

HISTORIC BRASS SOCIETY NEWSLETTER

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

Issue Number 5

ISSN - 1045-4594

Summer, 1993

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CONTENTS

	Page
HBS Financial Report.....	2
Crotalis I: Serpens in Desertis -- John R. McCann.....	2
Gottfried Reiche: Twenty-four Quatricinia Rediscovered -- Holger Eichorn.....	4
Reiche Transcriptions by Holger Eichorn.....	6-10
A Brief Report on the State of Affairs at the Christopher Monk Workshops -- Jeremy West & Keith Rogers.....	11
I'm Almost Shore It's Snow! -- David & Julie Edwards.....	13
Constructive Research -- John Webb.....	14
Classified Section.....	14 & 21
Meet Your Maker: A Round-Table Discussion/Interview.....	15
The <i>Apparato musicale</i> (1613) of Amante Franzoni -- Bruce Dickey.....	21
Franzoni Transcriptions by Charles Toet.....	22-28
The Side Embouchure -- Yoshimichi Hamada.....	29
Conference of Early Music Societies -- Stewart Carter.....	31
Music Reviews.....	32
Recording Reviews.....	37
Book Reviews.....	47
News of the Field.....	49
Ninth Annual Early Brass Festival.....	65

PRESIDENT'S MESSAGE

A recent vacation to the UK gave me the opportunity to meet with some old friends and make new ones who share my love of early brass instruments and interest in the HBS. It was extremely gratifying to see that the HBS has helped to create this sense of community and that the *HBSNL* and *HBSJ* provide a forum for shared ideas and experiences. Of course, the UK has a rich musical tradition and is a wonderful place to indulge one's interest in historic brass music and instruments. I took the opportunity to do just that, spending a solid week meeting early brass folks and playing such instruments as the Christ Church cornetts, trumpets by Haas, Bull, Harris, and Beal, as well as a host of other early horns. It was a real joy to see the appreciation people had for the HBS and to share in the camaraderie and friendship that stems from our common interest. Thanks go to Crispian Steele-Perkins, David Edwards, John Webb, Jeremy West, Keith Rogers, Frank Tomes, Chris Larkin, Stephen Wick, Arnold Myers, Jeremy Montagu, Simon Carlyle, Ray Parks, Susan Smith, Murray Campbell, and Trevor Herbert for their warm generosity.

Meanwhile, back at the ranch, the HBS continues to grow. We had over 600 paid members last year, the last *HBSJ* was a great success, and we have plans for a wide range of articles in future issues. The Early Brass Festival #9 at Amherst (July 30-Aug. 1) is all set, and this year in addition to the usual activities for cornetts, sackbuts, natural horns, and trumpets, Ralph Dudgeon has planned many activities for 19th-century brass as well.

You are the early brass community, and the HBS provides a forum for you. Please let us know your views, and let us know about your early brass activities. If you value the work the HBS is doing, consider sending in a contribution along with your annual dues. (The contribution is fully tax-deductible.) Also, if you are affiliated with a school, ask the library to subscribe. We need your help to continue this good work. Last but not least, a note of thanks is due to all the contributors, Advisory, Editorial, and HBS Board members for all the work they've contributed, and of course, to the HBS membership. Special thanks to Karen Snowberg, Barry Bauguess, and Jeff Snedeker for the many hours they have spent in making the HBS a success. I hope to see you at Amherst.

Jeffrey Nussbaum
President, Historic Brass Society

Notice of Annual Meeting

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

HBS FINANCIAL REPORT, COVERING ACTIVITIES OF THE FISCAL YEAR 1992

Jan. 1, 1992 – Dec. 31, 1992

Opening balance	\$1,399.11
(funds on hand, 1/1/92)	
Revenues	
<u>Earned</u>	
Membership dues,	
Library Subscriptions	11,029.00
Advertising (HBS Journal)	640.00
Back issues sales	
(Journal & Newsletter)	3,725.00
<u>Unearned</u>	
Contributions	3,291.00
Total revenues	\$18,685.00
Expenses	
Printing & production costs	
(Journal & Newsletter)	\$6,094.09
Postage	4,434.69
Photocopying	2,687.20
Supplies	2,742.69
Telephone charges	592.00
Early Music America	
membership	60.00
Total expenses	\$16,610.67
Net Fiscal Gain	\$2,074.33
Closing balance	\$3,473.44
(funds on hand, 12/31/92)	

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

Note: Beginning in 1994, HBS yearly membership dues will be \$20 (American and European). Dues for students and seniors will be \$15.

Crotalis I: Serpens in Desertis

by John R. McCann

Those of you who wondered what happened to the snakes which Saint Patrick drove from Ireland should not be surprised that the descendant of one of them turned up in the workshop of a Sandy, Utah, cornett maker of Irish-German descent.

Wanting recreational respite from carving normal curved cornetts, I decided to make an instrument in the form of a slithering snake, something that would not have been uncommon in the 16th or early 17th centuries when shawms, cornetts, and recorders paraded around as dragons, snakes, dolphins, and other fanciful creatures or objects. Paris #582, a high-pitched instrument in A (six-finger note), served as the direct inspiration. I had traced the pattern while visiting the conservatory museum in 1983. It served as a general departure point. The leather of the instrument, which is Italian, is elaborately tooled but the bell, a snake head, is rather simply profiled. I wanted an anatomically correct rattlesnake head at the bell, correct slither curves, and a rattle at the mouthpiece end. A visit to the local library by Kimmie, my wife and sometime bore (bored?) sander, yielded an armful of books on reptiles and snakes, even one devoted exclusively to rattlesnakes. There are almost 30 different species in the rattlesnake family, or *Genus Crotalis*, and I learned from the books and God-fearing, snake-wise friends that they don't all slither the same. My personal favorite is *Crotalis horridus*.

In the interests of symmetry and ergonomics, I decided upon even slither curves. The tentative bore length was the same as my normal curved cornett plus a bit extra for good measure and a head. I wasn't sure what effect the convoluted shape and the head would have upon the air column. The slither curves were placed to correspond to current woodwind hand positions --upper left, lower right. Bore and instrument templates were made. Top and bottom sections were cut with the bandsaw. Not knowing how long the instrument had to be, and not wanting to damage the head, the first thing I did was to decapitate the snake and set its head aside.

I then carved the bore of the headless cornett. It was more difficult than a normal curved cornett because of the tight curves in the bore and the problems caused by carving across the grain at the curves. To make a long snake story short, everything proceeded as with a normal cornett albeit more slowly. The cornett was profiled, diamonds carved on the tail, and rattles carved on the mouthpiece socket. (Readers are invited to familiarize themselves with my article, "Snakes, Trees, and Flames," which appeared in Volume I of the HBS Journal. In it I point out that the cornett was used to symbolize the underworld and my belief that the diamonds carved on the mouthpiece end of the instrument represent reptilian scales.)

Following the above, the bore was oiled and allowed to dry. Overall pitch was determined by playing the instrument sans fingerholes and cutting off short sections of the bell until overall pitch was correct. The length was comparable to a curved cornett, so fingerholes were tentatively laid out in the normal positions. The lowest was drilled first and when that one proved successful, the others were successively drilled at their usual locations. Overall pitch was rechecked as the closed fingerholes, which are acoustical side vents when open, lower the pitch by increasing the volume of the bore.

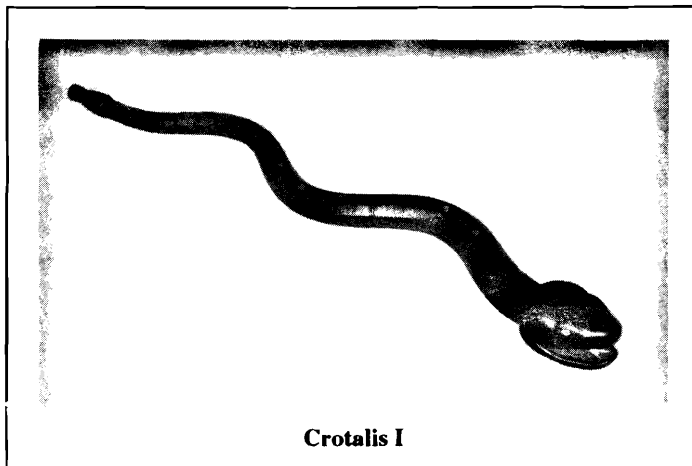
Since there was a loose snake head in the workshop which had to be dealt with and rejoined to its corpus, I was faced with the problems of how to carve the head and how to deal with the acoustical problems arising out of its very existence. I first carved the outer part of the head and then split the head, which had only been spot-glued together, into upper and lower sections. This enabled me to carve out the inside of the two parts and produce a realistic mouth. The insides were sharply flared where the neck joined the head. The idea was that the flare would result in its location being the end of the bore. This done, the head was glued back together.

To regulate the pitch of the whole snake, I attached the head to the body temporarily

and progressively cut off short sections of its neck until the pitch was correct. The snake's head was then glued on permanently. The overall length of the instrument from rattles to the flare inside the mouth is virtually the same as that of my normal curved cornett.

Covering the instrument with leather was next. When covering an alto or tenor Lysarden, I normally invite all people to leave the workshop as the task is very tricky, and the air turns expletive blue. Apparently my previous practice had prepared me for the task, and I was able to cover the curves of the slithering snake using my normal technique.

Once again the head presented a special problem. My solution was to cover it separately using two pieces, one for the upper part and one for the lower part. Getting the leather to fill in depressions and yet stretch where needed was a real challenge. The inside of the mouth was painted red. A sterling silver forked tongue was attached. A visit to a local taxidermist produced life-sized glass rattlesnake eyes and a frozen rattlesnake from the freezer. I thanked him kindly, bought the eyes and let him keep the frozen snake. (I don't know if he was pulling my leg or not, but he claimed that once when he thawed out one of his frozen rattlers, it came alive). I do not like snakes; I especially do not like rattlesnakes.



Crotalis I

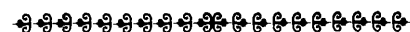
It's fascinating what emotions Crotalis I evokes in others. It is rather realistic and people are either fascinated or repelled by it. There is no middle ground.

Lest readers believe that Crotalis I was made for rodent control or to grace some collector's wall, they should know that it is a fully functional cornett with a range from a to a². Crotalis I made its world premier on January 25, 1992, in a concert by the Antiquarian Funks, a fun-loving West Coast Renaissance/ Baroque ensemble directed by cornettist Bill Mathews. The piece was the ritornello in Francesco Usper's *Symphonia prima á 8* (1619).

Strangely, Crotalis I is hard to hold. Although I thought I had designed it ergonomically, it wants to slither down to the right (clockwise from the player's perspective). A sterling silver thumb rest has partially alleviated the problem.

The construction of Crotalis I has encouraged another instrument maker, Boston's Friedrich von Heune, to think about putting slither curves in his latest creation, the world's longest Renaissance contrabass recorder, so that the two instruments may be used for visually harmonious duets.

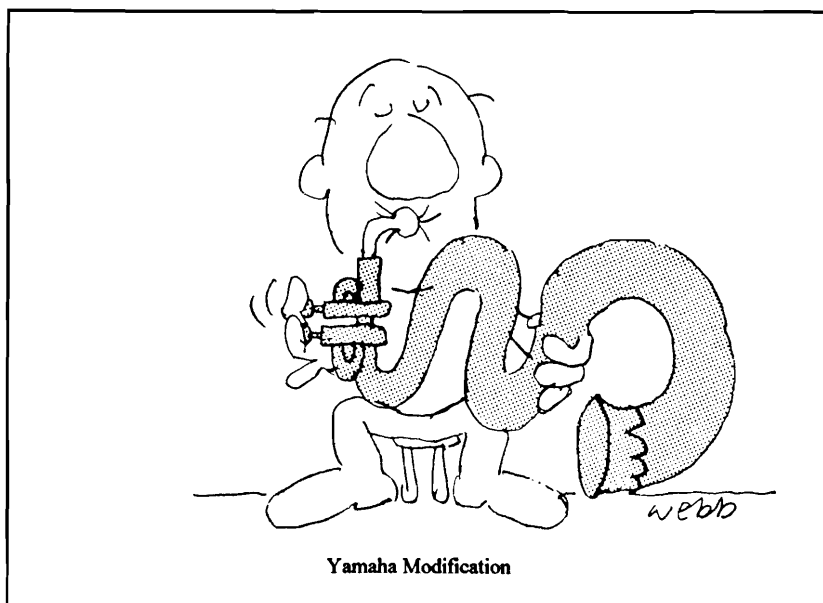
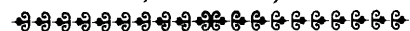
Anyone interested in adopting Crotalis II, III, or IV should contact the appropriate agency, Saint Patrick's Runaway Reptile Relief Society. Snake and serpent bands may be the next early music rage. On the other hand, my aspirations may be scaled down to produce Crotalisa I, a curvy snakeskin covered cornettino. That rattler in the freezer is awfully tempting!



Said my friend, the cornettoist, Whitney,
"Td a terrible dream, pray permit me -
I misplayed on my zink
And what do you think,
It grew into a serpent and bit me."

We thank David Goldstein for his kind permission to reprint this limerick (as well as others which are dispersed throughout this issue) from his book *Musical Limericks* (Pub. Provincetown Bookshop Editions, Provincetown, MA, 1986).

We also wish to thank John Webb for providing us with further cartoons in addition to those we have used from his book *Trombomania* (Pub. Editions Bim, CH-1630 Bulle, Switzerland)



Yamaha Modification

Gottfried Reiche: Twenty-four Quatricinia Rediscovered

by Holger Eichorn

(Translated by Richard Seraphinoff & Viola Roth)

Everyone has heard the foolish story of the person who runs head first into a wall again and again and each time groans contentedly. When asked why he does this, he answers that it feels so good when the pain stops. Surely this metaphor is almost as far removed from the subject at hand as that of the prodigal son, who upon his return is highly honored and respected, precisely because he has been gone so long and was so sadly and grievously missed. Indeed, it is much the same with the loss of an art treasure, work of literature, or musical rarity that has always been passed from one generation to the next, but is sadly lost and then unexpectedly comes to light again. In such a case, one appreciates the returned item much more than if one had always had it.

Searching through the literature in libraries and in catalogues can only make our mouths water as we read of rare or unique items lost because of war. But just as many people who were thought to have been casualties of World War II have resurfaced years later, so many long-lost cultural treasures have also suddenly come to light. Often they come from mysterious sources—one is reminded of the Quedlinburger Domschatz and many others. So when a composition—or, as in the present instance, an entire collection—is actually rediscovered, it is cause for great excitement, especially when the lost work represents the only preserved example of its genre, as is the case of the *Tower Music* of Gottfried Reiche.

This collection of fugues and sonatinas for brass quartet was among the many unique and important works in the valuable holdings of the Music Division of the former Preussische Staatsbibliothek in Berlin. The story of where it has been, its involuntary travels, and its eventual rediscovery is enough of an adventure to warrant at least a brief account here, until such time as a careful and thorough examination can be undertaken.

In the early 1940's, the arrogant German military leaders believed that victory was in their grasp. However, many establishments, including the Preussische Staatsbibliothek, cautiously began to place valuable art works and cultural treasures in storage in order to protect them from the bombing, which was more severe in the cities than in rural areas. In many cases this process was successful, in others, not at all. For a good thirty years, a portion of the Staatsbibliothek Music Collection, which can now be seen and admired in the Jagiellonska-Bibliothek in Krakow, was considered to be lost. In 1940-41, some of the holdings of the Staatsbibliothek were gradually moved out of danger. Those under discussion here were removed to Fürstenstein Castle near Waldenburg, in what was then known as Silesia (now part of Poland).

This was done just in time, because in 1943 the first serious allied bombing struck the Berlin Library. By the end of the war this music had been moved again, for unknown reasons—this time to the nearby Grüssau Cloister in Silesia, an important former Cistercian cloister with its own tumultuous history. A magnificent Catholic Baroque structure, it was rebuilt in 1660 and, after a prolonged period of secularization beginning in 1810, was newly occupied by the Benedictines in 1919, who remained there until their expulsion in 1946/47. With the disappearance of the monks the trail of the music of the Berlin Library was also lost, and so the situation remained for decades. With the horror and confusion after the end of World War II, there certainly were other problems to solve besides the exchange of cultural treasures. Only in the 1970's did the fog begin to lift, and light begin to shine, because of chance rumors and leaks of information.

Here the story, which today stands close to its happy conclusion, begins to take on curious aspects. A British biologist, drawn by his research to look for important 17th-century documents in Warsaw, but unable to find anything, received a tip that he should search in the Biblioteka Jagiellonska in Krakow. Purely by chance, he there

obtained evidence of the whereabouts of the music with which we are concerned. Rumors then began spreading throughout England and from there to the USA and Germany. In any case, it appears that the musicologist Christoph Wolff was one of the first to see this fantastic new find personally, at the end of the 1970's. And no later than 1981, Wolfram Steude, to whom the author is indebted for information and microfilms of these well-protected treasures, began to describe and catalogue the music.

This chance adventure has restored to us, among countless valuable treasures, two outstanding collections of Baroque music that are of great importance to brass players. One of these is Johann Vierdanck's *Ander Theil...Capricci, Canzoni und Sonaten* for two to five instruments (mostly cornetts and trombones), published in Rostock in 1641. A detailed account of this important collection must await another occasion, as the principal focus of this article is the *Quatricinia* of Gottfried Reiche.

Reiche was born in 1667 in Weissenfels, a city with a notable tradition of brass playing. In 1688 he went to Leipzig as a *Stadt Pfeifer's* apprentice, where he attained the rank of *Kunstgeiger* in 1700. He was promoted to *Stadt Pfeifer* in 1706 and became the leader of this group in 1719. It was also in Leipzig that he died in 1734, of over-exertion, it is said, after playing the highly difficult first trumpet part of *Preise dein Glücke, gesegnetes Sachsen* (BWV 215). From this work one can deduce something of his marvelous technique (and at age 67!) and also of how seriously J.S. Bach viewed Reiche's death, because in the second version of the same piece -- the *Osanna* from the Mass in B Minor -- the trumpet parts are considerably de-emphasized. Reiche's skill in bending the notes of the overtone series and his considerable range undoubtedly inspired Bach to write the imaginative and difficult clarino parts in his cantatas and oratorios. But because he was the leader of the *Stadt Pfeifer* (the highest musical office of the city), it was taken for granted that he also played the slide trumpet, horn, trombone, and cornetto

(this last instrument, for example, is in at least twenty cantatas of Bach). It was his responsibility to provide the daily *Abblasen* from the top of the town halls or towers. For this purpose he published the *Vier und zwanzig neue Quatricinia* in 1696. (An earlier collection—the forty sonatas for two cornetts and three trombones—is now lost.)

Reiche's *Quatricinia*, soon to be published by Conento Verlag (Berlin), must be considered one of the great gems of serious ensemble music for winds of the early part of the 18th century. Following Matthew Locke's *Coronation Music for His Majesty's Sagbutts and Cornetts* (1661), and the *Hora Decima* (1670) and *Fünff-stimmige Blasende Musik* (1685) of Reiche's predecessor Johann Pezel, and contemporary with the six sonatas of J.G. Chr. Störl of Stuttgart, Reiche's *Quatricinien* can claim a special status because of their relatively complex form and refined compositional style. These compositions are in effect musical miniatures, ranging in length from twenty-two measures (no. 24) to sixty-five (no. 8), and in duration from one to barely three minutes. As beautiful and charming as any single piece may be, a critical inspection of the entire collection with regard to invention, form, and elaboration reveals certain weaknesses.

Even the accepted division of the collection into fourteen fugues and ten sonatas appears problematic. They are almost all fugues—or, more precisely, almost all pieces containing fugues, more or less carefully worked out. The principal distinction is that the so-called "sonatinas" are fugues with contrasting prelude-like sections, while those designated "fugue" closely follow the customary definition of the term. Only about one-third of the pieces are in fugal style throughout. In many of these we find that at the end, in the last third, or even as soon as the middle of a particular piece, the fugue section is either resolved in free counterpoint or properly concluded, in order to continue with a contrasting section—an adagio coda, a dance movement, or a combination of the two. The compositions may be classified as follows (parentheses indicate partial compliance with the indicated form):

1. Fugue (exclusively), Nos. 2, 5, 6, 21, (23)

2. Fugue (predominantly free near the end of the piece, with occasional thematic reference) / free coda with broad cadence, Nos. 4, 1, 17
3. Fugue / dance movement No. 18
4. Fugue / free adagio (with hidden suggestions of the fugue's themes) / dance movements, Nos. 12, 14, 19
5. Fugue (free cadence) / dance / free adagio / dance No. 13

The pieces called "sonatina" begin with full-voiced homophony instead of imitation, but the opening passage is customarily followed by a fugal movement. Usually these sonatinas conclude with a non-fugal movement. This is accomplished either by means of a final cadence broadened to a coda, or by the resolution of the fugue in an expanded "working out" (with parts of new motives). In no. 20 hunting motives introduce a quasi-fugue in the beginning of the second movement. If one interprets the non-fugal sections as quasi-sonatas or quasi-preludes, the following sonatina types result:

1. Prelude and fugue, Nos. 7, (8), 15, (20)
2. Prelude and fugue with coda, Nos. 3, 8, (pedal point / cadenza), 9 (dance-like section), 10
3. Prelude / fugue / prelude (shortened *da capo*), No. 1
4. Prelude / fugue / spun-out resolution (*fortspinnende Auflösung*), No. 16, (24, with fugal passages)

Reiche's fugues reveal a certain awkwardness. Thematic entries are sometimes disguised through fragmentation, and countersubjects are occasionally incomplete. The sixth fugue is one of his better ones, however. It begins with a typical four-voice exposition, followed by an episode that uses the countersubject, then a large exposition in the parallel minor key. The next episode is largely dominated by a virtuoso bass trombone solo, while the closing exposition in the tonic key includes a postlude based on the countersubject.

