

PRESIDENT'S MESSAGE

Jeffrey Nussbaum

The HBS has continued to make great progress. Our success is quite evident by the praise that we received from other music organizations at the meeting of early- music societies at the Berkeley Early Music Festival. We have once again exceeded our previous years membership. Our paid 1992 membership is near 550. The *HBS Journal* is gaining an international reputation as a distinguished publication of world-class caliber. With the *HBS Newsletter* and the *HBS Journal* our Society has created an important voice in the music community. We have continued to search for the widest range of articles on early brass, including historical, scientific, biographical topics, and our series of translations of important early treatises, methods and articles. The *HBSNL* gives us interesting articles, interviews, reviews, and the extensive News of the Field section. In the report given in this issue on the 8th Annual Early Brass Festival, it is noted that we had over 80 people in attendance. It was not only the best Festival yet, but also the largest. I think that it is in large part because of the great interest that the HBS has sparked in the early brass field, that so many people attended EBF 8.

Plans are still underway to present a large International Historic Brass Symposium in 1994 or 1995. We now plan to expand the Early Brass Festival at Amherst College for this event. It is hoped that all of the major performers, scholars, collectors, and instrument makers will be invited. Members will be informed as this event develops. I would like to thank the many people who have helped throughout the year. The members of the Board of Directors, Executive, Editorial, and Advisory Boards have offered tremendous support. In particular, Stew Carter, Barry Bauguess, and Karen Snowberg have contibuted countless hours to the HBS. Because of these individuals, the *HBS Journal* and *HBS Newsletter* are first rate publications. For the HBS to continue all this work, we need your continued support. The HBS has maintained its very modest annual dues since we began in 1989 (\$15 USA - \$20 Europe). We hope to continue to keep membership dues low, but if you support the HBS please consider sending in a tax-deductible donation. No one in the HBS is paid, and the funds are very much needed. Please check if your employer will match contributions; many companies do. The HBS is your Society and a forum for an exchange of ideas. Please send in your ideas, news, and comments. Let us continue.

NEWS OF THE FIELD

compiled by Jeffrey Nussbaum

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.

Eighth Annual Early Brass Festival - Breaks Attendance Records

August 7-9, 1992, marked the Eighth Annual Early Brass Festival, sponsored by the Historic Brass Society and the Amherst Early Music Festival. This year's Festival was held on the campus of Amherst College in Amherst, Massachusetts, where over eighty professional and amateur brass enthusiasts from 21 states, two Canadian provinces, three European countries and Australia, heard lectures, concerts and played music during what all agreed was the most successful Early Brass Festival yet.

Bryan Goff (Florida State University) began the Festival proceedings with an informative approach to natural trumpet pedagogy. Trumpet-maker and instrument-conservator Robert Barclay (Ottawa, Canada) issued a fervent plea for authenticity and honesty in natural trumpet playing. John Webb (London) presented a fascinating survey of the English slide trumpet from its origins to the early twentieth century. Australian Paul Plunkett also favored participants with a Viviani *sonata* on the final concert and EBF mainstay Fred Holmgren led several natural trumpet ensembles throughout the weekend. Thomas Hiebert (California State University at Fresno) shared recent discoveries regarding horn music in eighteenth-century Darmstadt and Schwerin, showing that early forms of handstopping were likely known before the appearance of Anton Hampel's treatise. Rick Seraphinoff and Viola Roth (Indiana University) once again provided insightful leadership for horn ensembles. The final concert featured a rendition of Rossini's *Introduction, Andante and Allegro* for natural horn and piano by Jeff Snedeker (Central Washington University), trios by Dauprat and Reicha, and a spirited Dauprat sextet.

