometry to Compare the Evolution of the Cornet and the Trumpet in the 19th and 20th Centuries" David B. Sharp [1], Arnold Myers [2] and D. Murray Campbell [1]

1. Department of Physics and Astronomy, University of Edinburgh, U.K.  
2. Faculty of Music, University of Edinburgh, U.K.

### "Non-conformistic Pipe Scaling for a Classical Organ"

Dirk Steenbrugge, Gent, Belgium

### "Musical Acoustics of Dutch Wind Instruments from the Period of the Baroque"

Rob Van Acht, Haags Gemeentemuseum and Institute of Sonology, Koninklijk Conservatorium, The Hague, The Netherlands

The musical acoustics abstracts (with more brass papers) are at: <http://www.music.ed.ac.uk/euchmi/isma/mta.html>  
<http://www.music.ed.ac.uk/euchmi/manuscript/>

## HISTORY OF MUSICAL ACOUSTICS

"John Donaldson and 19th-century Acoustics Teaching in the University of Edinburgh"  
Christopher Field, St Andrews, U.K.

"The History of Musical Acoustics: How the Scientific Understanding of Instruments has Evolved and How it has Influenced the Development of Instruments"  
Michael L. Djordjevic, Belgrade, Serbia

"The State of Progress with the Edinburgh University Manuscript *Instrumentalischer Bettlermantl*"  
J. Patricia Campbell, Department of Fine Art, University of Edinburgh, U.K.

"Application of Acoustical Science by Historical Makers of Keyboard Instruments"  
John Koster, The Shrine to Music Museum, University of South Dakota, Vermillion, U.S.A.

## THE HARPSICHORD

"English Virginal Design Concepts and Pitch Standards"  
Darryl Martin Faculty of Music, University of Edinburgh, U.K.

"Towards Establishing the Original Disposition of the 1627 Stephano Bolcioni Harpsichord in the Russell Collection, Part 1: Geometry, the Oncia and the Original Dimensions"  
G. Grant O'Brien, Russell Collection of Early Keyboard Instruments, Faculty of Music, University of Edinburgh, U.K.

"Towards Establishing the Original Disposition of the 1627 Stephano Bolcioni Harpsichord in the Russell Collection, Part 2: The Original Musical State"

G. Grant O'Brien, Russell Collection of Early Keyboard Instruments, Faculty of Music, University of Edinburgh, U.K.

"Technology in the Kirkman Workshop: the State of the Art"  
John R. Watson, Colonial Williamsburg Foundation, Williamsburg, Virginia, U.S.A.

## THE PIANOFORTE

"The Hammer-String Interaction in Viennese Pianos 1780-1850"  
Stephen Birkett, Department of Systems Design Engineering, University of Waterloo, Ontario, Canada

"Early Iron Framing in Pianos: The Work of Alpheus Babcock and the Boston School"  
Darcy Kuronen, Museum of Fine Arts, Boston, Massachusetts, U.S.A.

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Paul Poletti, Italy

"G.F. Sievers and mid 19th-century Pianoforte Technology"  
Marco Tiella Rovereto, Italy

## STRING INSTRUMENTS

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Charles Besnainou Laboratoire d'Acoustique Musicale, Universit e Pierre et Marie Curie, Paris, France

"Tone Development in Stringed Instruments I: the Degradation of Hemicellulose"  
Ephraim Segerman, Manchester, U.K.

"Tone Development in Stringed Instruments II: Acoustic Vibration and Creep"  
Ephraim Segerman, Manchester, U.K.

"Endongo (Bowl Lyre) of the Baganda of Uganda: an Examination of its Acoustical Properties"

James K. Makubuya, MIT Music and Theater Arts, Cambridge, MA, U.S.A.

"Tension-Free Instruments' - the Guitar and Mandolin Designs of Orville Gibson"

Darryl Martin, Faculty of Music, University of Edinburgh, U.K.