Some of Reiche's more interesting subjects of fugues and prelude-sections appear to have been derived from other composers, e.g., no. 9/II (compare Frescobaldi, canzona 29, 1608) and no. 13/II (Pohle, Sonata, ca. 1660). A thorough search of the literature might well reveal further borrowings. It is still true, however, that we find in Reiche's *Quatricinien* a fine example of a musical style that had earlier blossomed but subsequently came to an end. Some

individual pieces demonstrate extraordinary originality not found in other wind music of that period. To be sure, we can find slow-fast-slow patterns and dance rhythms within preludes and fugues in the works of Pezel, Speer, or Störl. But Reiche's deeply sensitive and passionate adagios (for example, nos. 19/II, 12/II, 8/I, 3/I) are unique, with their beautiful melodies, sparkling harmonies, rich dissonances, and expressive leaps of diminished intervals. Another of Reiche's specialties is the interpolation of virtuoso solo passages within fugues. A worthy example of the latter type is the bass trombone solo in no. 10, followed by a solo for cornetto in which the rather weak fugue theme functions as an accompaniment figure. This idea is exemplified even more markedly in no. 16, with its virtuoso bass trombone part. The same beautiful effect appears here: connected dialogues between alto and tenor, then soprano and bass, with the fugue theme always present but hidden. Also noteworthy is the beautiful chorale arrangement in no. 24, which ends the collection. Here the chorale melody, *Allein Gott in der Höh sei Ehr*, is concisely presented.

Only the charming final dance movements remain to be mentioned. There is a considerable range of expression here: Reiche serenely contrasts the grave chromaticism of no. 12, the restrained galliard and the demanding fugue movements in no. 19, and the liveliness of the swift sarabande in no. 14.

The importance of Reiche's *Tower Music*—ultimately entertainment music in the best sense—consists in its reflection of the high art and reputation of wind ensembles, which in the 16th and 17th centuries dominated sacred art music. The polyphony of motets and masses finds here a late reappearance. This rediscovery may help to promote a better understanding of this magnificent wind tradition in our time. With his *Vier und zwanzig neue Quarticinia*, Gottfried Reiche has left us an important document of a once-blossoming wind tradition. We must be grateful and rejoice that we have them again and learn much from them.

Holger Eichorn is a noted cornetto player who directs the ensemble Musicalische Compagny. He also teaches musicology at the Hochschule der Künste in Berlin.

(Note: 3 pieces from this collection follow.)

1. Sonatina

Corsett:

Alto Trombone

Tenore Trombone

Basso Trombone

The musical score is presented in four systems, each containing four staves. The instruments are Corsett (top staff), Alto Trombone (second staff), Tenore Trombone (third staff), and Basso Trombone (bottom staff). The score includes various musical notations such as notes, rests, and dynamic markings. The first system includes the marking 'piano.' in the Corsett part. The second system includes 'forte.' in the Corsett part. The third system includes 'forte' in the Corsett part. The fourth system includes 'adagio.' in the Corsett part. The score is numbered 16, 21, 26, and 31 at the beginning of each system.

2. Fuga

1.
Alia breve, 6.
Alia breve
Alia breve rs.

Cornett:
Alto Trombone
Tenore Trombone
Basso Trombone

5.

10.

11.

36.

41.

46.

adagio.
adagio.
adagio.

2. Fuga - Reiche, Page 2 & 3

The image displays a musical score for a fugue, organized into two columns of systems. Each system consists of three staves. The left column contains measures 10 through 14, and the right column contains measures 15 through 19. The notation includes various note values, rests, and ornaments. The score is written in a style typical of 18th-century manuscript notation. The first system on the left (measures 10-14) shows a complex interplay of voices. The second system on the left (measures 15-19) continues this texture. The right column (measures 15-19) shows a similar texture with some variations in the lower voices. The notation is dense and detailed, reflecting the complexity of the fugue.

16

20

24

28

Detailed description: This block contains the musical notation for the Corsett part, measures 16 through 32. It is written on a single staff with a treble clef and a 2/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with some rests. Measure numbers 16, 20, 24, and 28 are clearly marked at the beginning of their respective systems.

3. Sonatina

Corsett:

Alto Trombone

Tenore Trombone

Basso Trombone

11

15

19

23

27

31

35

39

43

47

51

55

59

63

67

71

75

79

83

87

91

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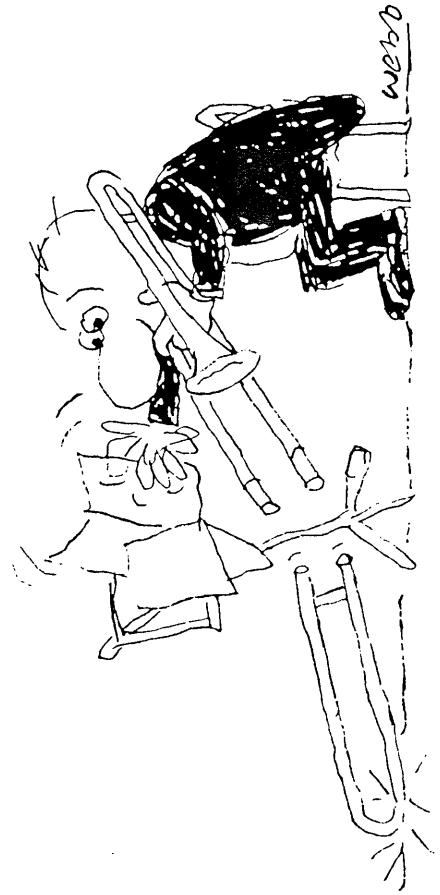
179

183

187

Detailed description: This block contains the musical notation for the Trombone parts (Alto, Tenore, and Basso) for measures 11 through 187. It is written on three staves with a common time signature. The music is divided into systems, with measure numbers 11, 15, 19, 23, 27, 31, 35, 39, 43, 47, 51, 55, 59, 63, 67, 71, 75, 79, 83, 87, 91, 95, 99, 103, 107, 111, 115, 119, 123, 127, 131, 135, 139, 143, 147, 151, 155, 159, 163, 167, 171, 175, 179, 183, and 187 marked at the beginning of their respective systems. Dynamic markings include 'piano', 'forte', and 'Allegro'. The tempo 'Allegro' is indicated at the beginning of the section and again later.

Musical score for three staves, measures 32-44. The score is written in treble clef with a key signature of one flat (B-flat). The first staff (measures 32-35) features a melodic line with eighth and sixteenth notes. The second staff (measures 36-39) continues the melody with similar rhythmic patterns. The third staff (measures 40-44) includes dynamic markings: *pp* (pianissimo) at measure 40, *ppp* (pianississimo) at measure 41, and *pp* at measure 42. The notation includes various note values, rests, and phrasing slurs.



A Brief Report on the State of Affairs at the Christopher Monk Workshops

by Jeremy West and Keith Rogers

It is important, first of all, to explain how I became involved with Christopher Monk's workshop. Of course, like all cornett players of my generation, I was aware of Christopher's work well before I took my first steps in playing the instrument. Living in England, it was easy for me to visit Stock Farm, where Christopher worked on his instruments for some twenty-five years. He was most supportive and encouraging to me as I grew more interested in the cornett. However, it was not until January 1991 that Christopher asked me to visit him at Stock Farm because he had "something which he wanted to discuss." He asked me on that occasion if I would be interested in working with him at Stock Farm and then, in the course of time, taking over the business from him. This was completely unexpected, and I was as keen to start as I was flattered that he should ask me. What I also did not expect was the next communication, which was a telephone call from Christopher early one Saturday morning only two weeks after this meeting, the gist of which was that he had been to see a hospital consultant who had told him that, on account of cancer, he should not expect to live beyond the coming Christmas. He died actually only five months later, in July.

The remainder of the phone call, short and memorably shocking, was to ask me how soon I could start. I was down there first thing Monday morning. Having no idea that time would be so short, I started work (and this was my first workshop experience) on the resin instruments, with plenty of help and guidance from the master, who was working in the next room. It was a miserably short time before, in order to have my many questions answered, I had to walk over the driveway to the house and speak to Christopher, who was in his armchair in front of the fire, the best place when his health was up and down from day to day, visiting was possible but conversation was particularly tiring for him. The extraordinary thing was that there was always hope, right up to the end of the time when I was able to see him. That is to say, we were always hoping and Christopher never

stopped doing so, as far as I could tell. The last time that I saw him he appeared to be on the mend.

His untimely death left behind a host of questions unanswered, many of which we are still unraveling to this day. I never stopped to consider whether it would be wise to carry on the workshop, just did so as though it were a foregone conclusion. This is probably just as well, because had I reflected in a logical fashion what lay ahead of me and taken sound professional advice on the subject, I would probably have put an end to the work there and then. For financial reasons we were forced to move out of Stock Farm, something that I struggled against tooth and nail because of all the implications of uprooting a tiny but surprisingly complicated cottage industry. I could write a whole chapter on the subject of finding new premises. Suffice it to say, here that it took two whole months after hopes of remaining at Stock Farm had faded before I finally made the decision to move to our current location. I knew the right workshop the moment I saw it for the first time! (And I had looked at loads of them.) At Stock Farm, Christopher had 2,000 square feet of workshop space. This may or may not mean much to the reader, but it will mean something to everybody when I say that the new space was to be 600 square feet. Christopher had warned me in our conversation that, should I have to move the workshops away from Stock Farm, the commercial pressures of the outside world would make life all but impossible, hence the small premises. Everybody has his or her faults and I think that Christopher's main one, certainly as far as I am concerned, was that he seemingly never threw anything away. In the workshop after he died we could find anything from empty yogurt cartons (These can be quite handy, you know!) covered in the dust of ages, to the original models and castings for all the resin instruments, including prototypes. What could we afford to throw away and what was necessary for our survival? How much need we throw away in order to get into the new workshop?

Clearly, the move itself and the ongoing project could not be achieved solely by me, and a team needed to be assembled. Nicholas Perry, instrument maker and cornett player, was the first to join. Without his strength and support, as well as his technical know-how, the continuation would have been unthinkable. Graham Macey, who assisted Christopher for years in the workshop, was the only person who understood how to operate the wonderful Bridgeport automatic copy mill, more of which below. Peggy Clark, another assistant of Christopher's, was able to pass on much valuable information about the resin side of the operation. Keith Rogers, my father-in-law, joined us full-time in April 1992 and Kathryn, my mother-in-law, joined part-time in the summer. My wife, Naomi, packs the instruments for shipping, as Christopher's wife always did. Here her training as a display and shipping packer at Harrods comes into full swing and, with the majority of our instruments going overseas, hers is a vital contribution. Keith needs an introduction. He had been living in Belfast for twenty-three years prior to leaving his life of recorder making and class-room teaching for Christopher Monk Instruments, as the firm was by now known. From head of music at a grammar school to full-time instrument maker in London was one jump; from recorder to cornett and serpent was something again! I have to say that his success in making particularly the latter transformation has been beyond my wildest hopes; our new instruments I believe are favorably comparable to any. So it is that CMI remains a family business, even if it is not the same family!

The main input to the business comes from Keith Rogers and myself, with the combination of player and maker offering, I believe, a strong partnership ("try this, blow that," etc.) Almost my first objective, once we had moved and gained some semblance of order in the new workshops, was to restore production of the resin cornetts and to get them as good as they ever were as quickly as possible. Here my lack of workshop experience was a draw-back at

the beginning, but being able to play was the simple but useful weapon I had in my favor. I blow and tune every single cornett that leaves us and am pleased to say that of the 160 resin instruments which have been sent out in the last fifteen months, only one has been returned (with a slight hairline crack in the top end which somehow slipped the net.) With Keith's arrival in April we needed to set about the serpents and to develop a new model of wooden cornett. The serpents appear to have come along brilliantly over the last nine months, with very happy customers and pleasing comments from other players. (These I cannot and will not play, but Nicholas Perry tunes and checks them all.) For me the new wooden cornett has been the most exciting development. In the new instrument we have a cornett that is slim-walled, light, responsive, well in tune, and producing an even tone top to bottom – that is to say no high spots and low spots. Having at our disposal the above-mentioned Bridgeport copy mill of course means that we have the possibility to copy the bore very much more accurately than would be possible by hand, and consistency from one cornett to the next has been good. The ultimate question about this model is whether or not I play on it myself, or do I put my money where my mouth is? The answer, of course, you've already guessed: "Yes I do!"

---Jeremy West

A Brief Report On My Work At Christopher Monk Instruments

When I arrived at our London workshops to commence working full-time for CMI towards the end of April 1992, I had one session of instruction from Christopher himself and two periods of several days' work with Graham Macey on the use of the Bridgeport machine. This machine is a copying mill that Christopher bought in 1981. After some modifications for working in wood, it has been used as the principal tool for shaping the serpents, both inside and out, and the bores of the cornetts as well. Of course, that simple sentence conceals the enormous amount of development, experimentation, and learning required to harness the particular characteristics of the machine, which we need for two main reasons: 1. In gouging out the bore and shaping the outside of a serpent, it enables us to take out an enormous amount of timber much more

quickly and reliably than could possibly be done by hand. (There surely cannot be a more labor-intensive instrument than the serpent; I cannot imagine that it was commercially viable in the 18th century!) 2. It enables us to duplicate the bores – particularly of cornetts – to the tolerances necessary for consistent playing results, surely the aim (or perhaps the dream) of cornett-makers especially.

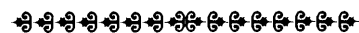
The first urgent priority at the beginning of May was the production of a number of serpents - that is, the *Serpent d'Eglise*, a model substantially the same as the one Christopher had been making for some years. When he died, he was planning some slight improvements to the bore, as a result of his work on the splendid Anaconda which had with enormous labor been completed just before the illness made such work impossible for him. Graham Macey (who worked with Christopher on several of the Bridgeport projects, and whom we could not have done without, both for his knowledge of the machine and because of his imaginative approach to problem-solving) worked with me on the modifications of the C-Serpent bore, and we were able to produce the instruments that were on order in time for their rather unusual public appearance in August. The Second Battalion of the Royal Scots Guards hired four of them for a display of an "authentic" band celebrating a 200th anniversary at the Royal Edinburgh Military Tattoo. It was exciting for us to see them not only being marched with but actually played for a least one-and-a-half minutes on television! Once we established that we had the correct crook, we were pleased to find that the bore modifications have indeed improved the instrument's intonation.

Our urgent priority in autumn was to get a really good wooden cornett into production. One of Christopher's outstanding achievements was the development of a resin cornett so excellent that it is acceptable to professionals. We wished to establish a range of wooden cornetts that would be of a consistently high standard both physically and acoustically, so that players wishing to move on from a resin instrument would see them as the natural choice. Some months later we have arrived at an instrument which is visually and musically quite different from the earlier Monk instruments,

and we are very excited by the results. Based on the same originals as the resin SM model, our cornetts in rock maple, pear, apple, boxwood (and other timbers at special request) are bored out on the Bridgeport; the bore is then finished by hand to a high standard, and the octagonal exterior shape and the diamonds are cut by hand, resulting in a thinner-walled instrument than formerly.

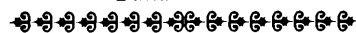
The third major project upon which I have been engaged is the preparation of the English military serpent that Christopher promised to develop for so many years, but was never able to complete amidst his multifarious tasks and commitments. This instrument is now ready and just going into production. It is a three-key instrument based on one by F. Pretty of London, probably built in the late 1830's. Christopher made a half-size model, but "blowing up" this instrument to full size using a large pantograph or die-sinker machine resulted in some very inaccurate bore measurements. With much help from Graham Macey I have more or less made the instrument from scratch, going back again to the measurements of the original, and the current members of the London Serpent Trio have tried the result and pronounced that it works! These instruments, like the Church serpents, are made of English sycamore unless a customer requests some other timber. Our cornetts are all, as before, leathered by Reg Dodridge of Plymouth, and our tenor cornetts and serpents, by Nicholas Perry in London. In the next few months I will be working on the final stages in the development of the alto cornett in F, the new wooden cornettino, and the high-pitch G cornett.

--- Keith Rogers



The cornetto can sound very sweet,
But carelessly blown it will bleat.
The tones I have heard
Range from trumpet to bird
To rabid soprano in heat.

--- David Goldstein



I'm Almost Shore It's Snow!

by David Edwards and Julie Edwards

You know how little things get on your mind and won't let go, so you go on and on picking away at them like an itch that doesn't go away? I've been suffering from a case of that particular disease for some time and think I ought to share it around. Several years ago I noticed a reference in the sleeve notes of a CD by Crispian Steele-Perkins to a painting of a trumpeter in eighteenth-century clothes and stored the reference away as being interesting, but not for immediate action. I heard that it was at Fenton House, a property owned by the National Trust in North West London, and so was on view to the public at certain times of the year, but my time never seemed to coincide with their time, so I didn't actually see the painting.

Then an ex-colleague, Donwald Burrows of the Open University and the Handel Society, phoned me one evening to ask whether I could suggest any artifacts to include in a forthcoming exhibition he was setting up as part of the 1992 Messiah celebrations, particularly something to represent *The Trumpet Shall Sound*. I remembered the painting and Donwald arranged to borrow it from the National Trust, so it appeared, with a trumpet by Winkins (made in 1750, probably the first brass trumpet made in England) in the exhibition at Pallant House, Chichester, in summer 1992.

We entered the gallery at the preview: there it was, visible across the assembled *glitterati* – glowing warmly under its 200 year-old varnish – an imposing figure in tricorne hat, white wig, splendid coat, a sword by his side and a trumpet raised to his lips. Instant recognition hit me! I knew that trumpet. I'd handled it, or one very like

it, and make replicas of it. I knew the pattern on that bauble as well as I know my own hand. That trumpet raised so boldly was a Harris! That was it! I was hooked. Who was this unnamed trumpeter from so long ago? I had to find out, and the trail has been long and winding, but I'll try to give you the gist of it so far.

Using the trumpet as a starting point I realized that we were dealing with a date sometime after 1715, because John Harris made an unmatched pair of trumpets for the Mayor of Bristol in that year. The man in the painting was obviously a person of some consequence, so my next task was to find out who were the most important trumpeters of the time. The two most likely candidates were John Shore and Valentine Snow, both of whom held the position of Sergeant Trumpeter to the Royal Household. John

Shore was born in 1662 and lived to the ripe old age of ninety-one, dying in office in 1753. "Right!" I said to myself, "He must be Shore, the date of the trumpet (give or take a couple of decades) coincides neatly with Shore's time as Sergeant Trumpeter."

That could have been the end of the story, but then the itch started again. I discovered that Shore did not play after 1705 as he split his lip. I suppose the "non-pressure method" was still a couple of centuries into the future, but he must have been quite a character as he retained his post for nearly fifty more years, organizing teams of trumpeters to perform at State ceremonies and supplying trumpeters for orchestral occasions in the London theaters.

So who was he? I got out the photo again. My wife, who sometimes makes historical

costumes for the theatrically-minded, ran a skeptical eye over it and said, "I think that outfit's quite a bit later than 1716. Look at his wig and hat." She produced a huge reference book to prove the point and we deduced that the trumpeter couldn't have been pointed with tied-back wig and tri-corn hat earlier than 1740. That gave me a new earliest possible date, but what I needed was a latest possible date. As I know from my own experience in the Household Cavalry, the military uniforms are often archaic in style. Checking the Household Cavalry Museum (there is documentary evidence that Snow was in the Royal Horse Guards) I was told that it wasn't possible to determine his length of service, as other ranks' service records weren't kept before 1800.



Possible portrait of Valentine Snow

The HBS thanks Alastair Laing, Adviser on Paintings; The National Trust; and Fenton House (London) for their kind permission to use this photograph.

I tried another angle: "Oh no," they said, "that's not a military uniform." Not much help there. It wasn't a military uniform. so I started looking for other clues. What else could I see in the portrait that would be subject to changes in fashion? What about his sword? Although it's not a full-length portrait the hilt is clearly visible, so I spoke to a friend, Graeme Rimer, who's an official in the Armoury at the Tower of London. A few days later Graeme had news for me. "That pattern hilt came in about 1745," he said, "so it's likely to be around that date. Of course, the richer he was, the sooner he would have been able to afford the latest style, but you can probably put it at 1750ish."

That clinched it. By 1750 John Shore would have been in his late eighties and although the trumpeter in the painting isn't young and has, to put it kindly, a "lived-in face, he is certainly not that old. So I looked at Snow. We know that Snow succeeded Shore in 1753. We know that he died in 1770, but we don't know when he was born or how old he was when he died, so it's not possible to match his age exactly with that of the man in the portrait. It seems likely from facts known about his father that he was born

around 1700, which makes him a likely candidate. We know that only important people were recorded in paint for posterity, so he had to hold a major position; therefore his wig, hat and sword would be in the fashion of the day. I started to think again about his coat. I had already found out that it wasn't a military uniform but thought I'd just make sure. I phoned the National Army Museum and spoke to their expert on medals and uniforms. I explained myself to the helpful woman on the other end of the line. "Oh," she said, "I know what you mean. It sounds like Court Musicians' uniform." That brought me back to Snow. I like to think that the portrait was painted on his accession to the post of Sergeant Trumpeter in 1753. I could be fantasizing, but then, what's life without a little imagination?