Cornetto and sackbut enthusiasts received attention from several world-class sources. One of the special events of the weekend was a public masterclass with Bruce Dickey, internationally renowned cornettist. Dickey presented new information on the later stages of cornetto playing in Italy, showing that in certain areas the cornetto remained a popular instrument through the eighteenth century. Dickey also stayed the following week at the Amherst Early Music Festival to direct ensembles and teach classes in cornetto, and seventeenth-century ornamentation. British scholar and sackbut player Trevor Herbert lectured on the sackbut in England before the Restoration, bringing to light several new areas of needed research. More than forty players of these instruments formed various ensembles which played together all weekend. Another highlight of the

weekend occurred on Saturday evening. Dr. Herbert Heyde, noted scholar and expert on musical instruments, addressed the assemblage regarding current conditions for research and study in Germany. A round-table discussion about instrument making was led by trumpet makers Robert Barclay and John Webb, hornmaker Rick Seraphinoff, cornetto maker John McCann, and alphorn maker Phil Drinker. This quintet not only afforded the participants a healthy perspective on the realities of instrument construction, but dispelled many myths as well. It must be noted that Drinker's Alphontrio Belmont (Massachusetts) performed an interesting collection of Swiss alphorn calls on the final concert.

Historic Brass Society President Jeffrey Nussbaum presided over the HBS annual business meeting, sharing that the Society's membership has continued to grow at a healthy rate, now boasting over 500 members. He also announced that plans are underway to expand the Early Brass Festival into a full-blown four-day international symposium which will embrace all areas of the early brass field, including major scholars, ensembles, and soloists. The symposium is tentatively scheduled for August 1995. More information will be dispersed through HBS publications as performers, activities and events are solidified. The Eighth Annual Early Brass Festival was a rousing success due to the high level of performance and scholarship which, in turn, attracted a record attendance. Next year's Early Brass Festival is scheduled for July 30-August 1, 1993, at Amherst College. It is hoped that the recent momentum by the Festival organizers, the Historic Brass Society, and the Amherst Early Music Festival will continue to attract such a wide range of brass performers, scholars, and enthusiasts.

— submitted by Jeffrey Snedeker

Bagaduce Music Lending Library

The Bagaduce Music Lending Library in Blue Hill, Maine, collects, preserves and lends printed music, including many works for brass. The collection of over 500,000 items serves individuals and organizations throughout the world. There is also a special collection of the works of march composer R.B. Hall. The library is the official repository for the Maine State Library's Music Collection, which consists of music about Maine, music written by Maine composers, and music published in Maine. Library membership fees are nominal: \$5 for individuals, \$10 for small organizations, and \$35 for large organizations. The Library sells six different computer-produced catalogs of its collections. Contact: Karen Dickes, Collection Manager, Bagaduce Music Library, Green's Hill, Blue Hill, ME 04614. Tel. (207) 374-5454.

Dauprat Horn Method

Viola Roth, editor at Birdalone Music, is planning to publish a facsimile edition with English translation of Louis-François Dauprat's monumental *Method for Cor-Alto and Cor-Basse* (Paris, 1824). This 350-page treatise has been called by R. Morley-Pegge "the greatest didactic work ever published on the horn." It covers virtually every aspect

of horn playing. Pre-publication orders are being taken. As a special feature, early subscribers to this edition may have their name or name of their organization embossed on the cover of the book in gold for a small extra charge. A discount is offered on orders placed before March 1. Contact: Birdalone Music 508 N. College Ave. Suite 333-A, Bloomington IN 47404. Tel. (812) 333-0167.

Cornetto Acoustics

Bill Mathews, Professor of Astronomy and Astrophysics, Lick Observatory, University of California, Santa Cruz; and John McCann, cornett maker from Sandy, Utah, gave a presentation on the acoustics and construction of the cornett at the 123rd Meeting of the Acoustical Society of America held during the week of May 11, 1992, in Salt Lake City, Utah. In addition to a discussion on the history and construction of the cornett, the problems associated with computer assisted design were addressed. Briefly, theory on placement of toneholes, which includes bore design, wall thickness, and diameter of the tonehole, is presently inadequate to provide information accurate enough for the design of instruments. The presentation was attended by internationally recognized authorities on musical acoustics, such as William J. Strong and Douglas H. Keefe. It is likely that interest generated in the acoustical problems of the cornett will result in refinement of the tonehole theory and its use for actual construction.