"Some Technological Features of Russian Seven-String Guitars"  
Nina Mileshina and Alexander Batov, The Glinka State Central Museum of Musical Culture, Moscow, Russia

"Sympathetic Stringing as applied to the Baryton and other Bowed Instruments of the 17th and 18th centuries: Origins - Applications - Acoustics"

Terence M. Pamplin, London Guildhall University, London, U.K.

#### WIND INSTRUMENTS

"The Stock-and-Horn"

Charles Foster, Aberdeen, U.K.

"Early Years of the Modern Trombone: Some Observations"  
Arnold Myers [1] and Raymond Parks [2]

1. Faculty of Music, University of Edinburgh, U.K.

2. Department of Physics and Astronomy, University of Edinburgh, U.K.

"On Archaisms and Musical Instrument Culture of Belarus"  
Inna Nazina, Minsk, Belarus

"Might-have-been Bassoons: Reform Instruments by Boehm, Tamplini and Kruspe"

William Waterhouse

The abstracts of the Colloquium papers are published on the World-Wide Web, URL: <http://www.music.ed.ac.uk/euchmi/galpin/gita.html>

This Colloquium will be followed by the one day Conference on Instrumentalischer Bettlermantl, a 17th-century Musical Compendium in the Edinburgh University Library Special Collections, to be held in the University of Edinburgh, Sunday, August 24.

The sessions on Friday, August 22 are jointly held with the International

Symposium on Musical Acoustics (ISMA '97) to be held in the University of Edinburgh, August 19-22.

There will be a Dinner in the evening of August 21 for participants in ISMA '97 and this Colloquium.

The Colloquium has been timed to follow on from the International Musicological Society conference in London, August 14-20.

#### THE VENUE

Edinburgh, capital of Scotland, is one of the most spectacularly beautiful cities of Europe. The Conference takes place during the Edinburgh International Festival, which runs from August 10-30, 1997. The sessions will take place in the Reid Concert Hall, built in 1859 as the University's Music Classroom. The building also houses the Edinburgh Univ. Collection of Historic Musical Instruments and is in the center of the city.

#### ACCOMMODATIONS

A limited number of rooms have been booked for Colloquium participants at very reasonable rates in Pollock Halls, picturesquely set at the foot of Arthur's Seat and Salisbury Crags, yet only a fifteen-minute walk from the city center. The rates for accommodation booked through the Colloquium organisers are: Single standard room: 21.50 pounds sterling per night, bed & breakfast; Single en-suite room: 37.00 pounds sterling per night, bed & breakfast; Double en-suite room: 59.75 pounds sterling per night, bed & breakfast.

Participants wishing to book this accommodation must pay a deposit (which will be deducted from their accounts with the Colloquium), as follows: Single standard room: 8.00 pounds sterling per room, per night, deposit. Single en-suite room: 12.00 pounds sterling per room, per night, deposit. Double en-suite room: 12.00 pounds sterling per room, per night, deposit. Deposits for accommodation must be paid by May 31, 1997. The balance must be paid with the Colloquium fee.

Participants who arrive before August 18th or who leave after August 25, and who wish to use the same accommodation, will be responsible for making their own bookings with Pollock Halls:-

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Accommodation Services,  
St Leonard's Hall,

Pollock Halls,  
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Edinburgh EH16 5AY  
Tel: +44 (131) 667 0662  
Fax: +44 (131) 667 1971

Participants requiring hotel accommodation or family room accommodation should make their own arrangements. The Edinburgh Tourist Information Center (3 Princes Street, Edinburgh 2; Tel: +44 (0) 131-557 1700) can help.

#### CONCERTS

Details of concerts taking place at the time of the Colloquium will be available later. In addition, a programme for the Edinburgh International Festival and a program for the Edinburgh Festival Fringe will be sent to all participants.

#### COLLOQUIUM FEE

The Colloquium Fee, to include attendance at all sessions, lunches on Friday and Saturday, and session-break refreshments, is 30 pounds sterling.