P.S. Another scrap of justification for my theory just came from Alastair Laing, the National Trust's advisor on paintings and sculptures. He tells me that the painting came to the N.T. as one of the chattels of the Courts, Holt, a property bequeathed to the Trust by Major Clarence Goff (father of the harpsichord maker), a descendant of William III's liaison with Mrs. Jordan before

he became king. A family letter says that the picture was part of a gift of furniture and effects from Windsor Castle, given to the family to furnish Mapledurham House. An inventory of 1845 describes it as "A trumpeter of George II by Dahl", but gives no name for the trumpeter. Mr. Laing says that my date of 1753 puts the painting too late for Michael Dahl, but as the attribution is as late as 1845 he's not too sure about Dahl's involvement anyway. We also discussed the rather odd composition of the painting, which looks as though the frame is too tight around the subject and feel that it may once have been cut down and reframed. Possibly it was part of a much larger canvas. Until I've followed up a couple of new leads it has to remain a bit of a mystery. But then, as I said at the beginning, "I'm Almost Shore It's Snow!"

I'm very grateful to all the people who helped me along my research trail, particularly Scott Sorenson who generously shared his own research into Snow's dates.

Constructive Research

by John Webb

[Editor's Note: This essay by John Webb is the first in a series of invited articles by leading members of the early-brass field, on viable research topics. We hope that these efforts will, as John Webb stated, help fill the still-present gulfs of knowledge in our field.]

We know a lot now about Renaissance and Baroque brass thanks to Baines, Smithers, Tarr, Barclay, Heyde, *et al.* Yet there are still huge gulfs in our knowledge of the more recent past. I know much research has been undertaken in the U.S. on Civil War music and bands, but more needs to be done generally: the trumpets and trombones in early 19th-century orchestras, for instance, and the differences among mainland Europe, Britain and the U.S. The makers, instruments, prices, music, players, practice, bands, etc. This is a plea for an enterprising university or college to encourage one or two students to produce theses of long-term practical use. So many PhD aspirants simply collate and regurgitate existing information, adding nothing new. The same amount of

time and effort could be put to producing new material of permanent value and significance that the average player/maker/organologist/enthusiast doesn't have time for.

Indices. 19th-century journals and papers need indexing. In the U.K. alone, for instance, there is *Brass Band News* (since 1881), the *British Bandsman* (since 1887), the *Cornet*, with annuals (since late 19th century). These cover just brass bands. There are many other journals on music and instruments generally. In the U.S. and continental Europe there are many more. The news, ads, and articles need monitoring for mentions of all the above. The researcher, at the same time, could be doing the same job for woodwinds. Result: a reference work of eternal, if eclectic, importance.

I'm sure other brass historians have suggestions for publications needing this

kind of scrutiny and recording. Would it all be feasible, advisable, worthwhile?

Classified Ads

Wanted to Buy: Trumpets:
French Besson (Brass) 1940-50
(Meehan or Gr. Prx)
Olds Recording (Brass) 1940-50
(Valves not straight line)
Conn 22B (Brass) 1940-50
Selmer Paris or "H.J." 1940-50 (Brass)
King Silver Bell (Brass) 1940-50
(H.J. model)
Parduba mouthpiece 5 1/2 Double Star
Before 1960 (Silver)
Contact: Dr. H. Reiter, Psychology Dept.
C.W. Post College, Brookville, NY 11548,
(516) 621-0620.

Meet Your Maker: A Round-table Discussion/Interview

[On August 8th, 1992 the following discussion/interview was held during the 8th Early Brass Festival at Amherst College Amherst, MA. Cornetto maker John McCann, horn maker Rick Seraphinoff, Alphorn maker Phil Drinker, trumpet maker Robert Barclay, and trumpet, sackbut, and horn maker John Webb were the invited participants. Jeffrey Nussbaum and Stewart Carter served as moderators].

JN: I'd like to welcome everyone and start by asking each of you to briefly tell us how you got started making early brass instruments, what your early experiences were like, and who were your main influences.

PD: My background as an engineer, craftsman, and horn player were key; in addition, I have always been enchanted by echoes, and love to take a horn out and play with a good echo. During the 1970's I became intrigued by the idea of making brass instruments, and after completing a posthorn and a natural horn with a set of crooks that was a bit cranky but playable, I came across an article on alphorns and how they are made. The concept seemed simple and straightforward, and in 1982, after reading a few paragraphs in *The New Grove*, I went out in the woods, took down a white cedar that had a perfect curved shape, and began my first alphorn. That was the extent of my apprenticeship. In retrospect, I must admit that I had extraordinary beginners' luck; that was a good instrument - not all its successors have been!!, and it certainly gave me the confidence to press on. For me, a continuing source of challenge is that I still have not been able to make two horns just alike. That was the beginning of a very enjoyable pastime.

RS: It's been a long evolution from the first natural horn that I made, which was a single F horn with the valves taken out in a very primitive way. I began all this in about 1975 when I was a student of Lowell Greer. He had me play both the natural horn and valve horn. At that point there were not a lot of good copies of instruments being made, not to mention that I couldn't afford them. As I learned more about what the instrument was capable of doing and felt the need for a better horn, one thing led to another and I

learned from various instrument makers, both modern and historic. I took several silversmithing classes and I came from a family that worked with metal. All these factors helped lead me from making that single F horn to copying instruments in collections throughout the world. Most of it was done because I needed good instruments, but since then, other people have gotten instruments from me and it has turned into a business. At this point, being a natural horn player, I can't imagine depending on other people for my instruments. If there is something that needs to be adjusted on my instruments, I can do it myself. That is very satisfying and at this point feels almost essential to me. If I have to play the Haydn "Farewell" symphony next week, I can go into my shop and make an F# crook. I don't have to wait four months for someone to make it. To me that is very important. So it was a very personal and somewhat selfish thing that made me become a horn maker.

RB: I guess I explained a bit this morning, in my talk, about how trumpet making, for me, began as an exercise in learning how they did it 200 or 300 years ago and how one could re-create that technology. It was an intellectual exercise that got totally out of hand to the point where that aspect is in the background. Now I'm making instruments because I just like making instruments. Anyway, it began when I was at the University of Toronto, Scarborough College. They had an early music workshop and I got to know some of the people in it. I mentioned that I could work metal and was invited to demonstrate trumpet making techniques for the students and also help them to build instruments. As I had not actually built any myself, it was a bit like the blind leading the blind. However, we had a great time. After a time, I branched out, got some metal, and tried to recreate the things the old way. I turned out a number of instruments which ended up hanging on people's basement walls and getting recycled elsewhere. It came to the point that I thought that writing a book about the techniques would be a good idea. I wrote an article on trumpet making for a *Festschrift* for the retirement of a curator friend. Once I wrote that small article, I realized that it was very much the thin edge

of the wedge and there was a lot more to be written. I began in earnest and started on the book. Now that the book is finished (*The Art of the Trumpet-Maker*, Oxford U.Press, 1992), the whole *raison d'être* for doing this has gone away but I'm still enjoying making instruments and I hope I continue doing it. For me, I truly am an amateur. I don't have to make money doing it as I have a nice, comfortable full-time job. So I'm probably very different from our next speaker.

JW: I don't know. Ever since I was a little boy, I've always been fascinated with brass instruments. Perhaps there's a Freudian reason which I would hesitate to explain!! I collected them and taught my self to repair them so they could be playable. Such was my love for instruments that I worked in advertising for thirty years until I could afford to make them. You don't make money doing it.

JMcC: I'm John McCann and I make "unnatural" horns. They're called cornetts. I started out while working for the U.S. Government in Berlin in the late 1950's, and was studying recorder. I met and was inspired by the late Otto Steinkopf to make cornetts. The puzzle behind the cornett was, why did it disappear when it had been the preeminent melody instrument of the Renaissance? The other aspect was that it is a primitive instrument. It can be made with very few tools - indeed, I made my first ones on my dining-room table. Woodchips are not as good as pasta, but anyway ... I've made them on an avocational basis since then. It's interesting to me that most of the people here have done it on that basis. You simply cannot make a living from it.

PD: One of the things that I've heard from all of us is that we all love to make instruments. Each one is a new challenge. I have the disadvantage of making a very large instrument. My wife is very patient. We're getting a house with a lot of very large alphorns in it. I have yet to make two alike. It's a wonderful creative challenge.

RB: I was criticized for that once. I said to somebody, no two instruments that I make are exactly the same. I couldn't understand why they criticized that.

RS: There certainly is an "uncertainty principal."

SC: I have a question that I would especially like to pose to Rick. As a professional horn performer could you say something about the relationship between your making and horn performance. Do you sometimes, in the middle of a concert, think about how things might be different if you had made something differently?

RS: Today Viola and I were playing duets on a pair of horns that belong to Doug Valleau. I had made a set of crooks for them and I wanted to test them out. We were playing along. For the past 10 years I have been concentrating on a French instrument, which is a very small bore, rather resistant instrument, and I thought, "why haven't I been making these instruments all along?" Doug's is a large Bohemian instrument. At times I get insights like that when I might be playing a particular piece. I might be playing my French instrument in an opera and a particular attack is difficult, I know it has to do with the resistance of the instrument. Just as I'm breaking this note into a million pieces, I'm thinking very calmly, "Gee, I really should develop a Viennese instrument on which that passage would be easier." Similar things happen when making mouthpieces. In the middle of a performance I've considered the fact that It's probably a mistake to experiment with a low-horn mouthpiece when you're play the B Minor Mass!! As I'm thinking about developing a different mouthpiece, of course, I've missed the next measure. Sure, one influences the other, all the time.

SC: In a similar vein, I remember the remarks that John McCann made last year about his interaction with cornetto players. How does talking to performers influence your work?

JMcC: Well, they tell you what they like and what they don't like. The problem is that when you have a concept in your head, and then listen to somebody and go off on a tangent and become totally involved in what his thoughts are, you never achieve any sense of direction. Three different players may have three different concepts in their head of what they want. You have to listen to yourself, too. Otherwise, you never get anything done.

JW: I envy the guys who are professional players who do it. I play the bass trombone only about once every fortnight. I can blow into any trombone and they literally feel all the same to me. Now, a professional trombonist playing twelve hours a day is aware of subtleties which would totally escape me. I think with out the help of those sorts of people, you can't really make instruments. With the horns, I've been lucky to have Tony Halstead work with me and likewise I have worked with three or four of the best sackbut players. I never got very tied up with trumpet players. Most of my time has been spent with the horns and trombones. But you must have players who are aware of all the subtleties and differences in these things.

RB: I agree with you. My playing is an embarrassment, which is why I don't do it, except in the privacy of my garage. But, you certainly need the feedback from good players to know what's going on.

RS: Even as a player, I still need feedback from other players. When I work with a particular instrument, my view of that instrument becomes very narrow. After ten years of working with a particular type of classical horn, I may know that type inside and out. After making perhaps 70 horns it's difficult to see outside of that without help from other people. It's very easy for me as a player/maker to say that someone doesn't know what he's talking about, but I really must take it into account.

JW: It's very difficult. Have you ever met two trumpet players who have liked the same mouthpiece?!!

RB: Have you ever met two trumpet players with the same mouth?

JW: What do you do with an alphorn? Whom do you go to for advice?

PD: Actually, the two young players who will be playing with me tomorrow are horn players. I've found that most respectable horn players can walk up to an alphorn and make good sounds on it. I think most trumpeters can too. I would like to ask a question. When I've occasionally purchased horns, I've found that some instruments are much nicer than others and some

instruments are much easier to play than others. Now, about one out of ten of my alphorns is so much easier to play than the others, it's rather embarrassing. During the first competition that I played in Switzerland I was really delighted that the players loved my alphorn. I couldn't tell them why it was so wonderful. Others that are not as nice to play are just as well aligned as that one, but somehow it's different. Have you had that experience where some instruments play and some don't?

RS: That's very true, although there is another side to that. The first instruments that I made were from modern horn parts. Those instruments are very free blowing and easy to play. There are grooves into which the notes fit and they don't break out of those grooves easily. However, I found later that an instrument that has wider grooves and feels a bit more difficult to play can be played better in tune because you can bend the notes better. Sometimes it's difficult to tell what really is a nice-feeling instrument because the ones that give you the best result in the end may not be the ones that "feel" the best when you first pick them up.

RB: I wish it were possible to be able to define what it is that makes one instrument different from another. About five years ago I was asked to make a pair of instruments. I made them at the same time. I cut the sheet together, formed them together, and finished them together. The person who received the instruments felt that one was better than the other. Everything that I had done was as close as I possibly could do to make them virtually identical. Yet there was one trumpet that he preferred above the other one. It's something indefinable. I wish I knew what it was.

JW: That also applies to a row of modern B^b Bach trumpets.

RB: I get the criticism sometimes that because I don't play well enough, how can I profess to make trumpets? The inverse of that, I suppose, is that there are a lot of trumpet players out there who don't make them. So, it works both ways! I'll make it. You play it. In Rick's case you have the two combined in one person. That's an extremely good situation to be in, but it's not the only situation. You can get a fairly good dialogue

going if you live somewhere that's in touch with the world. Not like Ottawa, for example!

JN: In Bob's talk this morning, he mentioned that the major considerations for instrument makers were largely economics and how easily he could make an instrument, not the technical-acoustical study of it. We live in a very technological age. To what extent do you use advanced technology in making your instruments?

RB: I probably will continue to use the simple hand tools that I use in making my instruments. If I use any acoustic measuring devices, it will be to measure the finished product, not to improve the finished product in any way, but just simply to explore what's happening with that product. It's a separate issue. John, I think you are much closer to applying modern technology to the actual process of making the instrument.

JMcC: Right. Bill Mathews and I are exploring tone-hole theory for better design. I would call it optimization of the cornett. We've gotten Doug Keefe's interest in this to further refine the tone-hole theory. What I anticipate is taking that theory and varying the parameter of the cornett and then building one to see if the actual construction supports the theory. It might be that the best we can do is to use the principles of the tone-hole theory to optimize cornett making. For my perspective, to make instruments in different pitches, on an intelligent, rational basis, it would be highly desirable to run the parameters through the computer and come up with some very close answers on paper before I apply 16th-century high technology. That is, to carve an instrument by hand.

JW: So, you would know exactly where those holes would be?

JMcC: *Should* be. What the parameters of the bore should be, where the holes should be, what the optimal diameter should be. This is without the trial and error. I've carved about 300 to 500 cornetts in the evenings and weekends. I'm now basically tired of creating additional piles of woodchips without having something to show for it!

PD: I've got a question for my colleagues. [Drinker plays his alphorn and the second harmonic is unquestionably way out of tune,

which brings great laughter to the audience and panel.] What do you do when there is one note hanging out in the breeze? I think I fixed part of that intonation problem by rebuilding the top section and eliminating the convex shape. [Drinker now plays another alphorn and the offending note is much less out of tune, but now there is a distinct wobble in the upper register.] I've solved one problem but created another. What might I do?

SC: Have you tried vent holes?!!

RS: It's something that happens with horns too. With a classical horn I might make an E^b crook, and for some reason, the g on top of the staff is burbly. I can't say why. So, I take the crook off, hang it on the wall, make another crook, and it works just fine. Then I make another horn, put the E^b crook that's hanging on the wall into the new horn, and it works just fine. It's a mystery. Just as Bob was saying, I do everything the same way, but obviously I don't. I just think that I do.

JW: This leads to another aspect of this subject. The trombone, particularly a narrow-bore instrument, has a so-called "rogue note." The A^b sometimes tends to be raspy. I still don't know why some have this problem and some don't. What I've found out is that, providing most of the instrument is good and in tune, if you blow that A^b hard for a couple of weeks, it becomes all right again. There's this myth about "blowing instruments in, and I've spent hours talking to players about it. One thing that I do know, it isn't just depositing lime and spit inside the instrument. I think it has to do with what happens to the molecular structure of the brass and various stress points. I know it sounds fanciful and I've talked about it so many times, but I know trombone players who tell me that they can tell if the last player who played upon a horn was any good or not. They swear that they can tell if that player was a high player, or never played F in the 6th position, or if he stank! These are guys who are otherwise completely unromantic or fanciful about anything. I mean, they are trombone players after all! I know a woman horn player who won't let anyone play her instrument, even Tony Halstead. She told me that the last time she let one of these "greyhair" horn players use her horn, it took her six months to get the horn to play right. It sounds

stupid, but I think there is something in it because I've heard it so many times. Also, I think that many times, instruments do improve for players.

Audience question (Orum Stringer): With an instrument that has a crystalline structure, such as a brass instrument, could you address the issue of stress and wear?

JW: In old instruments, and even in 20th century instruments, when the brass begins to perish, it tends to perish in the areas that get the most vibration.

RB: Usually most stress occurs during manufacture. If it's the area of stress in manufacture, in a spun bell for example, that's where you will usually see stress cracking. It's usually related to the amount of stress the material has been under when it's being made. In regard to changing the structure of the nodal points, as far as I know there is no evidence in the literature for that. Something tells me that it can't be so. But, at the same time, I'd like to believe that it is so. We really need an explanation of that.

JW: Woodwind players tell me that it is definitely the case where an instrument gets broken in.

Audience question (Orum Stringer): Well, that's certainly true. A recorder for instance, definitely changes. The voicing changes. It has a lot to do with the dynamics of moisture. The instrument getting wet, dry, oiled, dusty, etc. For a brass instrument, I would guess that the changes have to do with a change of the structure itself. I think it would be possible to test that.

RS: I think we are forgetting about the other half of the system – that is, the player. In his famous horn method of 1824, Dauprat discusses horns with bad notes. He says that one can fix those bad notes by doing exactly what John described what the trombonists were doing. By taking the top G with the E^b crook, and by playing for a couple of weeks, you can fix that note. And when the next person sits down with that horn, they'll have to "fix" that note.

If I have a bad note, I can learn how to approach it, how to attack it carefully and sometimes not so carefully, but from the

right angle, to make it sound good. I have no idea if the metal changes. However, I think the player is the more changeable element.

RB: I've heard that over time the brass gets to a half-hard stage, where it's not as hard as it could be through hammering or

specially prepared hammered brass is unfortunately mostly nonsensical.

RS: My concern in asking that question related to the fact that my instruments act very differently when the bell is annealed or when it is work-hardened. It makes a big difference in the projection of the sound, in the quickness of attack, and in any characteristic that you might name. Was it standard practice in the 18th century to begin an instrument with a completely relaxed bell or a completely hardened bell?

RB: Sure, and how long did it take to go from a soft state to a half-hard state?

Audience question (Jeff Snedeker): Just listening to your explanation, it seems to me that it is no wonder that each instrument is different. What we're suggesting is that inevitably, we can't do the same thing every single time. So we're talking about whether we're hammering a bell or annealing a bell, or a player's interaction with an instrument, has any chemical or physical effect on the horn. I think each player is going to have some sort of individual interaction with the horn. As a teacher and player I'm an 85- to 90% believer that you have to make the instrument behave. You sit down and force the instrument to play. It's like playing with a metronome. What you do is sit down with the metronome and play loud enough that the metronome cooperates with you. I feel the same way about the instrument. Just sit down and play it until it cooperates with you. A player will inevitably get some sort of response out of the instrument. It's much like breaking in a pair of shoes. You get the toe holes in the right places, and the heel fits in the right spot. I think it's the same thing with an instrument.

JW: With your cornetts, do you get this sort of thing happening? Are your instruments accused of changing over a year, getting better or worse?

JMcC: I don't think they get any better! The oil in the wood hardens and makes the instrument brighter. The other parameters are fixed. The player learns to deal with the instrument as time goes by and gets better results.



Viola Roth & Rick Seraphinoff, having worked out their "bad notes," impressed the audience at the '92 HBS Festival with their performance.

Audience question (Martha Bixler): I feel this is absolutely true of recorders as well. It is not only the matter of voicing. I feel that I really have to teach a recorder how to play certain notes just by blowing them. The other thing is that if I loan a recorder to a student or friend, it definitely comes back a different instrument. I have to then teach it all over again.

JW: Thank you for that Martha. I was beginning to think that I was going completely mad. You see how difficult it is for the maker. Imagine telling someone, "This car's not run-in yet, but it will be great once you've driven it for six months."

RS: There is another metallurgical point that perhaps someone can help me with. Every 18th-century horn that I've measured has been in what appeared to be a completely dead-soft state. It was as if the instrument had been annealed. This is what we sometimes do to an instrument after the piece has been completely formed and all the work-hardening is done to relax it. I wonder if the makers of the instruments I examined did this. Or, if after a period of 200 years, I wonder if an instrument has not annealed at room temperature. I talked to a metallurgist about this, and he didn't immediately begin laughing. So, maybe there's something to this.