The abstract of the presentation is as follows:

Although the cornett was one of the most widely used wind instruments during the late 16th and early 17th centuries, the construction of replica cornetts at modern pitch has not been straightforward. The cornett is excited by a lip reed as in modern brass instruments but has an approximately biconical wooden bore with toneholes. Cornetts surviving in European collections generally play at pitch levels higher than the modern standard and many of the few extant mouthpieces are of uncertain, possibly more recent, origin. As a guide to constructing replicas at modern pitch, the input and distributed impedances have been computed in the frequency domain. The accuracy of the computed frequencies for each fingering combination, although encouraging, is at present insufficient for reliable *ab initio* construction. However, the computations can be useful in determining appropriate perturbations in the size and placement of toneholes or in the bore required to achieve small differential frequency changes.

McCann has applied this data in his cornett making. He has designed both regular- and high-pitch cornetti, as well as a beautiful F alto cornett with a brass key. John McCann has recently moved his workshop to a new location. For more information contact: John McCann 2938 East. 9800 South. Sandy, UT 84220. Tel. (801) 942-6173.

Solo Works for Low Brass

Henry Howey, professor of music at Sam Houston State University, has edited and

published some rare and interesting solo works for trombone and euphonium. Howey has published an edition of *Alme ingrata* by Joseph I of Austria (1678-1711), a virtuosic work scored for soprano, alto trombone and continuo. Howey also offers the little known *Concerto per Flicorno basso* (1872), for euphonium solo, by Amilcare Ponchielli (1834-1886). The piece is available in a piano reduction with solo euphonium, or the complete brass-band version with original instrumentation. Contact: Henry Howey, Music Dept., Sam Houston State University, Huntsville, TX , 77341. Tel. (409) 294-1364.

Great American Brass Band Festival and Band History Conference

On June 12, 1992, the Conference on American Band History, sponsored by the Great American Brass Band Festival in conjunction with the Sonneck Society for American Music and the Historic Brass Society , attracted more than 150 participants from sixteen states to the campus of Centre College in Danville, Kentucky. The day-long conference preceded the Great American Brass Band Festival, which drew more than 30,000 band fans on June 13 and 14. Conference presenters included Paul Bierley (Westerville, OH), George Foreman (Centre College), Raoul Camus (Queensboro Community College), Ronald W. Holz (Asbury College), H.M. Lewis (Georgetown College), Fred Williams (Philadelphia, PA), and the Chestnut Brass Company. The conference was organized by George Foreman and program chair Frank Cipolia (SUNY-Buffalo). Presentations of particular interest included *How the Cornet Became the Trumpet* by H.M. Lewis; a lecture/recital entitled *The Carnival of Venice: The Queen of Cornet Solos* by Vincent DiMartino and George Foreman; and a demonstration/performance on historic instruments by the Chestnut Brass Company.

—submitted by George Foreman

Dodworth Saxhorn Band

The Dodworth Saxhorn Band has been performing in and around southeastern Michigan for the past eight years, playing authentic over-the-shoulder saxhorns with original mouthpieces. The seventeen-member band is comprised of both professional and amateur musicians who are dedicated to performing American musical repertoire of the mid-19th century. They use of both B^b and E^b keyed bugles and echo cornet for solos with band accompaniment. They perform in authentic uniforms of the period. The band is currently working to create a "Charles-Dickens-period" street-corner brass band using keyed bugles, natural horn, ophicleide, and Forvey bass horn with percussion. Their admirable goal is to re-create the sounds and musical interpretation of the early to mid-19th century for the public's enjoyment. As participants in the most recent Great American Brass Band Festival in Danville, KY, the Dodworth Saxhorn Band gave an unusual performance, recreating the St. Johns Bicycle Band of St. Johns, Michigan, ca. 1886-1891. Members of the band first learned to ride antique high-wheel bicycles, then mastered the art of playing one-handed while maneuvering the bicycles. The Dodworth Saxhorn Band thrilled Festival participants and the Danville community with this memorable reenactment of Americana. A featured soloist on a top-action John Stratton