Deposits for accommodation must be paid by 31st May 1997.

The Colloquium Fee and the full payment for accommodation must be paid by July 24, 1997.

#### BOOKING

<http://www.music.ed.ac.uk/euchmi/galpin/gita.html>

Please complete the booking form as soon as possible if you wish to attend the Conference. This form can be used to book for ISMA '97, the Colloquium on Historical Musical Instrument Acoustics and Technology, the One-day Conference on Instrumentalischer Bettlermantl, and accommodation for any of these.

Payment may be made by cheque, VISA card, Mastercard / Access card, or Delta card. Cheques must be payable to the University of Edinburgh, made out in pounds sterling, either drawn on a U.K. bank or a Eurocheque. For security reasons, orders should be sent by post; card numbers and expiry dates should not be sent by E-mail. Enquiries to:

Arnold Myers, Edinburgh University  
Collection of Historic Musical  
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Square, Edinburgh EH8 9AG, Scotland  
Fax: +44 (0) 131-650 2425 (Faculty of  
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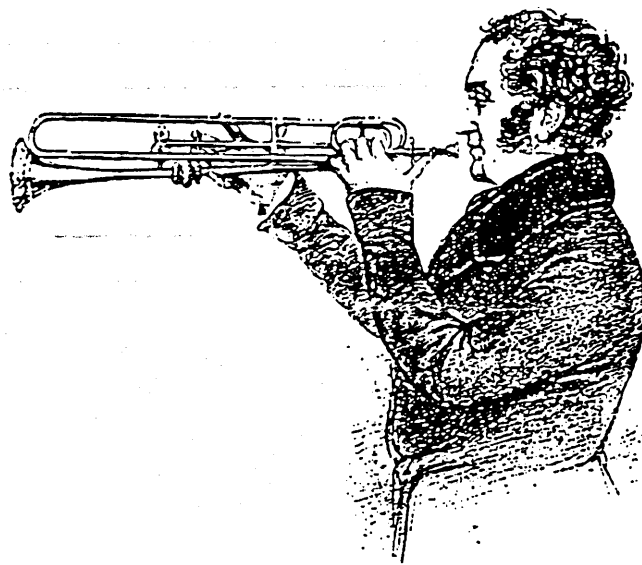
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Nat. Horn

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maker, horn

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Desenzano (BS)  
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History of Trumpet

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serpent, ophicleide, saxhorn

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cornetto

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sackbut

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trumpet, 19th c.

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Basel  
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sackbut

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trumpet

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19th c. tuba, ophicleide, serpent

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cornetto, natural trumpet

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natural horn

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19th c. brass music, trumpet,

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cornetto, 19th c.

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Sevilla  
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sackbut

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natural trumpet, cornetto

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19th c. brass, instrument

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Cornetto, horn, instrument maker

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sackbut, repair/restoration

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cornetto, natural trumpet

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natural horn

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bugle, valve, military

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sackbut

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all trumpet

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Cornetto

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horn

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natural horn, horn maker

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0041-52-202029 041-52-202029  
natural trumpet, 19th c. brass

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cornetto, voice

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cornetto, serpent maker

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natural trumpet

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Oberberghofstr.44  
Blaustein  
Germany D-89134  
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tuba, ophicleide

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Switzerland CH-4058  
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cornetto

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sackbut

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Kleine Zapfholdern  
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cornetto

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trombone

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sackbut

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Blechblasennoten  
Jennerstrasse 4  
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Germany D-71083  
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horn

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cornetto, natural trumpet, 19th c.