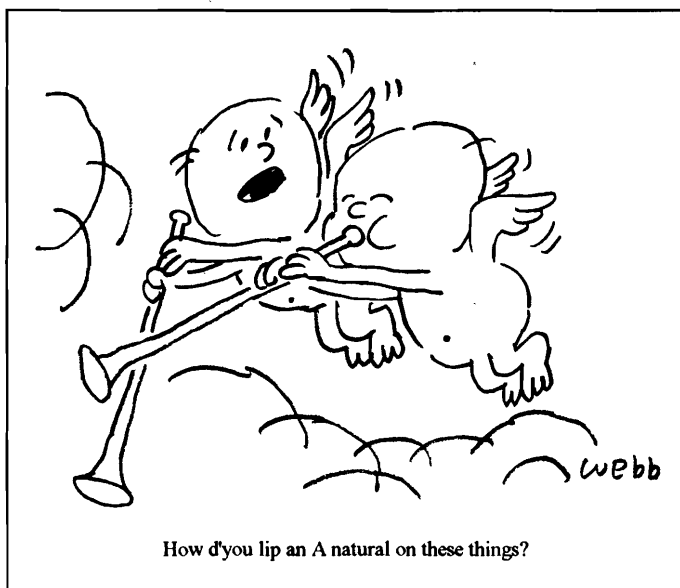
but they are prepared to pay about £60 to Paxman's. As soon as the player walks away they wop a torch all over it, charge the fellow, but neglect to tell him that once he starts to play it's going to harden again. The vibrations cause the metal to harden. Annealing something turns the alloy back to its original state and the work-hardening alters the granules. In making a bell, the thing is annealed about six or seven times and hammered about the same. There is so much jargon about whether a bell is annealed or hand-hammered. It really makes such a small difference. I see so many makers encouraging this myth because it's just a selling point to jack up the price. It's really just a lot of nonsense.

RB: I agree. This business about whether or not the whole instrument is hand-hammered – well no, it never would be. The only part that would be hand-hammered is a small part of the end of the bell. That doesn't matter if it's hammered or what you do to it. You heat it up to near red-heat, and when you do that, the brass goes back to a micro-crystalline state, and it's soft again. Any imprint that you might have left with your hammering disappears completely. So whether you've made your bell by hammering, burnishing, or spinning makes little difference to the acoustics because it's going to be heat-treated anyway. So all of this that we read in the literature about

Audience question (Bob Cronin): I'm not sure how brass instruments in the 18th century were soldered. What techniques were used?

RB: I've done quite a bit of study into this and there are a number of different sources to refer to. Basically, they did it in the fire - in a coal hearth. They would pre-flux and solder the seam, wire it together, lay it in the fire, and usually put some sort of iron container with holes over it. They could put coals all over this iron container and still see inside through the holes. They would pump up the bellows and heat it up until they could see the solder flowing inside. It is the single most difficult thing to do. A blacksmith friend of mine has a forge and I've been able to set up a lot of experiments with solder in the fire. It is really difficult. All I can say is that people who did it 200 years ago really knew what they were doing. The other way that they did more intricate joints is with a blow-pipe. There are several illustrations of the use of a blow-pipe. With a blow-pipe you need a lot of heat. You usually can't get enough heat to do something like a seam with it.

PD: I'd like to respond to what Jeff Snedeker said. As an instrument maker, it bothers me to give someone an instrument that doesn't behave well. To play a good instrument well is hard enough. It bothers me terribly to have an instrument where certain notes don't want to come out. Yes, you can whip it into shape but that really ought not to be the object of the game.



How d'you lip an A natural on these things?

Audience response (Jeff Snedeker): It's rather like personal relationships. You can take a glance across the room and, Wow!! It's sometimes like that with playing a first note on an instrument but you really have to give it some time.

RB: A couple of drinks at least.

Audience question (Flora Herriman): Most of you mentioned that you did not start off with the idea of becoming a professional maker. How long did it take and how many did you make before you made one that you considered to be of professional quality?

RS: It takes a long time. It's an ongoing struggle to achieve. I never played one about which I could say, "Everything is here." In terms of making an instrument that someone would want to play on, it took a while -- years.

Audience response: (Bob Goodman): Bob, how would you rate the one you made recently for Don Smithers?

RB: It's pretty good. It was the first one that I made from sterling silver and that scared me a bit. The first time you use a new material you get somewhat worried. Previously I made brass ones. This was the first one I made from sterling silver and it scared the hell out of me just making the thing. I did everything in slow motion in case something melted down on me. I don't think you ever have the situation where you say, "This is the one."

RS: It's a slow evolution. My evolution as a player grew with my evolution as a maker. There has never been a point where I could say, "this is it."

Audience question: Since you have been involved in making instruments the old way, have you been aware of any health hazards? This is an area that many people are concerned about.

JW: Everything to do with brass is poisonous and everything that you do is dangerous. My wife forces me to use a mask now, but you can breathe in brass dust, which contains copper. The dust off solder is also very dangerous. The first eight years I never wore a mask. The polishing process is deadly poisonous. Just thinking about it, I'm surprised that I don't drop dead any minute! The chemicals and materials that you use are all poisonous. Some of them hiss and smoke when they drop on concrete. As far as instrument making is concerned, nothing has changed. It's all lethal and we're lucky to be sitting here.

RB: I was conducting a workshop in Toronto a few years ago. The students and I were hammering and banging away at brass. It was about 80 degrees in the workshop and at the end of the day, sweat was pouring down and it was absolutely green. We were using a great deal of abrasive polishing. Looking at this green stream of sweat dripping down my face made me think that there must be another way of doing this. That's when I started burnishing rather than abrasive polishing. I also found out that's what they used to do in the past. They weren't using a lot of abrasives. So there must be something in that as well. There's a lot of information in the early literature about poisons in the workplace. Theophilus, the 12th century monk, mentions that if you are working with lead or mercury, you should eat a lot of butter. He seemed to think that butter would prevent you from getting ill from these substances. Cellini mentions the use of mercury in the gilding process. He says, "The master himself should not practice in this craft, for those who practice in it live but a few years!" Nowadays, we're aware of these things and take precautions.

Audience question: What are your feelings about lacquered as opposed to unlacquered instruments?

RB: I don't lacquer. People have told me that there is an acoustic difference.

JW: I have lacquered one or two but I prefer not to do it. To polish an instrument to the kind of finish that it needs to justify the expense of lacquering is such a bore. I can't imagine how people who polish modern

horns bear to do it. There must be a special breed of people who just do that.

RS: That's one of the biggest health hazards also.

JW: I'd just rather not do it. I don't know how it affects the sound. It obviously thickens the material. It just adds a lot of money to the thing. The few times that I've done it, it wasn't successful at first try. You then have to get the stuff off.

Audience question (Orum Stringer): Are any of you gentlemen familiar with deterministic chaos?

JW: What!?

RB: Oh yes. I have four children!

Stringer: I think you might find it very comforting to study. It has to do with being able to reproduce things exactly and why some things with complex forces working on them turn out one way sometimes and other times turn out another way. You might find it interesting and comforting.

JW: I'm glad to hear that there's something around that will do that.

Audience question: For those of you who make copies of historical instruments, what do you do to insure that the instrument you are copying is a good one? I would be worried that if some instrument has come down in really good shape after a couple of centuries, it might have been because nobody wanted to play on it.

RB: Sure. This is also a point with many museum instruments. Some are in museums because they didn't get played to pieces. This is a very difficult issue. I've made some mistakes in copying instruments. I think I just got lucky when I took the Hanns Hainlein instrument which I now copy. If I were to develop another instrument to copy, I'd be scared that I might choose one that isn't really good. I would of course have to be very careful that the instrument is a good one. There are some instruments in museums which are excellent and some simply don't make it.

RS: You also might not know what has happened to a museum instrument over the past two hundred years. Recently when I

measured a horn, the mouthpipe section, which in theory should be cylindrical, was in reality constructed in step-wise sections. To me, this meant that the instrument had been restored and I was not getting a true reading of the taper of the mouthpipe. Tuning slides were sometimes cut down when the pitch standard was raised. Mouthpipe receivers might have been made larger to accept a different mouthpiece.

Audience question (Gary Towne): On a related matter, I remember that several years ago it seemed that all the Baroque oboes were copies of one or two instruments. Certainly with harpsichords, they've gone from modeling Flemish to modeling French, to Italian, and now they are modeling English ones. Now, especially when Eastern European collections become more accessible, and more originals are discovered, how will this affect your work?

RS: It's going to make things a lot more fun.

JW: Also, people are getting more interested in 19th-century instruments. We know so much more now about Renaissance and Baroque period brass instruments than we do about the comparatively recent past.

RB: We're not practicing it, if we do know it.

JW: But, never-the-less, we have this knowledge. However, very little is known about the beginnings of the Romantic period. People are getting interested in early rotary valve instruments for German Romantic music. It's just going to be endless. There are always other instruments and areas to look at. We are now at a stage where "authentic performance" applies to the 19th-century. But we don't even know what instruments they were using half the time. There is so much going on and this period of 19th century period brass music has always been of great interest to me. It seems that today a trumpet player needs to own at least ten or twelve trumpets.

Audience question (Chris Whitehead): You mentioned how important getting feedback from players is. I wonder about your sense of frustration when a player will tell you that certain notes don't work they way they should, and you can't figure out what to do about it. Particularly if you don't rely heavily

on your own playing abilities, how often do you find yourself in this difficult situation?

RB: That hasn't happened to me badly yet. It's something hanging over me in my future. I don't know how I'm going to handle it if it does.

RS: Sometimes you find yourself in the situation where someone brings you a horn and tells you that the a above the staff, a notoriously difficult note, simply does not work. It's difficult and embarrassing to explain that it does work, but one has to sit down and work very long and hard to figure out where that note is.

JN: After all this talk of notes, difficult and otherwise, as performers we all owe our instrument makers a great note of thanks for their great work and wonderful instruments. Certainly, without them the joy that we all have when we make music would be greatly diminished.

ERRATA

The HBS e-mail address was listed incorrectly in the *HBS Journal* v.4. It is jjn@research.att.com

In David Edwards' review of *The Art of the Trumpet Maker: The Materials, Tools and Techniques of the Seventeenth and Eighteenth Centuries in Nuremberg* by Robert Barclay, on page 273 in the *HBS Journal* v. 4, a typographical error was made in the penultimate paragraph. It should read, "The issue of finger holes is wide open: possibly if we returned to the temperament of the 16th and 17th centuries the harmonics would not have to be "bent" so much to suit modern ears and record producers and finger holes would become irrelevant. The debate will doubtless continue."

In John McCann's article on page 16 of the *HBS Newsletter* #4 the word used to describe the mouthpiece was incorrectly spelled as "venture"-shaped cup. It should have read "...venturi-shaped cup."

The *Apparato musicale* (1613) of Amante Franzoni

by Bruce Dickey

It is now well known that instrumental ensemble music in the early 17th century not only adorned both civic and private festivities but also fulfilled numerous religious functions, both liturgical and non-liturgical. Recent research has indicated that instrumental pieces as well as non-liturgical motets and *concerti* of various types were often substituted for antiphons at Vespers.¹ A particularly interesting example of this usage is represented by Francesco Cavalli's 1656 collection, *Musiche sacre*, which contains six sonatas for from 3 to 12 voices, the number of sonatas suggesting that they are meant to serve as antiphon substitutes for the five Vespers psalms and the Magnificat. Moreover, instrumental music was frequently used in the Mass as substitutes for items of the Proper or, more precisely, to accompany the quiet recitation of their texts by the priest. Information on this practice is provided by a number of sources including *L'Organo suonarino* by the Bolognese organist Adriano Banchieri, as well as several collections of sacred music containing instrumental pieces whose liturgical function is specified. Carlo Milanuzzi's *Armonia sacra* (1622), for example, provides five such pieces:

Concerto a 5 per l'Introito
Canzon a 5 detta la Zorzi per l'Epistola
Canzon a 5 per l'Offertorio
Canzon a 5 detta la Riatelli per il Post Comunio
Canzon a 2 alla Bastarda per il Trôbone, e
*Violino per il Deo Gratias*²

Among collections of instrumental music with explicit liturgical functions, Amante Franzoni's *Apparato musicale*, published in Venice in 1613, is of particular interest. Born in Mantua, Franzoni, a Servite father, spent most of his career there in the service of the Gonzagas. He is known to have been in their service before 1605, while from 1612 until 1630 he served almost uninterruptedly as *maestro di cappella* of the ducal chapel of Santa Barbara, a post to which Claudio Monteverdi was appointed in 1601. The influence of his important predecessor is clear in the works of Franzoni, and indeed it has been suggested that the liturgical usage indicated in the *Apparato musicale* may represent the practice at Mantua during Monteverdi's

tenure there.³ The only surviving copy of the *Apparato musicale di messa, sinfonie, canzoni, motetti, & litanie della Beata Vergine... opus 8, libro primo*, published in Venice in 1613, is contained in the Santa Barbara collection, now housed in the Biblioteca del Conservatorio "Giuseppe Verdi" in Milan, catalog number SB 63. In this collection Franzoni includes the following music for the Mass:

Entrata et Ritornelli a quattro per l'Introito
Canzon Francese a quattro per l'Epistola
(La Gonzaga)
Laudemus Dominum et sue Sinfonie a otto
per l'Offertorio
Sinfonia al Sanctus a quattro
Aperi oculos tuos a quattro per la Elevatione
Sinfonia all'Agnus a quattro
Canzon a quattro, due soprani, e due
Bassi nel fine

In addition to this music for the Mass, Franzoni includes a *Concerto à 5 sopra Sancta Maria* based on the same plainchant litany as Monteverdi's *Sonata sopra Sancta Maria* from the 1610 Vespers. Indeed there appears to have been a North-Italian tradition of such instrumental compositions for trombones (and cornetts) based on this Marian litany. Another one (albeit far less interesting musically than Franzoni's) for soprano, two cornetts and trombone is found in the first book of *Concerti ecclesiastici* (Venice, 1608) of Arcangelo Crotti.

For this issue of the *HBS Newsletter*, Charles Toet has transcribed and edited the *Concerto a 5 sopra Sancta Maria*, the *Canzon Francese a 4 La Gonzaga (per l'Epistola)*, and the *Canzon a 4, due soprani, e due Bassi nel fine*. The figures in the basso continuo have been supplied by the editor as the figures in the original are extremely sparse. In addition, the basso continuo part of the canzona for two sopranos and two basses is printed in the original on two staves identical to the two instrumental bass parts. They have here been reduced to a single basso continuo line following the lowest part, in the manner of a *basso seguente*.

Notes

1. See especially Stephen Bonta, "Liturgical Problems in Monteverdi's Marian Vespers,"

JAMS XX (1967), pp. 87-106; and James Moore, *Vespers at St Mark's*, UMI Research Press, 1981.

2. For a full discussion of this collection and a comparison of its liturgical specifications with those of Franzoni see Peter Allsop, *The Italian "Trio" Sonata*, Oxford: Clarendon Press, 1992.

3. Jerome Roche, *North Italian Church Music in the Age of Monteverdi*, Oxford: Clarendon Press, 1984.

Classified Ads

Stolen Natural Trumpet: A coiled Meinel and Lauber natural trumpet belonging to Flora Herriman was stolen in Brooklyn, NY on April 11, 1993. If anyone thinks they may have seen it, please contact her at 102 Cedar Grove Rd., Little Falls, NJ 07424, tel. (201) 785-2460.

For Sale: Alto sackbut in F, Böhm & Meinel/Giardinelli, with historical mouth-piece. \$475. Contact: Michael Swinger 8565 Benson Rd., Carroll, OH 43112, tel. (614) 837-5681.

Wanted to sell: Christopher Monk's personal cornetto and cornettino at 440. Both in boxwood, the cornetto with solid silver mounts top and bottom, the cornettino with solid silver mounts top, bottom and in the center. Offers invited for the pair. Contact: Jeremy West, 47 Chalsey Road Brockley, London SE4 1YN, England, tel. 44-081-6928321, FAX 44-081-6948784.

Wanted to sell: Meinel and Lauber *Inventions* natural trumpet with 5 crooks. Contact: Barry Bauguess, 713 Pollack Street, New Bern, NC 28560, tel. (919) 636-0476.

Wanted to buy: Tenor sackbut. Contact: Alan Littau, 11 Stuyvesant Oval, New York, NY 10009, tel. (212) 673-4845.

Concerto à 5 sopra Sancta Maria
de Tromboni 3 Bassi & 1 Tenore & Sopran che canta

Amante Franzoni
transcription: Charles Toet

5
San-cta Ma-ri-a

6 6 6 5

10
or ra pro no- bis

15

20
San-cta Ma-ri-a or

25
ra pro no- bis

30

Musical score for measures 45-50. The system includes a vocal line and four piano accompaniment staves. The vocal line has lyrics: "bis. San- cta Ma-". Measure numbers 45, 50, and 55 are indicated. Fingerings 4, 3, 4, 3, 6 are shown below the piano staves.

Musical score for measures 55-60. The system includes a vocal line and four piano accompaniment staves. The vocal line has lyrics: "ri- a o- ra pro no- bis.". Measure numbers 55, 60, and 66 are indicated. Fingerings 4, 3, 6, 4, 3 are shown below the piano staves.

Musical score for measures 35-40. The system includes a vocal line and four piano accompaniment staves. Measure numbers 35, 40, and 46 are indicated. Fingerings 6, 6, 4, 3 are shown below the piano staves.

Musical score for measures 40-46. The system includes a vocal line and four piano accompaniment staves. The vocal line has lyrics: "San- cta Ma- ri- pro no-". Measure numbers 40, 46, and 52 are indicated. Fingerings 6, 6, 4, 3 are shown below the piano staves.

40 45 50 55 60 65 70 75

Canzon Francese à 4 La Gonzaga

Amante Franzoni
Transcription: Charles Toet

Musical score for the first system, measures 1-14. The score is written for four staves (treble and bass clefs). Measure numbers 5, 10, and 15 are indicated. Fingerings are shown as numbers 1-5 below notes. A sharp sign (#) is placed below the final measure.

Musical score for the second system, measures 15-30. The score continues from the first system. Measure numbers 20, 25, and 30 are indicated. Fingerings are shown as numbers 1-5 below notes. A sharp sign (#) is placed below the first measure of this system.

The image displays a musical score for a four-part setting of a French canzon. The score is arranged in two columns of systems. Each system consists of four staves: a vocal line (treble clef) and three lute parts (two bass clefs and one alto clef). The music is written in a historical style with various note values and rests. Below the lute parts, guitar tablature is provided, consisting of numbers 1-6 on a single line. Measure numbers 35, 40, 45, 50, 55, 60, and 65 are placed at the beginning of their respective systems. The tablature includes various fingerings and techniques such as natural harmonics (marked with a #) and grace notes (marked with a ~). The score concludes with a double bar line and a sharp sign (#) at the end of the final system.

Canzon Francese à 4 La Gonzaga - Franzoni, Pages 5 & 6

The image displays two systems of musical notation for a piece titled "Canzon Francese à 4 La Gonzaga" by Franzoni. Each system consists of a grand staff (treble, two basses, and a fourth staff) and a corresponding guitar tablature line. The first system covers measures 70 to 85, and the second system covers measures 90 to 95. The tablature includes various fret numbers (e.g., 5, 6, 3, 4, 2) and a sharp sign (#) indicating a key signature change. The notation includes treble clefs, bass clefs, and a sharp sign in the key signature.

The Side Embouchure

by Yoshimichi Hamada

1. Prologue

Many fine brass players give little thought to the embouchure. When I started playing trumpet, my teacher sometimes scolded me because I worried about my embouchure too much. In this article I will primarily discuss the embouchure as it applies to cornett playing, because other aspects of cornett playing (breathing, etc.) are very much the same as with other instruments.

First, I would like to explain why I play cornetto with the side embouchure. When I studied the recorder at Toho Music College in Japan, Dr. Don Smithers gave a workshop for natural-trumpet students. At that time I played cornett very little and very badly with the front embouchure. Smithers recommended the side embouchure, and demonstrated it by playing first out of one side of his mouth and then the other. Because my main instrument was now the recorder and no longer the trumpet, I could do it his way without any trouble. At the outset, I sounded as badly as I did when I started the trumpet at the age of ten. But one week later, I could hit a high note more easily than before, and I could play lip-slur octaves with much more facility.

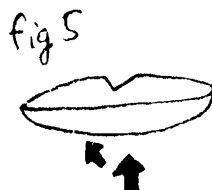
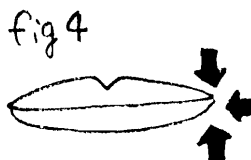
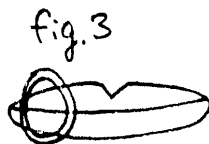
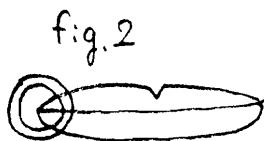
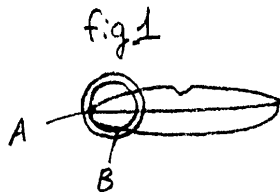
I studied cornett seriously after I entered the Schola Cantorum Basiliensis and met Bruce Dickey. I was a great fan of his because of his recordings, and I felt as if I were in a dream because I could actually study with him. He said at first that he knew nothing about the side embouchure, but everything worked well when I applied his suggestions to my side embouchure. I recommend a knock at Bruce's door for any cornett student who plays with the side embouchure and suffers from the scarcity of teachers. I think the side-embouchure player has to discover his technique through his own experiences, but it is important to apply the theory of the normal embouchure and common brass techniques to the side embouchure. The side embouchure has different applications for different individuals. I can't find a universal and general theory for everybody, and perhaps I might change my own way of playing in the future should I find new information that might warrant it.

2. Position of the Mouthpiece

I put the mouthpiece at the far right corner of the lips. Point A (Figure 1) shows that the inside of the rim is to be put at the end of the lips, without any part of the cup

beyond the lips (Figure 2). Then how about putting the mouthpiece between the middle of the lips and the corner (Figure 3)? I once read an article that described a trumpet student who didn't place the mouthpiece in the middle. He went to Claude Gordon for advice. Gordon picked up his trumpet and proceeded to play it from many different positions all over his mouth. In my opinion, placing the mouthpiece anywhere on the lips away from the corners is "normal" playing and requires no special technique.