(NY) E^b soprano bugle, was Jeffrey Work performing Sachse's E^b *Concertino*. Mr. Work is a distant relative of the famous 19th-century American composer Henry Clay Work. The band is currently performing with members of the Flying Cloud Dancers from Cincinnati, OH, in an effort to show off the dance steps to the music of the mid-19th century. The band looks forward to returning to the Great American Brass Festival and plans to re-create the Great Patterson Show circus band, which performed while riding on top of an elephant! Contact: Alexander Pollack, Dodworth Saxhorn Band Director, 5884 New Meadow Drive, Ypsilanti, MI 48197. Tel. (313) 483-2630.

Old Bethpage Brass Band at L.I. Fair

From its period costumes to its antique instruments, the Old Bethpage Village Brass Band re-creates the stirring sight and sound of a mid-nineteenth century brass band. The Band performed in October at the Old Bethpage Village Restoration, located on Round Swamp Road in Old Bethpage, NY. The Long Island Fair is a glorious event in the old-time tradition with crafts, livestock, produce, and various entertainments, including the Old Bethpage Singers and Brass Band. The OBBB performs a variety of quicksteps, marches, polkas, waltzes, schottisches, patriotic and popular tunes of the period, and concert pieces from the mid-1800's, many of which remain familiar to today's audiences. This unique historic eleven-member ensemble was featured in the PBS documentary *The Civil War*. For information contact the Band Director: Dr. Kirby Jolly. Tel. (516) 822-2373.

11th Annual Rocky Mountain Brass Band Festival

Silverton, Colorado hosts this event which has grown in stature from its inception in 1982. The Band of approximately 30 musicians, under the baton of Paul Maybery, performs music of the late 19th and early 20th centuries. Several days of rehearsals, beginning August 10, preceded four concerts performed to large enthusiastic audiences, August 14-16, 1992. The band performed under a large tent in the park on the edge of town. The entire city of Silverton is a national historic site with a population of less than 1,000. The Silverton-Durango narrow-gauge railway brings large numbers of tourists to Silverton three times each day to partake of the local offerings. Paul Maybery of St. Paul creates the program and edits and arranges much of the music for the concerts. Bob Nagle performed *Willow Echoes* and *Carnival of Venice* on his uncle's antique Bb cornet. The Brass Band boasted participants from fifteen states, including Dr. Kirby Jolly from New York, and Monique Churchill from California. Band members had a most enjoyable time musically as well as mountain climbing, jeep trail tours, mine tours, and horseback riding. Contact: Paul Maybery. Tel. (612) 222-3378.

7th Annual Yankee Brass Band Festival

The River City Arts of White River Junction, VT, presented its festival of American brass band music, played on original 19th-century instruments, July 23-26, 1992. Six concerts were presented under the sponsorship of local organizations from Lyme,

Manchester and Hanover, NH; and Quechee, Montpelier and White River Junction, VT. The instruments used in the concerts, several of which were made by Lyme, NH native D.C. Hall in the 1860's, are from the collection of Mark Elrod of Silver Springs, MD. These over-the-shoulder brasses, with bells pointing to the rear, are representative of the most popular style of brass instruments of the Civil War period. This event has historic ties to the region: much of the music has been gleaned from the music collection of the Manchester Historical Association. Dr. Kirby Jolly, of Jericho, NY, was featured as a soloist on the E^b cornet, performing Rossini's *Una voce poco fa*. The program included overture, marches, serenades and fantasies, all in authentic mid-19th-century arrangements. Contact: Paul Maybery, tel. (612) 222-3378.

—submitted by Kirby Jolly

Edward Tarr

Edward Tarr, Director of the Trompetenmuseum Bad Säckingen and President of the Euro-ITG, sends us news. The City of Bad Säckingen and Euro-ITG sponsored the 2nd European Trumpet Days this past September 4-6, 1992. The opening concert featured the "Silver Trumpets of Moscow," natural instruments from the period 1812-35 in three different pitches, plus a trombone with a double slide, all in massive silver, until now unknown even to specialists in the field. Guy Ferber (Colmar) presented a workshop entitled "Musique trompettable." As a result of his intensive searches in out-of-the-way places, Ferber found many musical works that conform to the natural harmonic series and are therefore playable on trumpet and keyboard.