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natural trumpet, cornetto

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Renaissance and Baroque

<p>Mike Szczurko 2384 Beaconsfield Ave., Apt.16 Montreal PQ Canada H4A 2G8 514-369-3222 cornetto, natural</p>	<p>Robert Thistle Otto-Hahn Strasse 1 Bergheim Germany D-50126 horn</p>	<p>Kiri Tollaksen 1029 Pontiac Trail Ann Arbor MI 48105 313-662-9168 kyrie @ umich.edu trumpet, cornetto</p>	<p>Michael Tunnell 306 Hillcrest Avenue Louisville KY 40206 502-893-2693 mhtunn@homer.louisville.edu trumpet</p>
<p>Edward Tarr Palmstrasse 9 Rheinfelden-Eichsel Germany D-79618 49-7623-4911 07623-46186 natural trumpet, cornetto, 19th c.</p>	<p>John Charles Thomas 5 Academy Avenue Cornwall-on-Hudson NY 12520 914-534-3667 914 534-3667 natural trumpet, cornetto</p>	<p>Frank Tomes 25 Church Path Merton Park London England SW19 3HJ 0181-542-4942 maker of natural trumpet, sackbut</p>	<p>William Twiss Route 2, Box 4400 Litchfield ME 04350 207-582-0023 horn</p>
<p>Joseph D. Terwilliger 60 Haven Avenue, #15-C New York NY 10032 (212) 568-6535 (212) 781-2661 jdt3@columbia.edu Bass trombone/tuba</p>	<p>Susan Thompson 259 N. Prospect Orange CA 92669 714-771-1127 natural horn</p>	<p>Roger Torrey c/o Practice Power Studio 1354 29th Avenue San Francisco CA 94122 415-661-0519 natural trumpet</p>	<p>Ulf Uebel Schnieglingerstraße 333 Nürnberg Germany D-90427 (49)911.315.04 (49)911.315.04 ujuebel@aol.com cornett</p>
<p>George Thegze 7435 Olcott Avenue Hammond IN 46323 219-844-2010 horn</p>	<p>Nancy Thym-Hochrein Ahornweg 8 Freising Germany 85354 49-8161-63166 49-8161-22356</p>	<p>Gary Towne 425 Cottonwood Street Grand Forks ND 58201 701-772-1982 701-777-3395 towne@prairie.nodak.edu cornetto</p>	<p>Juan Ramon Ullibarri Conservatorio Musica Easo 45 San Sebastian Spain 20006 43-472456 943-451892 cornetto, nat. trumpet, serpent</p>
<p>John Theine 3025 Ferry Ave., #C305 Bellingham WA 98225 360-733-3678</p>	<p>Phyllis Tiffany R.R. #1, Box 730 Montgomery Center VT 05471 802-326-4708 Phyllis_Tiffany@enosburg.k12.ut. french horn, alpine horn</p>	<p>Helen Trobian 1390 Milligan Highway Johnson City TN 37601 615-928-6516 all brass</p>	<p>Timothy Urban 12 Tompkins Road E Brunswick NJ 08816 908-257-1577 turban@eden.rutgers.edu cornetto, sackbut, vocal</p>
<p>Kristin Thelander School of Music University of Iowa Iowa City IA 52242 319-351-2010 319-335 2637 horn</p>	<p>Caldwell Titcomb 67 Windermere Road Auburndale MA 02166- 617-969-0742 History of Trumpet horn</p>	<p>Patrick Tröster Enge Strasse 2 Reutlingen Germany D-72764 07121-17726 alta band iconography</p>	<p>Joe R. Utley P.O. Box 8367 Spartanburg SC 29305 864-457-3263 864-457-3266 trumpet, historic instr.</p>
<p>George Theokritoff P.O. Box 467 Mt. Tabor NJ 07878 201-748-7132 cornetto</p>	<p>Hans Tjalve Valkendorfs Gade 36 Copenhagen K. Denmark DK-1151 sackbut, tenor cornet</p>	<p>Jean Tubery Le Petit Chaubourg Saint-Valérian France 89150 03 86 88 85 38 03 86 88 84 73 cornetto</p>	<p>Eric Vaillancourt 384 Rance St. Thomas Gatineau Quebec Canada J8p6h8 819-669-6235 Trombone</p>

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natural trumpet, cornetto

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Stabekk  
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natural horn

Siem van der Veen  
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woodwinds, oboe

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