Point B (Figure 1) shows that the inside of the rim is to be put under the edge line of the lower lip. I always "fix" the mouthpiece position with the lower lip -- I place the mouthpiece on the lower lip to determine position, and then bring the upper lip to it.



But I know this will not be the same for everyone. Bruce uses the upper lip to fix the mouthpiece position. One value of the side embouchure is that the mouthpiece is placed on a thinner part of the lips. I am a stickler for placing the mouthpiece at the very corner. The muscles function differently there as compared to other places on the lips, and the musculature at the corner is especially suitable for cornett playing. Perhaps I should say this article is about the "corner embouchure" rather than the "side embouchure."

3. The Function of the Muscles

The difference between the side embouchure and the normal embouchure lies in the different function of the muscles at the right side and the left side. This bad balance between the right and left side can cause fatigue, so it is important for us to preserve a good balance between the sides even though their function in the embouchure is very different.

(a) The Right Side

I have a little air in my right cheek, which in my case is just to the side of the mouthpiece. Freddie Hubbard once said in an interview that he and Lee Morgan used to puff out their cheeks because they wanted to make a warm sound. When I read this interview I had the same thought. Could you puff out your right cheek with all your might and play? Although the air will go out powerfully, you will either make no sound at all or a very low sound like a pedal tone on a trumpet. Then could you try to play setting both sides of your lips like the normal embouchure, with puffing your cheek? Probably you will make a very thin sound. In order to change this sound to a deep, fat, sweet, soft, and juicy one, try putting a little air into your right cheek. This is my approach.

Eventually I learned to play with a feeling of complete relaxation on the right side. When I put the mouthpiece to my lips I pucker my mouth only a bit, and I never set both sides of my mouth tightly as I do when playing the trumpet. However, the muscles on the right side of my mouth are under some tension, as compared with their condition when I puff out my cheek with all my might. In this connection I may add that blowing strongly while puffing out my right cheek without making a sound was a useful exercise while I was changing to the side

embouchure. There are some problems which can occur from putting air in the cheek. Staccato notes can lose their sharply defined endings, and the K sound in double tonguing can become blurred. Excessive air in the cheek can function like a bagpipe or bladderpipe, disturbing the work of the tongue.

(b) The Middle and the Left Side

When I play I tighten the left side and also pucker a little bit (Figure 4). The middle part of my mouth is also tightened and bunched slightly, and is shifted upwards and slightly to the right (Figure 5). I used to worry about this bunching, which makes a shape like the stone of a peach on the jaw. Then I encountered Jerome Callet's theory of embouchure, which recommends the "peach stone" shape of the lips. This theory led me to other ideas that apply to cornett playing, and I stopped worrying about how my lips are bunched when I play. My friend Rebecca Reese, who plays with the side embouchure, is also having success applying the idea of the "peach stone" shape. If I tighten in the opposite direction, i.e., downward, I make the "smile," which seems not to work as well. I have also tried pulling down the muscles of the chin, but this seems not to produce very good results, either. When I am in good condition I can feel that the tension of all the muscles is in balance and power flows from left to right. In my case almost all the red part of my lips is hidden, but I never roll up the lips consciously. The parts of my face under the nose and under the lips swell very much without air.

(c) Playing High Notes

When I played trumpet I pulled up the muscles above the lips as I played higher. I don't use this system on cornett, but I do pull them up a little bit to keep the "mental" register high when I put the mouthpiece in place. Now I am trying to play high notes without lifting the muscles, but so far the results have not been satisfactory.

(d) From Another Angle

Try this exercise. Close your mouth so that the lips are slightly in the shape of a letter M. Add air to your mouth. Puff up your right cheek a little bit. Then you will have a little hole at the right end of your lips and the air will leak out from it. Pucker slightly in order to purse the hole. This is how my embouchure is formed. You must imagine a very distorted face indeed.

4. The Aperture

As in the normal (trumpet) embouchure, the upper lip does most of the vibrating. I have

had doubts about this in the past and have wondered if the roles of the upper and lower lips are reversed in the side embouchure, with the lower lip doing most of the vibrating, because at the corners of the mouth the lower lip is much more flexible than the upper lip. But my theory was disproved by two unfortunate outbreaks of stomatitis at the area of vibration on the upper and lower lips at different times. When I had stomatitis on the lower lip I could play somehow, but when I had it on the upper lip, it was impossible to make a sound. After these problems I have used the soft mucous membrane of the inner part of the upper lip to good advantage. Because my Japanese lips are deeper and harder than most Westerners', in order to do this I had to cover the mouthpiece slightly with the upper lip when placing the mouthpiece in position. The sound color was much better than before, but there were two difficulties. High notes were hard to play and more tiring than before, and it was very hard to play a diminuendo to pianissimo. The reason for these problems was obviously that the aperture was opening too far. I found a way to overcome these difficulties without losing a good sound. I raised my lower lip slightly in the mouthpiece, and was able to keep a good sound in spite of the narrower aperture. When I played a diminuendo, I consciously made the aperture smaller, opening my throat in order to regulate the intonation.

5. The Syllables (Tongue Positions in Different Registers)

I used different vowels when I played trumpet, but I don't use this for the cornett. If I play a high note with the vowel "ee," as in trumpet playing, the sound is unbelievably sharp on the cornett.

6. Tonguing

In my experience it is impossible to move the tongue on a slant for the side embouchure. Therefore I touch the tip of my tongue to the tooth just left of the upper cuspid and the right side of the tongue to the upper teeth. But I move the tongue to the front and the rear as in normal playing.

7. Breathing

I use my nose and the right half of my mouth for breathing. Consequently the air comes through the space just to the left of the mouthpiece and the instrument. Bruce hated this and advised me to breathe with the left half of the mouth as in swimming the crawl. But if I breathe this way my embouchure tends to fall into the smile configuration, which doesn't work for me. So I breathe while maintaining the tension

of the muscles of the left side. Whatever your method of breathing, you should avoid allowing air to come through the instrument.

8. Compatibility of the Trumpet and the Cornett

I once read an article that maintained that a trumpet player can play both instruments if he/she plays the cornett with the side embouchure, but I think this is incorrect. To play the cornett we stiffen the middle part of the lips, but for the trumpet the middle part must be relaxed. And it's even more difficult to relax the right corner when we switch from trumpet to cornett. So, I believe it is much easier to control the middle of the lips to fit the two kinds of rim sizes. In fact, I am suffering from switching from the Renaissance slide trumpet to the cornett.

9. Epilogue

There is no lip-reed (brass) instrument far back in Japan's history except the *Horagai*, the shell trumpet. As compared to Westerners, we Japanese have a differently constructed face, which is somewhat less suitable for brass playing. It is interesting that the traditional shell-trumpet players use the side embouchure. I think I will consult with them in the future. By the way, I think that old books about the side embouchure are of little use. However, old pictures and sculptures give me inspiration. They especially give me the courage to continue to play the cornett at the side of my mouth. I have seen pictures of angels playing the cornett. There is absolutely no hesitation in their eyes about playing the cornett using the side embouchure.

Yoshimichi Hamada lives in Japan and plays cornetto, recorder, and slide trumpet.



Conference of Early Music Societies

by *Stewart Carter*

Representatives of seventeen early-music organizations met during the Berkeley Early Music Festival June 12-14, 1992, for conversation, brainstorming, and goal-setting. The conference was sponsored by Early Music America, and organized by board member Brent Wissick. EMA engaged Ann Farris, president of Global Art and Business, to serve as facilitator. Essentially, two different types of organizations were represented: national organizations devoted to a particular instrument or family of instrument (such as the American Recorder Society), and local or regional societies, engaged in a variety of endeavors, but emphasizing the presentation of concerts (such as the San Francisco Early Music Society). Obviously, one of EMA's goals in organizing this conference was to harness the energies of these organizations and encourage them to work toward common goals. The initial session focussed on the present, first defining early music, then establishing a philosophy for the discipline, and finally identifying problems. Participants had the opportunity to: 1) Learn about the activities of the organizations represented. 2) Identify needs of each group participating. 3) State the values associated with early music. 4) Identify services needed to improve communication, accessibility, and artistic maturity in the field of early music. 5) Outline short-term and long-term financial challenges. 6) Discuss how to make better use of communications media (including film and video). 7) Outline strategies for dealing with the changing economic and global conditions associated with the early music field. 8) Outline a first draft of a long-range plan for collaboration.

Performance issues, as might be expected, drew lively debate. Many participants wondered if the "authenticity" issue intimidates audiences and amateur performers. There was some agreement that, while in the near term we may draw financial strength from supporting "authentic" performances of "old standards," the early-music field long thrived on convincing performances of little-known repertoire. We need to be willing to take risks—to program unfamiliar repertoire, to rearrange audiences' expectations and open them to the element of surprise. We also need to expand our concept of the context of early music performance, and not restrict ourselves to "traditional" concert venues and

formats. Concert presenters agreed that because present-day audiences seem to prefer concerts of instrumental music, they sometimes hesitate to program concerts of vocal music—a distressing trend for the early-music movement. Several participants expressed concern that the audience for early music is not expanding; furthermore, it is ageing, and we are not attracting younger replacements. Our demographic base is narrow, and we must develop a multi-cultural appeal. "Cross-over" approaches, connecting with diverse repertoires, should come into play here. Educational issues also generated considerable interest. Educational institutions at all levels are experiencing severe financial difficulties, and are unwilling to launch new programs. If we are to interest children in early music we must educate teachers. Arriving at a consensus on long-term views occupied much of the participants' time and energies. A condensed summary of these goals appears below:

by 1997 1) Expand education programs in order to interest more young people in early music. 2) Develop strategies for educating the general public as to the importance of art music. 3) Recapture the excitement of the early-music movement, while still moving beyond the "novelty" stage. 4) Rekindle interest in Medieval and Renaissance music. 5) Expand cooperation and collaboration in all areas of early music. 6) End the intellectual warfare between early music and the rest of the "classical" music community. 7) Expand representation of performing organizations in EMA. 8) Expand electronic communication within the field (for example, board meetings by computer).

by 2002 1) Establish a program for early music in grades K-5. 2) Expand early music on radio and other media. 3) Establish an international computer network or "bulletin board" for early music.

by 2007 1) Establish early-music programs in elementary and secondary schools comparable to those for modern orchestral instruments. Educate teachers and provide instruments for children. 2) Expand the audience for early music; broaden its base demographically and multi-culturally.

by 2012 1) Broaden financial base to enable professional early musicians to earn a decent living. 2) Retain early music's

identity while integrating with the mainstream; change the definition of "early" music to reflect broader scope. 3) Encourage creation of contemporary music based on experiences with historical instruments.

As EMA had hoped, conference participants saw our organization as a logical umbrella association for the entire community. As a national organization, more broadly based in membership than other societies, EMA can serve as an effective advocate with government and the media. On the last morning of the conference, a five-member task force was appointed to maintain communication at least until the Boston Festival in 1993. Members of the task force were chosen to fulfill specific roles: Caroline Usher represents national early-music societies, Joan Parsley represents concert presenters, Brent Wissick represents EMA, Jack Ashworth is to coordinate communication through electronic mail, and Calvert Johnson is charged with maintaining the group's structure. The task force is to meet via telephone every two months. While no concrete results were assumed by the EMA committee that organized the conference, the formation of the task force represents the first step in what may become a vital network, connecting diverse elements of the early-music community. The following organizations were represented at this conference: American Guild of Organists (Calvert Johnson), American Recorder Society (Allan Moore, Constance Primus), Early Music America (Daniel Nimetz, Brent Wissick), Early Music Guild of Seattle (Maria Coldwell), Early Music Vancouver (Jose Verstappen), Historic Brass Society (Stewart Carter), Historical Harp Society (Cheryl Ann Fulton), Historical Keyboard Society of Wisconsin (Joan Parsley), Intergalactic Early Double Reed Society (Marilyn Boenau), International Society of Early Music Singers (Colleen Liggett, Kurt-Alexander Zeller), Lute Society of America (Caroline Usher), Midwestern Historical Keyboard Society (Marcellene Hawk Mayhall), Renaissance and Baroque Society of Pittsburgh (Russell Ayers), San Francisco Early Music Society (Robert Jackson), Southeastern Historical Keyboard Society (Calvert Johnson), Viola da Gamba Society of America (Brent Wissick, Jack Ashworth, Glenn Ruby), Westfield Center for Early Keyboard Studies (Margaret Irwin-Brandon).

Music Reviews

The following nine editions are published by Noton Noteforlag, Kolltjernvn. 11, PO Box 1014, N-2301 Hamar, Norway, Tel/Fax 065-21077

- * *Rondeaux Pour Les Trompettes* (for cornetto and 3 trombones) – Anon. Editor: B. Volle N-8910-A
- * *Two Duets* (for 2 natural trumpets) – Anonymous. Editor: B. Volle N-8913-A
- * *Sonata á 8* (2 trumpets, 2 violins, 4 violas, & b.c.) – Clemens Thime. Editor: Anders Hemström N-8944-A
- * *Smastykker* (1-4) (for 3 trumpets and timpani) – Anon. Editor: B. Volle N8914-A
- * *Smastykker* (13-16) (for 3 trumpets and timpani) – Anon. Editor: B. Volle N8915-A
- * *Smastykker* (25-29) (for 3 trumpets and timpani) – Anon. Editor: B. Volle N-8916-A
- * *Sonate 23 C# major* (for trumpet, 2 violins & bc) – Georg von Bertouch. Editor: B. Volle N9018-A
- * *Sonate 9 in C major* (for trumpet, 2 violins, & b.c.) – Georg von Bertouch. Editor: B. Volle N8918-A
- * *Sinfonia a 5 in D* (for cornetto, strings & b.c.) - J.D. Berlin. Editor: B. Volle N-8917-A

Asked to name some important centers for Baroque brass music, you might suggest the areas of Bologna, Venice, Vienna, or Leipzig. I think few would think of the Scandinavian countries, but Bjarne Volle, the publisher of Noton Noteforlag, aims to change that perception. He has published some wonderful 17th- and 18th-century brass music from that part of the world. Many of these gems are housed in the Uppsala University Library and the Lund University Library in Sweden, and these are the first modern editions.

Smastykker is Norwegian for "short piece." The eleven short pieces for 3 trumpets and timpani are housed in the Engelhart Collection of the Lund University Library. The manuscript consists of four part books: *clarino primo*, *clarino secondo*, *principalo*, *timpano*. Volle dates these anonymous works circa 1700. The ranges of these pieces are moderate; *principalo* (g-c²), *clarino* (c¹-c³). While these pieces are basically fanfares, there are some that break the mold and present some rather ingenious musical ideas. They are also thoroughly playable, posing few endurance or other technical demands. The piece entitled *Echo* is a clever work with much dynamic and textural variety. In addition to the short fanfare material several of these works employ hymn tunes in the *clarino* parts. The *timpano* parts, interestingly enough, have

written out indications for sixteenth note grace notes and drum rolls: + *WV*. The six duets for natural trumpets are slightly more demanding than the *Smastykker*s in that the first part ascends into the high register reaching high c³ and even d³. While more demanding, they are also much more interesting musically. The melodic lines are quite elegant, at times even a bit Mozartian. These trumpet duets are some of the most interesting and satisfying I've seen. The four-part *Rondeaux Pour Les Trompettes* cannot in fact be played on natural trumpets. The four part books, now housed in the Uppsala University Library, are named: *Primo*, *Secondo*, *Tenor*, and *Bassus*. The *Primo* part is very trumpet-like, and can be played on the natural trumpet for most, but not all of the piece. Logical instrumentations for these *Rondeaux* would be two cornetti and two trombones or one cornetto and three trombones. It is not uncommon for cornetto parts to be very imitative of natural trumpet writing. It certainly would be an interesting change of color to have a fifth musician play natural trumpet and switch off with the cornetto player on the *Primo* line.

According to Ander Hemström's notes, Clemens Thime (1631-1668) started his musical education in Dresden. Heinrich Schütz took him to Copenhagen, where he sang in the choir. He then returned to Dresden where he studied composition. He ended his career as concertmaster in the court orchestra of Zeitz. Of the over 100 works that he composed, 18 have survived. Eight of them are in the Düben collection in Uppsala, where his *Sonata á 8* for two trumpets, two violins, four violas, and continuo is housed. This work is in five separate movements and the trumpets play in all. The range of the trumpet parts is from e¹ to c³. In the first measure of the fifth movement the second trumpet part descends to low c¹. The two trumpet lines are often imitative while the second part is often above the first. There are no non-harmonic notes to play, but the trumpeters have many high F[#]s, B^bs, and B's to master. Edward Tarr has recorded this piece on his CD, *Die Fürstliche Trompete*, Christoforus-Verlag CD 74559.

Johan Daniel Berlin (1714-1787) was born in Memel, Germany, and was appointed town musician in Trondheim, Norway in 1737. This amazing man worked at many diverse occupations including: church

organist, meteorologist, fire inspector, waterfall inspector (whatever that is!!), architect, instrument maker, music theorist, publisher, and composer. He published a music theory book, *Musical Elements* in 1744. Few of his works have survived, but his *Sinfonia á 5* is in the Trondheim University Library (catalogue # XM23). This interesting work was published with the support of the Norwegian Cultural Fund. This is lucky for us because it is a fine work for solo cornetto. However, only advanced players should approach this piece. As with much 18th century cornetto literature, this piece is difficult. It goes up to high d³, has many leaps, and is in the difficult key of D major. The three movements are *Allegro - Largo - Allegro*. Although it is a taxing work, it offers the cornettist many rewards. If you have the chops, this is a great piece on which to work.

The two *Sonatas* by George von Bertouch (1668-1743) are an extraordinary find for trumpeters. While not on the magnitude of unearthing a lost Mozart symphony or Josquin Mass, they do add to the solo natural trumpet repertoire two complete four movement *sonatas* of impressive musical quality. They are also quite playable by natural trumpeters possessing even modest technique. *Sonata #23 in C# Major* has a range of e^{#1} to a^{#4}. It is indeed rare to find seven sharps in Baroque trumpet music but there it is. This is another bit of information to throw into the perplexing bowl of bubbling soup called "pitch standard" *du jour*!! Of course, there is no problem in learning the "fingerings" for a piece in C#. Simply put the horn in that key. The *Sonata No. 9 in C* is more formidable. It reaches high c³ and the melodic lines are somewhat more difficult. However, both of these works give the player ample rest and the range is mainly in the middle register. The editor, Bjarne Volle, offers numerous ornamentation suggestions that are unobtrusively written in small print above the given line. These sonatas would be perfect for a recital, particularly one where the trumpeter might want to play a musically substantial natural trumpet "demonstration" piece, but one that is not overly demanding. Bjarne Volle has done a great service by bringing out these noteworthy editions. We certainly look forward to more of this interesting repertoire, which might spark future research into the hitherto scant information on the Scandinavian brass tradition.



The King's Trumpets and Shalmes Music Editions 1720 19th Avenue San Francisco, CA 94122, (415) 665-2083; Baroque Music for Brass Ensemble Series:

- * *Canzone Seconda* by Ottavio Bargnani (1611), KTS 152
- * *Capriccio sopra Ruggiero da Napoli* by Ottavio Bargnani (1611), KTS 153, Edited by David Hogan Smith

The King's Trumpets and Shalmes is a six-member group that has done extensive research into Renaissance wind-band music. David Hogan Smith, the director of the ensemble and editor of the King's Trumpets and Shalmes Music Editions, has brought out a very large list of works from that period. While the KTS Editions are moderately priced they are also handsomely produced on sturdy paper, and many come with both the original and modern notation in the score and individual parts. These two editions are part of the new series of Baroque music for brass ensembles that KTS Editions has published recently. As with most of KTSE, this music comes with the original and modern notation (score and parts) as well as parts transposed down a step for recorder ensemble. The two editions in this series by Bargnani are indeed a welcome addition to the repertoire.

Smith provides some background on Ottavio Bargnani, who is not exactly a household name. He was born during the second half of the sixteenth-century in Brescia, studied with Floriano Canale, and in 1605 served as organist at the cathedral in Brescia. In 1607 Bargnani became organist at Santa Barbara Cathedral in Mantua under the patronage of Vincenzo Gonzago, Duke of Mantua. After he received his pension from his post in Mantua in 1627, Bargnani served as organist at Udine until his death. These two editions are taken from his *Secondo Libro delle canzoni da suonare a quatro, cinque, et otto voci*, published in 1611 in Milan by Tini & Lomazzo. As was standard practice, the collection was issued in separate part-books (*canto*, *alto*, *tenore*, *basso* and keyboard *partitura*).

Smith suggests probable instrumentations for a string or brass ensemble of two cornetts and two sackbuts. The brass approach works beautifully. The writing is idiomatic of early 17th-century brass music and the ranges are moderate (*canto* and *alto* parts a to a², *tenor* d to a¹, *basso* D - e¹). The *Capriccio sopra Ruggiero da Napoli* is a curious work. There is a great deal of extremely close imitation which results in an almost constant sense of tension in the

piece. This piece is based on the *ruggiero*, a harmonic ground bass popular during the sixteenth and early seventeenth centuries. In his notes to this edition, Smith conjectures that this piece is the only one in the entire collection that is not included in the *partitura* because the accompanist would not have needed a score to perform such a popular ground. There are four short sections in this work; the first three are in duple time and the *quarta parte* is in 6/4. The *Capriccio* is a bit demanding in terms of endurance. There are few rests in any of the parts throughout the 112-measure piece but the range is not overly taxing.