Quick News Briefs: Tarr recently conducted master-classes involving both modern and Baroque trumpets in Vaduz, Liechtenstein (July 13-25), and in Lieksa, Finland (July 26 - August 2). Former EHT pupil Niklas Eklund has been invited to perform natural trumpet on Bach's *Christmas Oratorio* this December in San Francisco. The International Trumpet Days in Bremen, Germany (Oct. 26- Nov. 11, 1992) featured natural trumpet soloist, Paul Plunkett. Friedemann Immer will present a workshop in Michaelstein, Gemany on March 11-14, 1993.

Plans for the 3rd European Trumpet Days are underway. The event will take place in Gothenburg, Sweden, from August 9-14, 1993. There will be a spectacular opening concert on natural trumpets, featuring members of the Edward Tarr Trumpet Ensemble and special featured guests such as Bryan Goff (Tallahassee, FL), Leonard Candelaria (Denton, TX), and others. Contact: Edward H. Tarr, Director Trompetenmuseum Bad Säckingen, Trompeterscholss, Postfach 1143, Bad Säckingen 7800, Germany.

ITG Conference

The 1992 International Trumpet Guild conference was held in Rotterdam, Holland on June 24-27. Music of all periods and styles was presented, but Thursday, June 25, was

dedicated to early music. Trumpeter Gabriele Cassone and harpsichordist Antonio Frigé presented early and modern music, entirely by Italian composers, including works by Fantini, Borgo, Cima, and Pietragrua, performed by Cassone on Baroque trumpet. The Florida State University Baroque Trumpet Ensemble, directed by Bryan Goff, provided a prelude to this recital with music by H.I.F. Biber, C.P.E. Bach and works from the collection of the *Charamela Real*. The Thursday afternoon concert featured the Wallace Collection, a brass ensemble founded in 1986 by John Wallace. Their program, "Turkish Delights and other Trumperies: Another side of Mozart and his contemporaries," featured music of Diabelli, Altenburg, M. Haydn, C.M. von Weber, Beethoven, and of course, Mozart. Baroque trumpets and other early instruments were employed several times during this concert. Thursday evening's main concert was "A Venetian Evening" conducted by Edward Carroll and featuring music of thirteen early composers, including Domenico Gabrielli, Melani, Bendinelli, and Monteverdi. Assisting artists included vocalists as well as recorder, continuo, trumpet and other brass players from the Rotterdam Conservatory. Other performances of interest to early brass music enthusiasts include the prelude performance by the Antwerp Music Academy Brass Ensemble, the Amsterdam Baroque Orchestra, and a workshop by London natural trumpeter Stephen Keavy. The Antwerp ensemble played music by Bendinelli and Gabrielli, using trumpets and sackbuts as well as modern instruments. The Amsterdam Baroque Orchestra performed on period instruments works by Handel, Haydn, and Cimarosa. Mr. Keavy's lecture discussed various aspects of period instrument manufacture and compared various playing styles on Baroque trumpet. Gratitude should be expressed to Koos van der Hout, conference host, and the Rotterdam Conservatory, for giving special attention to the programming of early brass music at the 1992 ITG Conference.

—submitted by Joseph Bodiford, Florida State University

Music at Benslow

This unique learning center will offer a number of classes that will be of interest to brass players throughout the year. Little Benslow Hills is a large Victorian house set in wooded grounds on the outskirts of Hitchin, England. The music program can be described as a combination of conservatory, arts center and adult residential college. Upcoming courses include: (1) "Early Music Singing and Playing" (Dec.11-13, 1992). Early brass players are coached in Venetian and Iberian/New World repertoire. The faculty includes Michael Procter, Keith Bennett and Alan Lumsden. (2) "Brass Ensemble" (Feb. 5-7, 1993), coached by members of the London Brass. (3) "The Venetian Tradition" (March 19-21, 1993) early brass music of Gabrieli and Schütz, coached by Alan Lumsden. (4) "International Academy of Sacred Music" (May 29 - June 6, 1993), held at the Palazzo Guistinian in Venice. Cornetts and sackbuts will join singers to play the Venetian repertoire in the original setting under the leadership of Michael Procter. (5) "Renaissance Dance and Band" (May 31-June 4, 1993), with Lucy Graham and Jeremy Barlow. Contact: Benslow Music Trust, Little Benslow Hills, Hitchin, Herts SG4 9R, England.

The Early Victorian Brass Band

The Early Victorian Brass Band of Great Britain is an ensemble reconstructed on the model of early 19th-century British brass bands, that has actively re-created the sound of a mid-19th-century village brass band. The EVBB was formed in 1983, initially for a meeting of the Edinburgh University Chamber Music Club. Its first conductor was the late Professor Michael Tilmouth, Dean of the Faculty of Music at the University of Edinburgh. Since that time the Band has performed in Scotland, England and Wales. The EVBB is an amateur body, as was its model. Although the Band includes a high proportion of professional musicians, they are not paid for this endeavor: all participate out of enthusiasm for what is believed to be the only group involved in playing the early British brass-band repertoire on original instruments. Four performances were given in connection with the travelling exhibition *Brass Roots: 150 Years of Brass Bands* at Bradford, Edinburgh, London and Manchester. The most recent concert given by the EVBB was at Oldway Mansion, Paignton, as part of the festival *Devon Early Music*, promoted by the John Loosemore Association.

Since the EVBB is based on earlier predecessors, the group has promoted research on early brass performance practice, repertoire and instrumentation. All-brass bands became popular in Britain in the 1830's and 1840's. At this time, the range of valved instruments used in present-day brass bands had not been fully developed, so the first bands relied largely on keyed bugles, ophicleides and serpents, together with trombones and *cornets à pistons* (alternatively known as cornepeans). The Early Victorian Brass Band uses these instruments to re-create the sound of a village brass band of circa 1850. The instrumentation of the EVBB was determined after study of the documented accounts of early bands,^{1,2} corroborated by practical experimentation to achieve a good balance. The instrumentation is: 2 keyed bugles (in B \flat mostly, occasionally in C), 2 cornepeans in B \flat , clarinet (in E \flat mostly, occasionally in B \flat), valved French horn in F, tenor saxhorn in F, alto, tenor, bass slide trombones in E \flat , B \flat and G, ophicleide, serpent, side drum, timpani/bass drum (1 player). The musical director and a presenter make up the complement. The period instruments all belong to members of the band.

Despite the large quantity of music that originally existed, much must have been discarded as instrumentation evolved, and surprisingly little has come down to us. The EVBB's repertoire is either taken from the few surviving contemporary published or manuscript band parts, or is arranged from popular pieces of the day as local bandmasters would have done. Since the standardization of brass band instrumentation did not occur until about 1870, all the music played by the band has to be rearranged, though in some cases the instrumentation of contemporary band parts is well matched and little adaptation is required. Some of the sources which have been used are:

1. *National Fantasias*, arranged for a Brass Band by William Childe: *Wessel & Co.'s Journal for Brass Band*, (c.1845). The EVBB plays No. 15, "Fantasia on Scotch

Airs”(original instrumentation: *cornet à pistons* in E^b and D^b, solo cornet in A^b, 1st cornet in B^b and A^b, 2nd cornet in A^b, *corni* 1 & 2 in E^b, valve trumpet in E^b, alto, tenor and bass trombones, ophicleide, tympani).

2. *Gems of the Opera*, arranged for Brass Band by W. Childe, Book 3: No. 12 of *Wessel & Co's Journal for Brass Band* (c.1845). The EVBB plays No. 2, Herold, “Aria” from *Zampa*. (Original instrumentation: Solo *cornet à pistons* in A, 1st *cornet à pistons* in G, 2nd *cornet à pistons* in G, *corno primo* in E^b and D, trumpets in C and D, *corno 2* in C and E, alto, tenor, and bass trombones, ophicleide, tympani, *cornet à pistons* in D *ad lib.*, *corni* 3 and 4 in G *ad lib.*).