The *Canzone seconda* is a beautiful and elegant piece of music. With longer phrases than the *Capriccio*, the parts in the *Canzone seconda* lie in the middle-to-upper register and present a wonderful forum for a cornett and sackbut ensemble. This piece has numerous rests allowing brass players ample time to relax their chops. Typical of the early 17th-century Italian *canzona*, this piece is very imitative and has several duple and triple sections. These pieces are a great start in the expanding list of this new KTS Baroque Music for Brass Ensemble series. Any performer wishing to perform from early notation would do well to try these or any of the other fine KTS editions.



Musikverlag David McNaughtan Rögner Strasse 11, D-8630 Coburg, Germany, FAX 09561-28886, tel. 09561-25586.

- * *Eighteen Sonatas for Trumpet and Basso Continuo* by Girolamo Fantini, MN30100. Edward Tarr Brass Series. Edited by Irmtraud Krüger.
- * *Suite From The Duke of Gloucester's Birthday Ode* by Henry Purcell, MN30044. Music For The King's Trumpeter Series. Edited by Crispian Steele-Perkins.

David McNaughtan has continued to publish valuable natural trumpet music in these two series. Edward Tarr and Crispian Steele-Perkins deserve special praise for the fine quality of their respective publishing projects. The Purcell work is another in Steele-Perkins' series *Music For the King's Trumpeters*. The subtitle states that this series presents "pieces written for, or at the time of, the Sergeant-Trumpeters to the King: Mathias, William and John Shore, and Valentine Snow." Steele-Perkins has presented us with a large body of published music that gives us a wonderful view and opportunity to explore the trumpet music of

that special period of history. Purcell (1659-1695) wrote outstanding trumpet music in his many odes and theater pieces. This suite, as well as the others in the series, gives the trumpeter an excellent solo vehicle. The *Duke of Gloucester's Birthday Ode* (1695) was written for the sixth birthday of William, Duke of Gloucester, and the trumpet parts were played by John Shore. The suite is comprised of three sections with trumpet – *Overture*, *Chaconne*, and *Allegro* – as well as a *Larghetto* section without trumpet. Editions are available for C trumpet and keyboard as well as in B^b and F, to meet the needs of modern brass players. The range is from low g to the 13th harmonic, a². The writing is typically elegant Purcell. Steele-Perkins' instructive notes suggest that the tempi be vigorous and ornamentation not overdone. Tasteful cadential trills would be sufficient. Since Shore himself was said to have produced a sound in these works that was "like the chirruping of birdsong," it is suggested that trumpeters play in a light and airy style. The English school of this period is one of the glories of trumpet writing. This edition represents a fine example of that music, and we look forward to many more so we can peek further through the looking-glass into the brass world of Restoration England.

The new edition of the Fantini *Eighteen Sonatas for Trumpet and Basso Continuo* (1638) gives us a fresh look at these important trumpet solos. It is interesting to compare them with Edward Tarr's 1971 edition, *Eight Sonatas for Trumpet and Organ* (Musica Rara 1277), as well as with Henry Meredith's edition published in his fine doctoral dissertation¹. As with most early 17th-century instrumental music, Fantini's publication does not give performers much in the way of direction. Only eight of the sonatas indicate that the organ is the desired continuo instrument, and of course the single line continuo part must be fully realized for a modern edition. Irmtraud Krüger is a noted organist who has produced continuo parts that employ larger note values and have less active and florid lines than the earlier editions just mentioned. The two different approaches indicate a different view of tempo. Krüger's simpler, more pared-down continuo part indicates that the tempi of these works is thought to be quick. The trumpet lines beg for ornamentation which is of course, proper performance practice. For the most part, Krüger keeps the trumpet lines as written in the original. Occasionally she gives an ornamented version printed above the original line. The ornamented lines in this edition are similar to Tarr's earlier edition,

but not as notey as many of Meredith's are. Again, Meredith's busier ornamented versions suggest a slower tempo than Krüger feels is appropriate.

Fantini was the most famous trumpet virtuoso of his day and these works from his important method² were the first sonatas for trumpet and organ (or harpsichord). These works present the difficulties of natural trumpet technique that Fantini deals with in his method. Two of the thornier issues are ornamentation and the playing of non-harmonic tones. Krüger addresses these in her revealing notes. *Groppa* and *trillo* are explained very fully in the notes to this edition (in German and English). This is particularly helpful since these ornaments are often incorrectly performed. Even on recordings, the *trillo* is often mistakenly played as a modern trill. The notes also include interesting biographical research by Igino Conforzi. (An article on Fantini by Conforzi will be published in the *HBS Journal* v.5). The alternative trumpet line to the *Sonata, detta dell'Adimari* is one of the rare times where it is less difficult than the original. This piece calls for the non-harmonic notes; f¹, d¹, and low b. It descends to the second harmonic low c and then jumps up two octaves and a sixth to the thirteenth harmonic, a². The alternative line suggests that the trumpeter avoid all this nasty business and take the line up an octave. It's nice that this edition gives us a choice. This new edition in the Edward Tarr brass series helps us approach these works with many new ideas both in the ornamented trumpet line as well as a new and interesting continuo realization.

Notes

1. Meredith, Henry M., Jr., *Girolamo Fantini's Trumpet Method: A Practical Edition* (Doctor of Arts in Music diss., University of Northern Colorado, 1984).
2. Fantini, Girolamo. *Modo per imparare a sonare di tromba* (1638), original copy in Florence, Biblioteca Nazionale, facsimile edition with English translation and commentary by Edward H. Tarr (Nashville, The Brass Press 1978).



Alamire Editions, (Brussels Royal Conservatory of Music Series) Paul Raspé, Johan Eeckeloo, Eugeen Schreurs, General Editors. Postbus 45, D-3990 Peer, Belgium. FAX 011-634911.

- * *Airs à deux chalumeaux, deux trompettes, deux hautbois, deux violons, deux flûtes, deux clarinettes, ou cors de chasse*. ISBN 90-6853-070-4. Price BF 450.00 or \$14 (US). Published 1992. Order #: IV4.

- * *Musiche fatte nelle nozze* (1539). ISBN 90-6853-001-1. Price BF 770. or \$24. (US). Order No. 1B1.

The appealing collection of duets contains 78 airs, and is handsomely published in two partbooks. In addition to the chalumeaux and other instruments mentioned, natural trumpets or horns may be used on these duets. They are inventive pieces in D major, and the last two are for two trebles and bass. The works are more dance-like in spirit than martial in tone, as the term air might logically indicate. The two parts are the same in terms of range (d¹ - b²) and they are equally strenuous. There are few rests, the music lies high in the range for brass. Playing several of these airs in a row is rather demanding. It is interesting that several of these pieces contain the non-harmonic notes f¹ and a¹. Either those French trumpeters were very adept at bending notes in tune, or these pieces were intended only for the other instruments listed on the title page.

In his notes to this edition, Paul Raspé states that he believes these works were first issued by the publisher Estienne Roger between 1712 and 1715. They are listed in the famous catalogue of 1737, brought out by Roger's successor, Michel Charles Le Cene. While no composer is indicated, Raspé believes that they might be from the pen of Jacques Philippe Dreux. Dreux is one of the first composers to write for chalumeaux and a similar set of duets that he wrote is listed in the 1737 catalogue.

The *Musiche fatte nelle nozze* is a significant collection of fifteen madrigals preceded by one motet composed in honor of Cosimo de Medici's (1519-1574) marriage of 1539 to Leonora of Toledo. This event is of great historical importance. With this edition, along with surviving accounts of the marriage, a complete description of a major Renaissance festival is detailed. Instrumentation is described, a rarity in Renaissance music. Eight madrigals composed as banquet music, as well as an *intermedio* complete with text, music, and performance descriptions are included in this collection. While all of these works are fully texted, it is of special interest that the possible instrumentation indicated includes the use of cornetti and trombones, as well as other wind instruments. This edition is presented in five part books and the collection consists of 4- to 9-part compositions by Francesco Corteccia (1502-1571), Costanzo Festa (1480-1545), Baccio Moschini (?-1552), Giovanni Pietro Masaconi, and Matteo Rampollini (1497-1553).

The motet *Ingedere* by Corteccia is the opening piece of the festivities and was written for outdoor performance. An eight part piece, it was sung by twenty-four singers and accompanied by four *cornetti* and four *tromboni*. The range of the two top voices fit the treble cornett and the bottom two voices might have been for alto or tenor cornett. Parts three and four go to low f several times and once it descends to low e¹. The bottom four voices fit trombone registers. These works are typical madrigals of the period. They are occasionally chordal but mostly employ complex contrapuntal writing and exploit beautiful and expressive word painting. The madrigals in the *intermedio* give instructions for instrumentation by having the various nymphs and muses carry various instruments. The tone painting in *Intermedio V, Night*, calls for four trombones, and is particularly effective.

An excellent study by Andrew Minor and Bonner Mitchell,¹ unfortunately now out of print, includes a complete modern transcription of the music, translation of the text, and historical overview of the cultural, artistic and musical aspects of the festival and the period. This was a party the folks back home must have talked about for some time! Not only were the finest talents in Florence called upon to contribute, but the event was full of symbolism that called attention to religious and political alliances. One of the worthy objectives in early music is to gain a full understanding of a particular composer, geographical area, or of a period. Having a collection of music such as the *Musiche fatte nella nozze*, along with surviving documents of the time, provides a musician with the rare tools to glance into a long lost time and place. We might then gain a fuller understanding of that time and perhaps of our own as well.

Alamire is to be praised for the fine quality of these publications. Their 1993 catalogue contains an impressive list of many other facsimile editions from all periods of music. While facsimile editions can be outrageously expensive, these prices are very reasonable, and they even have a budget series of interesting music. They also publish a large list of beautiful posters and cards with musical themes. We hope they continue to publish more brass music in the future.

Notes

1. Andrew C. Minor and Bonner Mitchell, *A Renaissance Entertainment: Festivities for the Marriage of Cosimo I, Duke of Florence, in 1539* (Columbia, Missouri: University of Missouri Press, 1968).



London Gabrieli Brass Editions: Rare Brass Series Christopher Larkin, Editor. PO Box 1825, London N20 9NU, England. Tel: 081-445-3016.

- * *Zwölf kleine Stücke* for 2 cornets, 2 horns, and bass trombone by Ludwig Maurer (1789-1878), #RB 005
- * *Pas redoublés et marches* for natural trumpet, 3 natural horns, and trombone or serpent by Luigi Cherubini (1760-1842), #RB 006

Christopher Larkin, director of the London Gabrieli Brass Ensemble and editor of the LGBE, has been bringing out some interesting and rare editions of 19th-century brass music in his aptly named Rare Brass Series. In addition to these two works, the series includes music by Dvorak, d'Indy, Reicha, Saint-Saëns, and David (see Keith Polk's review in this issue). The Maurer and Cherubini are significant in that they are works that demonstrate brief but historically important transitions in brass music. This edition of the 12 Maurer pieces is a reprint of the original St. Petersburg edition, published by Büttner in 1881. Larkin states in the notes to the edition that he believes they were composed in the 1870's in St. Petersburg, where Maurer was Director of the French Opera as well as Inspector of Music Schools for the Imperial Court. Ludwig Maurer was a noted violinist as well as composer for that instrument; he also wrote string ensembles and three operas. For brass he wrote twelve *Airs* for cornet and piano, and *Morgengrüss*, for 2 cornets, 2 horns and bass trombone. These works are consistent with other brass chamber works that came from the Russian school, most notably the brass works of Victor Ewald. The use of valved cornets and horns had quickly taken hold and a substantial technique had been developed. This early brass writing certainly led the way to the explosion of brass chamber music that has come into full bloom in our own era. Many of these 12 short pieces still have a martial quality, a hold-over from the brass fanfare tradition, but they are also lyrical and seem to revel in the new-found chromatic possibilities. As is the norm for this period, the ranges are very moderate and the pieces employ a wide range of meters and are quite varied rhythmically. These short works are musically very satisfying examples of the early brass ensemble tradition.

The road to fully chromatic brass trumpets and horns did not take a direct course. There were many experiments that were tried; some worked and others were added to the pile of "best laid plans." Larkin asserts that the trumpet part in the

Cherubini work was performed on a *Trompette demilune*, an instrument he says was favored by cavalry regiments from about 1780 until they were supplanted by either keyed bugles or valved trumpets in the 1820's. This instrument was bent back on itself so that it could be hand-stopped as is a natural horn. The trumpet part uses the non-harmonic notes f¹, a¹, and b¹. Evidently the hand-stopping technique was not nearly as successful on this short F trumpet, as it was with natural horns. The first horn part is the most prominent in these works and the colors from the non-harmonic tones make these strikingly effective compositions. Larkin recounts the genesis of this music. Cherubini composed six *Pas redoublés* and two *marches* for Colonel von Witzleben, Commandant of a Prussian rifle regiment which was serving as part of the occupation garrison of Paris during the time of Napoleon's abdication in 1814. Witzleben's brother happened to be the Director-General of the Berlin State Theater, and no doubt, Cherubini was eager to have his operas staged there. In fact, in 1815 he was invited to become Director of the Royal Music by Friedrich Wilhelm III. It seems his "networking" paid off.

These pieces really bear the mark of a first class composer. It is fascinating that brass ensemble music that is often frankly pedestrian at best can really shine forth when it comes from the pen of a "real" composer. The ranges are moderate in these works, but there is much melodic and rhythmic interest in all the parts. Because of the subtlety of the music, Larkin feels that the pieces are not intended for outdoor use, but more probably were performed as entertainment in the officer's mess. The instrumentation is unusual, and the bottom voice was probably given to a serpent, which also adds an interesting touch. Metronome markings are given, and practically no two works have the same tempo. Christopher Larkin is doing a great service by bringing out these rare 19th-century brass works. The London Gabrieli Brass Ensemble has also recorded several of the works in the Rare Brass Series on a fine modern brass recording, *Original 19th-Century Music for Brass* (Hyperion CDA66470). We look forward to more historically important editions from this series.



- * *Aufzug Des Augsburger Trompeterautomaten von 1582* reconstructed for 5 or 10 natural trumpets and timpani by Anonymous. Edited by Edward H. Tarr. Published by Wolfgang G. Haas Musikverlag, Bahnhofstr. 13,

D5000 Köln, Germany, tel. 49 (0)2203-55355 or FAX 49 (0)2203-55910.

When a rare manuscript or print of some long-lost music of a past master is found, most of us respond with delight because it might provide a few more clues about the secrets of past musical practice. These hidden time machines are rare, but Edward Tarr informs us of an outstanding bit of information in this edition of the oldest known piece of trumpet music in the clarino register. The time machine that brought us this music was literally that, a time machine! At least it is a machine. It is, as Tarr explains in the notes to this edition, "a mechanical, ebony automat 33.4 cm high in the shape of a piece of tower architecture, containing a balcony on which 10 bearded trumpeters in the finest livery and with tall hats are distributed in two groups of five each, left and right, lifting and lowering their bannered trumpets, and an upper platform on which a black timpanist dominates the scene. On the front side of the miniature building the coat of arms and the initials of Duke Wilhelm V of Bavaria (reigned 1579-97) can be seen, as well as the date, 1582. Within, 10 organ pipes of the reed variety are mounted on an iron frame and activated with a clockwork mechanism. The *Augsburg Trompeterautomat* with its silver and gilded brass figures was built by the Augsburg clockmaker Hans Schlottheim (1544/47-1625/26). The automat played a single rhythmicized melodic line in the clarino register along with a sustained drone of a fifth. Tarr's reconstruction is extremely convincing. He begins a solo line in the low register according to the practice Bendinelli suggests in his method of 1614 and he ends with rhythmically forceful lines in the accompanying parts, reminiscent of the ensemble pieces of Fantini and Bendinelli. One bit of magic that the automat was not able to fully reveal was the role (no pun intended!) of the timpani part. The timpanist's clockwork mechanism was not able to be activated. From an examination of the steering disc it was possible to determine that the timpanist plays and rests at regular intervals and that he rolls his sticks almost entirely on one of the two drums. Since there is scant information or notation of early drum music, this might offer us important information about percussion performance practice. This fine edition with detailed notes on the history of the automat and its maker is another wonderful addition to the natural trumpet repertoire. It is important for its place as the oldest known clarino register trumpet music and is a musically satisfying reconstruction.

--- Jeffrey Nussbaum



- * *Solo pour cor et piano* by Anton Reicha, edited by Christopher Larkin.
- * *Andante pour cor et orgue* by Camille Saint-Saëns, edited by Christopher Larkin, Rare Brass Series, London Gabrieli Editions, 1992. PO Box 1825, London N20 9NU, England, tel. 081-4453016.
- * *Concerto in D Major for Horn and String Orchestra* by Johann Gottlieb (or Karl Heinrich) Graun. Edited by Viola Roth.
- * *Concerto in E^b for Horn and String Orchestra* by Johann Joachim Quantz. Edited by Viola Roth.
- * *Concerto in D Major for Horn and String Orchestra* and *Concerto in E^b Major for Horn and String Orchestra* by Christian August (or Johann Georg?) Röllig. Edited by Viola Roth. Published by Birdalone Music (1989), 508 N. College Ave. #333-1, Bloomington, IN 47404.

A new batch of music by distinguished composers in useful editions should bring a little cheer to the hornists among us. And while none of the composers represented are quite first rate, there is much charming and worthwhile music here.

The Reicha piece (in E^b Major) will find an especially ready audience, as it is the only one in this group for horn and piano. The *Solo* is in three main sections: an Adagio, an Andante and a concluding 6/8 Allegretto. It dates from about 1820, and Reicha obviously knew the capabilities of the natural horn and wrote very well for the instrument. It has some charming melodic touches and is formally reasonably tight (avoiding some of the diffuseness that mars many of Reicha's more extended works). The edition is clearly and accurately printed. All in all, this is a nice addition to the late classical repertory, and players of both natural and valve horn should add this one to their repertory.

While Reicha was a Bohemian, his mature career centered on Paris (after a stay in Bonn), and his *Solo* reflects the great surge in interest in music for solo winds that swept through Parisian music halls in the early Romantic era. For many instruments this interest stimulated innovation -- French trumpet players, for example, were among the earliest to adopt the new valved instruments. Hornists, however, split into two camps. One was tenacious in maintaining the natural horn tradition, and included both Dauprat and Gallay, the two greatest players and teachers of their era. This wing made its mark on composers -- Berlioz, for example, was startlingly conservative (if highly imaginative) in his approach to the

horn. The other camp took up the cause of the valve horn, and centered on the distinguished player and teacher Meifred. Some of the younger composers joined in this fray. Charles Gounod even wrote a horn "method" which includes an extensive introduction amounting to propaganda in support of the valved instrument. The young Saint-Saëns weighed in with his *Andante* (probably written in 1854) for horn and organ -- which was evidently intended for a valved instrument. Much of this piece is utterly convincing, especially with its light, transparent melodic touches. The use of returning melodic motives provide effective overall coherence. The idiomatic writing is splendid, both for the horn and the keyboard. Less successful are internal sections, evidently designed to show off potential of harmonic shading (a segment in D major seems especially contrived and pedantic). This is an attractive but flawed piece.

Viola Roth has done a great service in making the repertory of the Lund University manuscript available in performing editions. The manuscript, dating from the mid-eighteenth century includes some eighteen pieces for solo horn. The collection was brought to the attention of hornists thirty years ago by Mary Rasmussen, and a variety of studies have followed, notably by William Scharnberg (himself a fine player) -- but this is the first attempt at a systematic edition of the music of the collection.

The Graun *Concerto in D Major* is in three movements (Moderato/Adagio/Allegro), and is restricted almost entirely to the upper octave of the D horn (between the 8th and 16th harmonics, a few lower g's are called for, and nothing below that pitch). Even chromatic changes are sparse (a few B^b's and F[#]'s), but Graun still achieves a satisfactory level of harmonic contrast. The idiomatic writing is adept, especially in that figurations are not excessively difficult, but do make a good effect. All in all, this is an attractive, competently written work. Competence is even more to the fore in the Quantz *Concerto in E^b*. The technical demands are about the same as in the previous work, but with a little more clarity and focus to the melodic line. Quantz made good use of arpeggiated figures which are well suited to hand horn technique. Formally, however, the piece is diffuse, and one yearns for a stronger sense of direction. This concerto is effective, but is characterized more by solid craftsmanship than by dazzling imagination.

Röllig, the least known composer in this group, has provided the most demanding concertos. The *D Major Concerto* is an extensive piece, with quite florid effects called for, especially in the first movement. Arpeggiated passages abound, and are more intricate than those demanded by either Quantz or Graun. The second movement, a charming siciliano, requires wide skips to the top of the range, and these must be done with ease and grace to maintain the lilting quality. Athletic hornists will love the first motive of the concluding movement, with its rising, spinning triplet figures right to the top of the range. Written high c is the top note demanded in the *D Major Concerto*, but the one in E^b is distinctly more demanding with regard to range. Several high d's are called for in the first and second movements, sometimes preceded by rather nasty leaps. The middle section of the last movement, after a scattering of high d's, also calls for a written high e. These are showy pieces. They certainly aren't easy to play, but will probably be more satisfying for technically advanced players than either the Quantz or Graun concertos -- and they are just as strong musically.