3. *The Amateur's Brass Band Quartets*, three sets of pieces from the works of Handel, Haydn, Spohr, Beethoven, Herold, etc., for three *cornets à pistons*, ophicleide or valve tenor trombone, arranged by W. Childe (London: Wessel & Co, ca.1845). Typical of these items are: no. 4, “Bohemian Drinking Song” (*Rhine Wine Song*); no. 3, Lvoff, “The National Russian Hymn;” no. 5, Weber, “Luétzow's Wild Chase;” no. 6, “Austrian Waltz;” no. 14, Handel, “Happy We” (*Acis & Galatea*); no. 18, Spohr, “Chorus” from *Jessonda* (finale of act 2).

4. *The Goose-Eye & Newsholme Band* (Near Keighley, Yorkshire) manuscript part books (begun 1852). Typical of these brief items are: no. 8, “Bloomer Polka;” No. 20, “God Bless the Prince of Wales;” No. 22, R. Smith, “Lilly Belle,” quick-step; No. 28, “Now Pray We for Our Country,” glee; No. 29, “Polka;” No. 30, “Blessed be the Lord God of Israel.” (Surviving parts exist only for D^b sax, 2 cornepeans and bass trombone).

5. *The Yorkshire Waltzes*, Enderby Jackson, 1856. The earliest surviving original test-piece for a brass band contest. The music was issued as a short score, from which bandmasters made their own arrangements. The Black Dyke Mills Band (Queensbury, Yorkshire) manuscript part books (arranged by F. Galloway) have the instrumentation: D^b clarinet, A^b solo cornet, A^b 2nd cornet, A^b alto saxhorn, D^b tenor saxhorn, trumpet, tenor trombone, bass trombone, ophicleide, and bass drum.

6. *The Cyfarthfa Band* (Merthyr Tydfil, Glamorgan) manuscript part books (arrangements by D' Artney, c. 1855).^{3,4} The EVBB plays No. 37, Montgomery, “My Daughter's Schottische.” (Original instrumentation: *cornet primo* in A^b, second cornepean in A^b, bugle *primo* in D^b, second bugle in B^b, third bugle in A^b, ripieno bugle in D^b, sax horn *primo* in D^b, sax horn *secondo* in D^b, alto trombone, 1st tenor trombone, bass trombone, first ophicleide, second tenor trombone, solo ophicleide, bombardon, drums).

Among the pieces specially arranged for the Band are Bellini, *The Norma* quadrilles; Charles Godfrey Jr., “Wind-up Galop;” and H. Ganer, “Marquis of Lothian's March.” The arrangements for the Early Victorian Brass Band have been made by the current

musical director, John Cranmer; the principal keyed bugle player, Steven Hollamby; and other EVBB members.

Notes:

1. Jack L. Scott, *The Evolution of the Brass Band and its Repertoire in Northern England* (PhD diss., University of Sheffield, 1970).
2. Arnold Myers, "Instruments and Instrumentation in Brass Bands," in *Bands: The Brass Band Movement in the 19th and 20th Centuries*, ed. Trevor Herbert (Philadelphia: Milton Keynes, 1991), pp. 169-95.
3. Trevor Herbert and Arnold Myers, "Instruments of the Cyfarthfa Band," *Galpin Society Journal* 41 (1988): 2-10.
4. Trevor Herbert, "The Repertory of a Victorian Provincial Brass Band" *Popular Music* 9, no. 1 (1990): 117-132.