Finally, some comments on the editions: these are not intended as "scholarly" editions, but nonetheless provide a kind of *Urtext*. No dynamic markings or articulations are given beyond those in the manuscript (this is a sensible decision in that these editions are designed for experienced players who will prefer to work with clean texts). The print itself is taken from a manuscript, but the hand is very clear and is easily read. The page turns are well calculated, and fold-outs provided when the going might get hazardous -- a thoughtful touch. One small quibble (if it might be called that) is that some disagreement has arisen over the dating of the Lund collection. Roth avoids taking a stand on the issue, but I would like to hear her views on the matter. One might also note that all of the dates proposed place the collection before about 1775 -- during a period in which one might expect a continuo part to be provided. All these concertos call for parts for 2 violins, viola and basso, and can thus be managed with quite modest forces. Still, many of us would prefer the added flexibility of having a realized continuo available (we could then perhaps do the piece with keyboard alone). Nevertheless, these are splendid, carefully prepared editions. All hornists interested in the early repertory for the instrument should consider adding these to their libraries.

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

Recording Reviews

The Keyed Trumpet in Two Recordings of the Haydn *Trumpet Concerto*. 1) Trevor Pinnock and the English Concert with Mark Bennett. Archiv 431678-2. Recorded 1990. 2) Christopher Hogwood and the Academy of Ancient Music with Friedemann Immer. L'Oiseau-Lyre 417 610-2. Recorded 1986-87.

Until recently, the prevailing mythology about the keyed trumpet went something like this: The instrument was an anomaly, almost one-of-a-kind, hopelessly defective but just playable enough to provoke Haydn to write one of his greatest works. One accepted without question the idea that the *Concerto for Trumpet* was not heard in all its glory until it could be played on a valved instrument. I remember some album notes from the '50's that granted Haydn clairvoyant powers in writing for an instrument which did not yet exist. Several years ago, on hearing that someone (Tarr, I believe) had recorded the *Concerto* on a keyed trumpet, I reacted with amazement that anyone would actually do this -- like running the Boston Marathon backwards. My re-education began when Caleb Warner, a trumpeter and instrument maker in the Boston area, played me this recording. It was fundamentally different from any other I had heard, and the results were highly musical.

The pipe of the keyed trumpet is as long as the natural trumpet in the corresponding key. The holes work like the thumb or F and A hole on the modern natural trumpet -- they are just large enough to pop the standing wave at the point of the hole. The length of the pipe is effectively reduced and the rest of the instrument at the end of the bell functions only as a kind of megaphone. The instrument has as many as five holes at different points, so that a complete chromatic scale can be played even in the octave below the point where the harmonic series ascends in whole steps. With all its holes closed, the keyed trumpet is just as hazardous to the user as the natural trumpet. Although the notes played with holes are reasonably stable, opening the keys changes the resistance of the pipe and adds to the already mortal danger of cracking notes or missing them entirely. The sonority of the keyed tones does not quite match that of the natural harmonic tones, especially in the lower register, and the player must make adjustments for their duller tone. One of the worst notes is unfortunately the second note

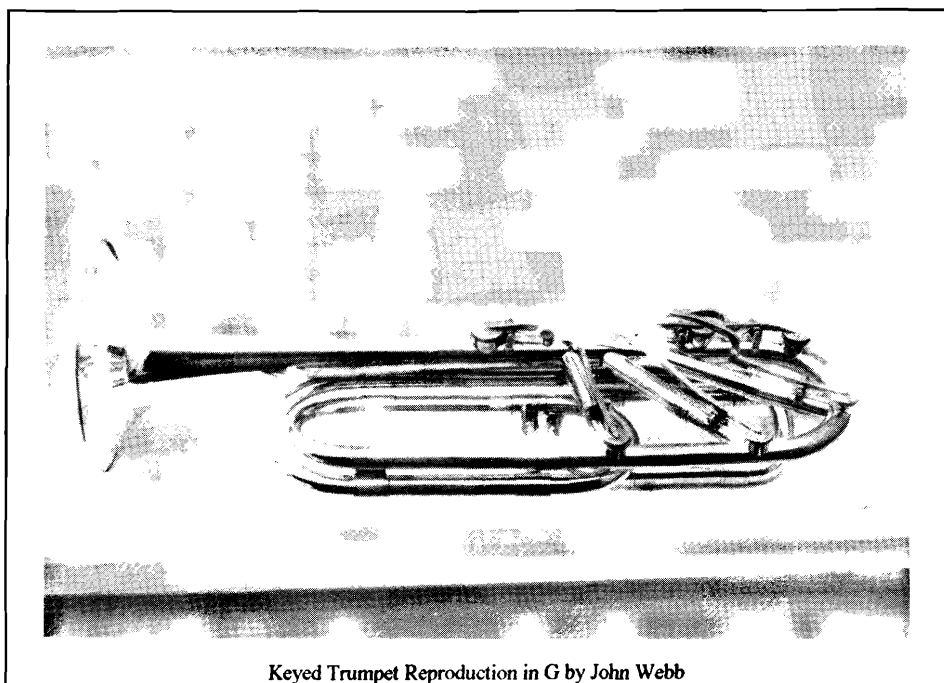
of the melody in the first movement of the *Concerto*. Given that the instrument is essentially a natural trumpet with extra problems, it is no surprise that its rebirth would have to wait for the revival of the technique of playing the natural trumpet. Friedemann Immer, featured in the Hogwood recording, and Mark Bennett, soloist in the Pinnock CD, are among the finest players today on the "original instruments" circuit in music from the Baroque and Classical periods.

The keyed trumpet is not to be confused with the keyed bugle. The pipe of a B^b keyed bugle has the same length and about the same bore as a modern flugelhorn. Like a saxophone, both the bore and the size of the keyholes increase toward the bell in a continuous fashion, so the proportions of the pipe remain the same when it is shortened by pressing on a key. The instrument responds more evenly than a keyed trumpet, and with its shorter pipe, is somewhat easier to play. It lasted longer -- well into the 19th century -- especially in the United States. The keyed bugle's tone resembles that of a flugelhorn, while the keyed trumpet sounds like a natural trumpet, although its tone is softer.

It is easy to see why the keyed trumpet was displaced early in the 19th century by the valved cornet, the improved orchestral slide trumpet, and the valved trumpet. But the

instrument actually did have some currency at the end of the 18th century and the beginning of the 19th, especially in Austria, Bohemia, Italy, and Spain. Anton Weidinger, who commissioned the *Concerto*, was not the only accomplished player. Paintings and drawings of the period show that the keyed trumpet was not uncommon in wind orchestras and other small ensembles. The instrument was actually fairly suitable for the requirements of its time. By the end of the 18th century, the natural trumpet was usually constructed with a more conical bore than earlier in the century. It had a more subdued tone and was less frequently used in the extreme clarino register. Such a trumpet is less severely compromised by the addition of holes. The keyed notes also correspond to the hand-stopped notes in hand-horn technique, so any irregular sonorities from the trumpets would at least be echoed by the horns. The keyed trumpet's soft tone was no problem in the small orchestras of the time nor was its lack of volume a handicap in playing the decidedly unhysterical music of the late 18th century.

The Immer/Hogwood recording dates from 1986-87, which is some time ago in authentic-instrument history. One senses an effort to create the ambiance of a Viennese court concert of 1800, with the small orchestra and its warm, intimate sound, apparently not too closely miked, undulating through a



Keyed Trumpet Reproduction in G by John Webb

pleasingly resonant but probably not very large room. The first and third movements are played just fast enough to express both optimism and dignity at the same time, and the second movement retains a certain rhythmic alertness through all the lyricism. Though I have no academic credentials, I am prepared to pronounce the recording's attempt at authenticity a tremendous success. Perhaps what I am really saying is the recording speaks effectively to a fantasy of Vienna in 1800 that is part of the emotional baggage of our own time. There's no harm done here. The film *Gone with the Wind* may reveal to us more about the 1930's than the 1860's, but it remains a powerful statement.

Immer plays a keyed trumpet by Rudolf Tutz patterned after an early 19th-century Viennese instrument. It has five keys and in this respect it appears to be similar to Weidinger's trumpet, which could be crooked into a number of different tonalities. Of course, when tubing is added the proportional spacing between the tone holes must change, so the placement of the five holes requires some compromises and the fingering for each note of the scale varies depending on which crook is used. A keyed trumpet with crooks is especially difficult to play. Why not build it in one key and play it in whatever key is required, since it is a chromatic instrument? The answer is readily apparent on listening to Immer's recording. In the first and third movements in E^b the dissonant notes and leading tones are almost always keyed notes while the resolutions are natural harmonic tones. The keyed notes have a darker, breathier, and more mysterious sound, especially in the lower register, which create a coloristic tension and resolution to go with the harmonic resolutions. In the second movement the tonality changes to A^b and briefly to C^b. The "color scheme" is often the reverse of the other two movements, although the second movement ends with the soloist on the fifth of the chord, playing a note which sounds melodically incomplete but coloristically resolute because it is a natural harmonic tone. I remember a trumpet and piano edition of the Concerto in which the anomalous E^b was "corrected" to a more final-sounding A^b so that a recitalist's admiring parents would not become confused. Immer's beautiful tone reminds us that the instrument is still a natural trumpet, capable of a resonant, flutelike "buzz", so different from the modern trumpet, which quickly progresses from dullness to stridency as air is pushed through it. He shines in the upper register. Although his performance is not technically flamboyant,

he shows great sensitivity to the development of melodic line. In this respect the legato possibilities of the keyed trumpet are worth mentioning. Legato passages sound unlike the results one would get with either piston or rotary valves. The minute "pop" between notes is gone, replaced by a sudden burst of resonance accompanied by the almost inaudible clank of a pad.

The Bennett/Pinnock version of the Concerto was recorded in October of 1990. Mark Bennett played a keyed trumpet by Robert Vanryne, patterned after an instrument made by Johann Jacob Frank in Nuremberg about 1810. This instrument has four keys and is pitched only in E^b, with no crooking possibilities. It is probably slightly easier to play than the instrument used by Immer, although it obviously can be used only in music written for the E^b keyed trumpet. Again, an appropriately small orchestra was used for the recording. Although there is an attractive room ambience to the sound, the instruments appear to have been miked more closely than in the Hogwood recording because they have more presence. I do not find this necessarily preferable but my taste in this regard is probably in the minority. Actually there is only one moment in the first movement when the vision of an orchestra at my feet is replaced by that of an engineer pushing a slider. Everywhere else the balance seems very natural although there is less of the illusion of "being there" 200 years ago than is evoked by the Hogwood recording.

After more than a generation of multi-track pop recording, most instruments are recorded with a great deal of presence regardless of the type of music being played. The public is thoroughly conditioned to hearing recorded performances as if its ears are inches from all the instruments at the same time. I am convinced that some of the popularity of "authentic" instruments comes from the fact that their rather furry tones can blossom in this type of recording. So-called "modern" instruments are designed for purity of tone, evenness of response and clarity of projection -- qualities which are most appropriate for playing the large concert halls without amplification. Some of the people now buying Hogwood and Pinnock CD's were probably buying Fairport Convention and Pentangle LP's in the 70's, marvelling at the scratchy but arresting tones of traditional English folk instruments miked to reveal every dent and burr in the sound. These people may be the same ones who complain about the sound of the authentic-instrument ensembles that they hear in large spaces. I think we should pay

attention to their objection. My ears don't always hear the magic in the back row, either.

The strength of the style of recording that makes every instrument seem in the foreground is that it can underline the expressive power of the performance. And this is one expressive performance by Mark Bennett in particular. His mastery of the instrument is astonishing, and he shows a willingness to go to the limit of its possibilities in nuances of attack, dynamics, and tone color. I particularly admire the variety of his articulation, which seems totally uncompromised by the extreme demands of the instrument. The recording reveals that the attack sounds more diffuse on the keyed trumpet than the modern trumpet, probably because the pipe is longer and the sound is frequently coming from several points on the instrument. The first movement is more urgent and the second more languid than the Hogwood/Immer version. I do miss the rhythmic serenity of the Hogwood recording, which succeeds in making me long for a more orderly circa-1800 world that probably never existed. The variety of tone colors of which the keyed trumpet is capable are especially well revealed in the first two movements of the Pinnock/Bennett recording.

The last movement of Bennett's recording is a triumphant display of technical mastery in the service of good musical interpretation. I should dispel once and for all the idea that playing the keyed trumpet is a kind of stunt or Special Olympics of music. Mark Bennett and Friedemann Immer may have actually taken the instrument out of its historical pocket and presented it as an alternative to the valved trumpet. Soon will we have modern compositions for the keyed trumpet?

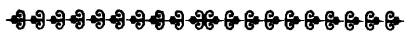
Thanks to Fred Holmgren, Ralph Dudgeon, Franz Streitwieser, Alfred Willener, and Crispian Steel-Perkins for providing information for this review.

--- Peter Ecklund

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The horn is completely unique --  
It can growl, it can sing, it can shriek.  
But since it can pass  
As a woodwind in brass,  
Is it proper to call it a freak?

--- David Goldstein

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Gagliarde, canzone, e voluntaries per tromba e organo, Gabriele Cassone, natural trumpet and Antonio Frigé, organ. Nuova Era Record 7053. Recorded 1991.

Baroque trumpeter Gabriele Cassone and organist Antonio Frigé bring formidable talents to this recording of 17th-century Italian *gagliarde* and *canzone* by G.M. Trabaci, G.P. Cima, and G. Pietragrua, and 18th-century English trumpet voluntaries by Maurice Greene and John Stanley. The performances are uniformly impressive. Cassone's fluent command of the high register and his brilliant control are well matched by Frigé's polished articulation and deft handling of passage work. Both players favor a rhetorically shaped phrase whose subtle inflections gratify at each hearing.

Amid these accolades for rendition, however, I must confess reservations about the program they have chosen. With the exception of a few interspersed solo organ pieces, the recording is devoted exclusively to transcriptions. Transcription has long been a Janus-faced issue for the historically oriented performer, especially the trumpeter. The frequent designation of compositions *per ogni sorte stromenti* and the slow emergence of specific orchestration in the seventeenth century imply history's blessing on the practice. However, increasing familiarity with historical instruments "of all sorts" has at the same time heightened our sensitivity to questions of timbre and idiom and their relation to the aesthetic wholeness of the composition at hand.

For trumpeters the issue became a keen one with the broad dissemination of the piccolo trumpet in the 1960's and 70's. I suspect that many players, newly equipped to ascend to baroque heights, peered into the past for the first time, only to discover that the hoped-for cache of solo literature (especially for trumpet and organ) was frustratingly smaller and occasionally less sophisticated than they had suspected. Thus, oboe sonatas and the like, with a faint historical *imprimatur* ("they transcribed, after all") became the norm in some circles. The widespread popularity and availability of the natural trumpet in the 1980's laid some of this to rest. The appeal of the Baroque instrument, both in its timbre and historicity, led to a new interest in its distinctive repertory; because of its acoustical constraints, players were not tempted to look elsewhere. Additionally, the concept of transcription, with its unavoidable evocations of Liszt and Stokowski, was a "loaded" one for early practitioners of historical performance, anxious to take advantage of the flexibility

that history offered, but equally anxious to provide the maximum distance between themselves and the feared "taint" of Romanticism.

It is thus a novel twist that Cassone and Frigé focus here on the repertory that they do. Least satisfying are the Italian works. For example, three *gagliarde* are taken from Giovanni Maria Trabaci's *Il secondo libro de recercate et altri varij capricci* (1615), a work whose preface explicitly refers to open-ended scoring:

[T]he second part of my various compositions suitable for performance on the organ and various other instruments now appear. (Here and below I follow the translation and selected edition by Roland Jackson [Berkeley, 1964].)

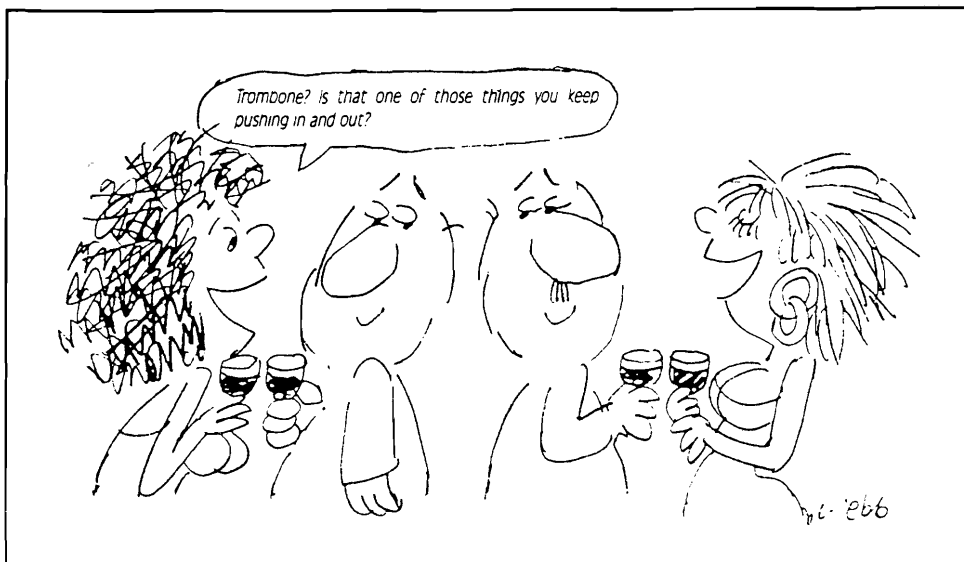
Trabaci's "various other instruments" presumably implies instruments for which the task would be idiomatic, a good example of which is Andrew Lawrence-King's 1987 recording of Trabaci on the *arpa doppia* ("Harp Music of the Italian Renaissance," Hyperion CD A66229). Cassone and Frigé render their version with great skill, although they move outside the well-established idiom of the Baroque trumpet in the process. Moreover, *in order to render their version*, their performing text becomes something of a gloss on the original. For example, selective octave transposition by the trumpet inverts Trabaci's contrapuntal lines. And the trumpet's free motion from one voice to another (soprano to alto, up and octave, for instance), obscures the linear integrity of the composer's score. Furthermore, the playability of the "trumpet" line occasionally (and minimally) requires alteration of Trabaci's text in the form of omitted notes (*Gagliarda Prima*, m. 25), a changed accidental (*Gagliarda Seconda*, m.45), and rewritten

or newly devised figures (*Gagliarda Terza*, mm.33, 49). Given the degree of arrangement necessary, it is hard to imagine that this is a combination that Trabaci had in mind, nor does it seem to serve his music well.

Less problematic from the standpoint of transcription are the English voluntaries whose trumpet melodies are just that: trumpet melodies. As is well known, Greene and Stanley's solo lines, though intended for the trumpet stop on the organ, nevertheless stick closely to the overtone series and idiom of the Baroque trumpet. They require little, if any, arrangement. Well established as staples of the repertory, these pieces here receive highly polished performances. However, one might question the wisdom of devoting nearly half of the recording to them. Even the heartiest of enthusiasts may be forgiven for finding 30 uninterrupted minutes of trumpet voluntaries -- a rather uniform genre -- somewhat tedious. And this reaction is compounded by the familiarity of the selections themselves. As the first half of the recording admirably seeks to expand the repertory for trumpet and organ, one must all the more regret that the many lesser known voluntaries of Stanley and Greene's contemporaries are passed by here in favor of the tried and true, one more time.

Few indeed will not be impressed by the stellar performing skills of the Cassone and Frigé; many will respond favorably to the enterprising spirit that sought out the "new" Italian works of the recording; and some, myself among them, will hope for a less radical approach to transcription in future endeavors.

-- Steven Plank, Oberlin College





J.S. Bach: Cantata 51, *Jauchzet Gott in allen Landen*. Julianne Baird, soprano. Barry Bauguess, natural trumpet. The American Bach Soloists, Jeffrey Thomas, director. Koch International Classics 3-7138-2H1. Recorded 1990.

I don't believe in divine inspiration—not really, anyway. But in Bach's case, I'm willing to make an exception. So many of his compositions seem absolutely super-human: perfect in conception and flawless in compositional detail. Cantata 51 is such a work. Who can forget the brilliant concerto-style opening of the first movement, with trumpet and strings in unison? Who can forget the imitative dialogue between soprano and trumpet in the closing *Alleluia*?

Furthermore, the CD reviewed here offers a stunning recording of the piece. The American Bach Soloists have developed an enviable reputation since their inception in 1988. Their director, Jeffrey Thomas, is a sensitive, sensible musician with a fine sense of Baroque style. The choice of soprano Julianne Baird and trumpeter Barry Bauguess is a felicitous one, for they seem admirably suited to each other. The accompanying strings are also of the highest caliber.

For my money, Baird has no match among the world's sopranos in this repertoire. Her diction, her intonation, her sense of style and line, are without peer. She sounds great in the two movements with trumpet, but in order to appreciate the full range of her musicianship, listen carefully to her dramatic rendition of the *recitativo* of the second movement, and the wonderfully expressive *siciliano* of the third movement. Every budding young singer interested in this repertoire should emulate Baird's discreet use of vibrato. Listen also to the manner in which she changes tone quality for the simple chorale melody in the fourth movement, against the background of one of the most beautiful violin duets ever written.

Bauguess is every bit Baird's match. His tone offers a perfect complement to Baird's, his intonation is excellent, and his accuracy, phenomenal. I am particularly taken with his style of articulation. In some recordings of this piece, the trumpet is, well, too "trumpet-like" — in other words, too staccato, particularly in the fanfare figures which dominate the opening movement. Bauguess' more lyrical approach turns the piece into a true soprano-trumpet duet. His trills, especially the long ones on *g*, are very expressive.