For further information about the Early Victorian Brass Band contact: Arnold Myers, 30 Morningside Park, Edinburgh EH10 5HB, Scotland. E-mail address: am@castle.ed.ac.uk —submitted by Arnold Myers

Enthusiasts For Ceremonial Music Take Note

A recent French-language publication has come to the attention of the HBS: *Batteries Fanfares*, the quarterly newsletter of the *Confédération Française des Batteries et Fanfares*. the motto of this association is (translated as): "For the development and technical progress of popular music-making." The primary audience of this association consists of ceremonial bands, some of which use natural horns and trumpets. The newsletter features reports of association and ensemble activities, articles on technique (both brass and percussion as well as general musical topics), editorials and observations by experts in the field, reviews of recordings and concerts, and other association banter. Since this type of music is not well known in the U.S., it might prove interesting to explore further what performing practices are involved, particularly those employing "historical" instrument. For more information, write: Batteries-Fanfares, B.P. 20 92420 Vaucresson, France. Membership fees (April, 1992) are listed as 85 francs. — submitted by Jeffrey Snedeker

Orval Natural Horn Method

Francis Orval informs us that his new *Method for Natural Horn* is scheduled for publication by the end of 1992, by Editions Marc Reift, Dorfstrasse 54, Am Dorfplatz, CH-81262 Zumikon bei Zurich, Switzerland. Orval performed on a CD recording, *Beethoven/Berwald Septets*, with the Uppsala Chamber Soloists, recently released on the Bluebell label #ABCD033 (to be reviewed in the next HBS Newsletter). He recently performed Mozart 's Horn Concerto no. 4, on natural horn, with the Malmö Symphony, under the direction of fellow hornist Barry Tuckwell. Orval plans to present a lecture and perform at the upcoming International Natural Horn Festival in Essen, Germany in September. Contact: Francis Orval, Augustastr. 17, Donaueschingen D-7710, Germany.

First International Women's Brass Conference

The First International Women's Brass conference will take place May 28-June 1, 1993 at Washington University in St. Louis, Missouri. Conceived by Susan Slaughter, principal trumpet of the St. Louis Symphony, the conference will address specific needs of women brass players, enabling them to understand more about each other and the professional world in which they live and work. Open to both men and women, the goal of the conference is to improve communication among all brass players. There will be early-music sessions and concerts including natural horn and natural trumpet. The IWBC published its first Newsletter in June, 1992. Vol. 1, no. 1 contains articles and an interview with Susan Slaughter. Contact: Susan Slaughter, International Women's Brass Conference, 540 S. Geyer Road, St. Louis, MO 63122. Tel. (314) 966-8671.

Author's Queries

Art Brownlow is conducting research for a doctoral treatise on the 19th-century English slide trumpet. His focus will be the instrument itself: the circumstances of its development, the various modifications made throughout the 19th century, performance practice, playing techniques and repertory. Any information concerning these aspects of the instrument will be welcomed and greatly appreciated. Also, he is interested in identifying museums or collections, particularly in the United States, that have original English slide trumpets. Contact: Art Brownlow, 1193 Pasadero Dr., Brownsville, TX 78521.

Cornetto Exercise Book

Cornetto players are all too familiar with the fact that there is a paucity of contemporary exercise material for their instrument. Michael Collver has addressed this problem by publishing a new exercise book for cornetto. His *Chop Busters for Cornetto* is a 100-page book containing many graded exercises designed to address articulation, tone production, range, and other technical aspects of cornetto playing. There are also many historical excerpts from the 17th-century cornetto repertoire. To purchase this new method, contact: Michael Collver, 14 King St., Lexington, MA 02173. Tel. (617) 863-9652.

25th International Horn Workshop

The 25th International Horn Workshop will be held May 16-22 at Florida State University in Tallahassee, Florida. One of its many features will be a Natural Horn Day on May 17. Several recitals and a panel discussion will demonstrate and discuss historic and current styles of natural horn playing. Natural hornists scheduled to perform as of this date include Hermann Baumann, Kendall Betts, Lowell Greer, William Purvis, Richard Seraphinoff, Jeffrey Snedeker, Michelle Stebleton and Kristen Thelander. Further information may be obtained directly from William Capps, Host, 25th International Horn Workshop, Florida State University, School of Music R-71, Tallahassee, FL 32306-2098