Balance between soprano and trumpet is generally excellent, although one naturally wonders how much the recording engineer (or editor) had to do with this. I say this because in one or two spots the trumpet is nearly covered by the strings. A case in point is mm. 19-21 of the opening movement, where soprano and trumpet begin a duet in parallel thirds, joined shortly by the first violin. For my taste, there is just not enough trumpet here. At times you actually have to concentrate to hear the trumpet. This reinforces my belief that engineers and/or editors all too often make unmusical decisions when it comes to balance.

My principal reservations concerning this recording, however, have to do with the accompanying booklet. It just doesn't provide enough information. Granted, liner notes (as they used to be called in the ancient days of the LP) are not the place to launch into heavy musicological discussions. But there are a lot of questions surrounding Cantata no. 51, and John Butt's notes merely hint at them.

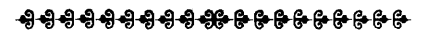
As with so many of Bach's cantatas, we know relatively little regarding the earliest performances of *Jauchzet*. Bach wrote it for the fifteenth Sunday after Trinity, *et in ogni tempo* ("and for any [other] time"). Recent scholarship tentatively places its initial performance at Leipzig — probably in September, 1730 — although some movements may have been written a few years earlier, perhaps in 1726. A performance at Leipzig during these years would of course mean that the cantata was written with Gottfried Reiche, famous *Stadtpfeifer* and "Bach's trumpeter," in mind. In 1730, Reiche would have been sixty-three years old! John Butt cites Klaus Hofmann's suggestion that this cantata was originally written as a birthday cantata for the nearby court of Weissenfels, where Bach held an honorary position. Does this mean that a court trumpeter at Weissenfels — which had a rich tradition of brass music — played the part on that occasion? Or did Reiche accompany Bach on this putative journey to the town where the former was born in 1667? Could this have been a homecoming performance for the esteemed and venerable trumpeter?

If the Weissenfels performance actually took place, the singer on that occasion — being attached to a court rather than a church — probably was a mature female soprano. This of course is the way all of us are accustomed to hearing the piece. But when *Jauchzet* was performed in Leipzig, the vocal part must

have been sung by a boy soprano. (Butt cites Joshua Rifkin's suggestion that the singer was one Christoph Nichelmann.) Frankly, I find it difficult to imagine the piece performed in this manner, but it must have been done. Ms. Baird's voice is totally convincing in this work, but no one would mistake her for a boy soprano. Now, Harmoncourt's complete set of Bach's cantatas uses boy sopranos in many instances — a particularly memorable recording is Cantata 61, *Nun Komm der Heiden Heiland* — although a female soprano appears in his recording of *Jauchzet* (incidentally, also a fine recording, with Don Smithers on trumpet). It would be interesting to hear the cantata performed just once with a boy singing the solo. Where would we find such a boy? This is one area in which an "authentic performance" is very difficult to reconstruct.

As a final note, the high quality of this CD leads me to hope that the American Bach Soloists will add more of Bach's cantatas with trumpet to their list of recordings.

--- Stewart Carter, Wake Forest University



Ludwig van Beethoven: *Septet in E^b major*, op. 20 and Franz Berwald: *Grand Septet in B^b major*. Uppsala Chamber Soloists (Alf Hörberg, clarinet; Andrew Schwartz, bassoon; Francis Orval, natural horn; Nils-Erik Sparf, violin; James Horton, viola; Lars Frykholm, cello; Staffan Sjöholm, contrabass). Bluebell ABCD033. Recorded 1987.

It is ironic that in our own time Beethoven's *Septet in E-flat major*, op. 20, for clarinet, horn, bassoon, violin, viola, cello, and contrabass, is not particularly well known. The irony lies in the fact that, for good or ill, the piece became the standard by which Beethoven's contemporaries came to judge all his other works. Composed in 1799-1800 and dedicated to the Empress Maria Theresia, the *Septet* was first performed at a private concert at the house of Prince Schwarzenberg, and later in public on 2 April 1800 in the Burgtheater as part of Beethoven's first public concert in Vienna. This event included, among others, the premiere of his First Symphony and a "Grand" Concerto for Piano and Orchestra (it is unclear whether this was the earlier-composed B-flat major concerto, op. 19 or that in C major, op. 15).

The *Septet* was published in 1802, received frequent performances far and wide, and enjoyed a popularity that extended far

beyond Beethoven's commitment to the style exhibited in the piece. Indeed, according to the authority of the English musician Charles Neate, Beethoven in 1815 expressed unhappiness with the work's persistent popularity. Testimony offered by Cipriani Potter and Carl Czerny supports Neate's allegation. The continuing popularity of the Septet was demonstrated when the autograph manuscripts for *Missa solemnis* and the Septet were sold after Beethoven's death. The Mass was sold for seven *florins*. The Septet fetched eighteen.

Beethoven's Septet bears close kinship to the chamber music pieces composed in the eighteenth and early nineteenth century for woodwind ensembles or mixed ensembles of winds and strings. These pieces were variously identified as *serenade*, *divertimento*, or *cassation*. The number of movements that comprised these pieces was variable, as was the instrumentation. We have little specific information regarding the circumstances that governed Beethoven's choice of instruments for the Septet, although it is evident that the composer had virtuoso players in mind. We know the names of the musicians who participated in the Burgtheater performance of 2 April. Beethoven's friend, the violinist Ignaz Schuppanzigh was joined by Messrs. Schreiber, Schindlacker, Bär, Nickel, Matauschek, and Dietzel (which instrument each of these gentlemen played is not specified).

Not all the material in Beethoven's Septet was newly composed. The third movement, for example, was lifted from the composer's Sonata for Piano, op. 49, no. 2 composed in 1795-6, although Beethoven reworked this material in the Septet. It is believed that the theme of the fourth movement is taken from a folk song, *Ach Schiffer, lieber Schiffer!* although the earliest printed source for this melody (1838) post-dates the Septet, suggesting that the folk song may have been, in fact, derived from Beethoven.

Beethoven suggested to Hoffmeister and Kühnel, the publishers of the Septet, that the wind parts could be transcribed for violin, viola, and cello. An unauthorized arrangement of the work as a two viola string quintet appeared in 1802. Beethoven himself made an arrangement of the Septet in 1805 as a Trio for piano, clarinet (or violin) and cello, op. 38. Despite these alternative scorings, much of the wind writing in the Septet is characteristically idiomatic. A prime example is the opening of the Scherzo, the nature of whose arpeggiated theme seems inspired by the horn that is entrusted to play it. Along the same lines, no string instrument can match

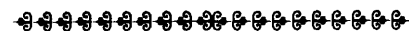
the idiosyncratic and expressive timbre of the stopped G-flats produced by the natural horn in the introduction to the finale.

A performance of this work on modern instruments does not give us this last effect, which makes the present recording by the Uppsala Chamber Soloists on period instruments an especially welcome one. The performance is first class by any standard. The ensemble work is impeccable throughout, and the virtuoso violin playing of Nils-Erik Sparf is particularly deserving of praise. The tone produced by hornist Francis Orval (playing on an instrument by Richard Seraphinoff, modelled on one by Rauoux of 1820) may not be to everyone's taste, but there is no faulting his technique or intonation. Every nuance of the score is faithfully replicated and the tempos, even where indicated *Adagio* or *Andante*, move along at just the right pace, as befits our understanding of late-eighteenth-century performance practice.

Beethoven's Septet and its popularity inspired other chamber works for winds and strings, the most famous being Franz Schubert's Octet, D. 803. Louis Spohr also made a significant contribution to this repertory. Among the most interesting progeny of Beethoven's model was the Grand Septet by the Swedish composer Franz Berwald (1796-1868), the other work that appears on the Uppsala Chamber Soloists recording. The date of this work is uncertain. Berwald is known to have composed a Septet in 1817, but the manuscript is lost. Berwald's Septet of 1828--the work at hand--may have been a revision of the earlier piece, although scholars have been unable to verify this. We do know that Berwald was especially proud of the 1828 Septet, which the *New Grove Dictionary* biography on the composer characterizes as the "most polished of [his] early works."

Berwald's Grand Septet is a work that has the virtue of revealing the influences that helped shape it--Beethoven, Hummel, Schubert, Spohr, Mendelssohn, and Weber--while, at the same time, retaining its individuality. Here too, the playing by the Uppsala musicians is impeccable. Indeed, Berwald's scoring is far more democratic than Beethoven's, offering opportunities for virtuoso display for all the instrumentalists. More than Beethoven's Septet, Berwald's work bears the characteristics of a miniature symphony. The Uppsala Chamber Soloists' superb rendition of it is reason enough to recommend this recording to anyone.

--- David B. Levy, Wake Forest University



Mozart Horn Concertos and E Major Fragment. Anthony Halstead, natural horn, and The Hanover Band, directed by Ray Goodman. Recorded July 20-22, 1987, at All Saint's Church, Tooting. Nimbus Records, 1987. NI 5104.

Mozart Horn Concertos, Rondo K. 371, Rondo K. 514. Lowell Greer, natural horn, and the Philharmonia Baroque Orchestra, directed by Nicholas McGegan. Recorded March 1988, at Lone Mountain College Chapel, San Francisco. Los Angeles: Harmonia Mundi USA, 1988. HMU 907012.

Mozart Horn Concertos. Timothy Brown, natural horn, and the Orchestra of the Age of the Enlightenment, led by Sigiswald Kuijken. Recorded January, May, June, 1989, at Boxgrove Priory, Chichester. London: Virgin Classics, 1990. VC7908452.

Once upon a time (and not so very long ago), the "arrival" of any horn soloist (or soloist "wannabe") was measured by his or her recording of the Mozart horn concertos. These pieces, as of now consisting of four "completed" works and portions of two others, were composed by Mozart in the last decade of his life and are considered by many to be the standards by which any horn player is measured. They are the foundation of every hornist's solo repertoire, used by all teachers, and in many cases, are among the very first solos young horn players learn and perform.

It is a daunting task, then, to undertake new recordings of these works, particularly when 43 recordings spanning over 40 years are still currently available. It is, however, a more interesting (though no less daunting) task to undertake these pieces using natural horn. The early pioneers of the challenge of recording pieces on natural horn, Hermann Baumann, and Horace Fitzpatrick, among others, encountered many obstacles, such as steel violin strings, inferior instruments, and uninformed conductors and players, but nonetheless set the stage for the three recordings discussed here. With the same pioneering spirit (and far fewer obstacles), Anthony Halstead, Lowell Greer and Timothy Brown have stepped up with strong supporting casts and demonstrated, beyond any doubt, that the natural horn is no longer a novelty. In each case there is not only an impressive, consistent level of performance, but also, when heard in close proximity, the performances encourage some of the same types of observations made when comparing players of modern instruments -- different sounds, articulations, musical stresses, and technical problem-solving. The differences, however, do not detract from any performance; rather they reinforce the fact that natural horn performance has reached a

level that encourages serious consideration and discussion. The instrument itself, thanks to these performers and others before them, has "arrived".

Permit me to consider these three recordings chronologically: first, Anthony Halstead with the Hanover Band. The selections are presented in chronological order, NOT in numerical/Köchel order. This actually creates an interesting, progressive effect, though it may be more psychological than offering any aural clues to Mozart's musical development. The pieces included are Concertos K. 417, K.495, K.494 (the E major fragment), K.447, and the Concerto in D, the last to be "completed." This last concerto is usually numbered K.412 or if the last movement is one of the later versions, K.514, or sometimes both numbers are used. In this recording, the last movement of this concerto is a reconstruction of the manuscript version done by John Humphries. Halstead uses a Paxman copy of a late 18th-century French instrument, and if one follows the pictures, it is an orchestral type of instrument. His sound is quite covered throughout, partly due, perhaps, to the microphone placement, which separates the horn timbre from the rest of the orchestra. The effect, however, is quite interesting because, as a result, there is a clarity to the solo line, a significant evenness to the overall tone color, resulting from timbral consistency between open and stopped notes. The stopped notes, with exceptions in the third movements, sound more shaded than closed. Another noticeable characteristic of Halstead's recording is the briskness of the tempos in every movement. The effect is quite exciting and lends an element of enthusiasm to the soloist and to the Hanover Band, particularly in the winds. The clarity of this recording is very enjoyable – the distinctness of the winds, strings and harpsichord gives a certain leanness to the presentation, though traditionalists may question the less-than-homogeneous blend. Others (myself included) may find the difference quite interesting. Kudos to the oboes (Frank de Bruine, Lorraine Wood) for adding a high-energy sizzle to the ensemble, and to the harpsichordist (Ian Watson) who proves once again that less (and well-placed) is more. Halstead, however, is the star, lending a noticeably English flavor to the articulation, and creating marvelous mood swings in the hunting-horn third movements. In these movements, Halstead adds an appropriate brassy edge to emphasize the outdoor character. His lyrical playing in the slow movements is especially sensitive, and his slurring, quite a challenge between all the various hand positions, is smooth and impressive. Occasionally, the

momentum generated by the brisk tempos can be troublesome to those who know the works well enough to have their favorite ritards and accelerandos, but Halstead is never anything but convincing. The aggressive, though never violent, quality throughout is fresh and lends clarity to the bigger picture of each movement, even at the sacrifice of certain, albeit personally biased, details. His cadenzas are long and involved (very impressive!). And, on the practical side, the program notes by John Humphries, though only in English, are informative. Halstead, through this recording, shows a more joyous, extroverted approach to Mozart which, in his hands (or perhaps just his right hand), works.

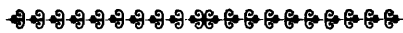
Lowell Greer's recording presents not only a different horn sound but also a different blend of ensemble. The selections are presented in a different order, according to Köchel numbers. Included is the K.371 Rondeau, a single movement from an incomplete concerto, reconstructed for this recording by Greer himself. Then K. 412, 417, 447, and 495 follow, with the fascinating K.514 fragment included in the middle. The version chosen is a reconstruction by German hornist Herman Jeurissen, and is a bit disorienting since Jeurissen chose not to include winds, which is inconsistent with the original version of K.412. The performances have no less energy than in the Halstead recording, but the energy is directed into a sense of refinement rather than into an aggressive posture. In general, the tempos are slower (e.g., K.417 13:25 vs. 12:50 for Halstead,) lending more of a sense of breadth to the music, which, depending on one's bias, can be very desirable, particularly since it affords Greer the opportunity to push and pull tempos a bit more as well as add a few more improvised ornaments to the mix. The result is a feeling of elegance and freedom to control the momentum of specific musical moments. The sound Greer produces is lighter and more open, partly due to microphone placement (seems to be closer to the bell, catching more of the stopped timbre), and partly due to the use of a *cor-solo* instrument made by Greer himself. The result is a more homogeneous blend with the orchestra, though the horn sound is never lost. The mixing of the orchestra sound is different, too. The winds still add sizzle, but they seem to be at more of a distance which helps the blend but takes away some clarity and variety. Harpsichord is not used in this recording, which gives it a later "feel," and Greer's cadenzas are shorter and less harmonically adventurous, though more stylistically consistent with Mozart's writing. The overall result, however, is in no way

undesirable – this is a finely crafted recording and worthy of repeated listening. A welcome addition to the program notes by George Gelles (in English, French, and German) is Greer's short description of the horn he uses and its development.

Last, and certainly not least, is Timothy Brown's recording with Sigismond Kuijken and the Orchestra of the Age of Enlightenment. The orchestra, which includes a few performers who contributed to Halstead's earlier recording, has a bigger string section (e.g., 8 first violins vs. 5 with Greer, 6 with Halstead), and as a result the winds and harpsichord tend to be lost a bit. The overall effect, however, is the closest of the three to traditional timbral expectations, yet still with the sense of leanness that only historical instruments can obtain. Brown, like Halstead, also chose to present the concertos chronologically, including the K. 494A E major fragment as did Halstead, and the K.371 Rondo as did Greer. Brown does not, however, include the K.514 version of the D Major Concerto, and, acknowledging other reconstructions, uses the Süssmayr version of the last movement for this recording. The sound Brown produces using an early 19th-century instrument by Paris maker Raoux, and considering microphone placement, etc. and the blend between the horn and the orchestra, falls, to my ears, between Greer and Halstead – more covered than Greer but not as covered as Halstead – which actually causes the sound to be lost sometimes in the orchestra, particularly stopped notes in louder passages. Tempos, generally, also fall in between and Brown's playing has a breadth that is both expressive and confident; he, like Greer and Halstead, is convincing. There is some of the same elegance and some of the same aggressiveness found in the other recordings, but clearly they are combined by a different personality. Brown's cadenzas are short and to the point, and his improvisations, though few, add refinement. The program notes for this recording, also written by John Humphries, are informative and translated into French and German. This recording, like the others, is a wonderful addition to Mozart recording, worthy of repeated hearings.

These three recordings, as stated above, prove that the natural horn has come of age, thanks to performers like Halstead, Greer, and Brown. They have given horn players new benchmarks to aim for, as well as new perspectives on Mozart's horn masterpieces. And the best part of all – through it all, they each make great music!!

--- Jeffrey Snedeker, Central Washington University, Ellensburg, WA



The Yankee Brass Band: Music from Mid-Nineteenth Century America. The American Brass Quintet Brass Band. New World Records NW 312-2 recorded 1981 (Vanguard's 23rd Street Studio, NY). Performed on period instruments of the nineteenth-century from the collections of The Metropolitan Museum of Art, Dorothy and Robert Rosenbaum, Robert Sheldon, and others. Includes musical works from John F. Stratton scores (Library of Congress), Hosea Ripley manuscripts collection (New York Public Library), and Walter Dignam Manuscript Score Book (Manchester Historical Association). 1st E^b cornet and leader: Raymond Mase, 2nd E^b cornet: Robert Lang, 1st B^b cornet: John Aley, 2nd B^b cornet: Lee Soper, solo E^b tenorhorn/altohorn: David Wakefield, 2nd E^b tenorhorn/altohorn: Randal Ulmer, 3rd E^b tenorhorn/altohorn: Robert Sheldon, 1st B^b tenorhorn: Ronald Borrer, 2nd B^b Tenorhorn: Benjamin Peck, B^b Baritone: Robert Biddlecome, B^b bass: Toby Hanks, B^b bass: John Stevens, drums and percussion: Benjamin Harms and Daniel Druckman.

Tippecanoe and Tyler Too: A Collection of American Political Marches, Songs, and Dirges. The Chestnut Brass Company and Friends. Newport Classic, NPD 855548. Instrumental pieces were recorded at the Samuel and Elaine Lieberman Auditorium of the Germantown Branch of the Settlement Music School, Philadelphia, PA, March 1992. Vocal pieces were recorded at the Recital Hall, SUNY/Purchase, April 1992. Personnel: The Chestnut Brass Company: Bruce Barrie: E^b keyed bugle and E^b soprano saxhorn, Tom Cook: B^b keyed bugle and B^b cornopean, Marian Hesse: natural horn, quinticlav, and alto saxhorn, Larry Zimmerman: trombone and baritone saxhorn, Jay Krush: ophicleide and contrabass saxhorn. Assisted by: Ralph Buck: B^b cornopean, R.J. Kelley: natural horn and alto saxhorn, David Vining: trombone and baritone saxhorn, Daniel Armstrong: snare drum, Nicholas D'Amico: field drum and bass drum, Susan Jones: cymbals. The singers: Linda Russell: mezzo-soprano, dulcimer, and guitar, Patrick Romano: tenor, Frederick Urey: tenor, John Ostendorf: bass baritone, Rudolph Palmer: fortetiano, piano and tenor.

The advancement of modern technology has helped pave the way to a clearer, more enjoyable way of listening to music. The CD player has been an instrumental vehicle in not only producing better audio clarity but also converting older recordings originally released on cassettes and LP's onto compact discs. Now many people can enjoy older recordings without the hisses and scratches found on LP's and cassettes. This recording, *The Yankee Brass Band*, represents such an example. First recorded in 1981 on LP, it was then transferred onto CD just a few years later. Superbly engineered by John Kilgore, Tom Lazarus, and Randy Brown, this recording exemplifies some of the finest mid-nineteenth century brass band playing (on original instruments) available on CD.

In general, brass playing requires a great deal of practice, perseverance, and deter-

mination. Playing on authentic instruments presents an even greater challenge due to their various inconsistencies. As a frequent member of the Old Bethpage Civil War Brass Band (Long Island, NY), I am all too familiar with the various problems on such instruments. After hearing this recording, one can only be amazed at how these skilled musicians play with such ease and flexibility on these very difficult mid-19th century brass instruments. In fact, if you were not listening carefully, you would think they were playing on modern instruments.

While the altohorn section plays on original mouthpieces, many of the other musicians used modern ones. Although some might think that this would hinder the "authentic" performance, the decision to use modern mouthpieces was strictly a matter of aesthetics. "Selection of mouthpieces has always been determined by the individual player. While we did have some old mouthpieces available to us, we decided to use the sort of mouthpieces that would give an appropriate sound and facility, regardless of whether it was modern or old," said Raymond Mase, leader of the ensemble. A similar compromise occurs in the percussion section. The bass drum used on this recording is a modern copy because it was too difficult to find an authentic bass drum that suited the sound of the group. The snare drum is a replica of an authentic, mid-nineteenth century drum. The minute compromises on this recording do not, by any means, take away from the original intention of re-creating the sounds of the mid-nineteenth century, because it is difficult to prove exactly what types of mouthpieces were used for specific instruments during that time. For instance, it would be hard to imagine that the mouthpiece found in each instrument case (from this collection of instruments) was used primarily for that particular instrument. Therefore, one can't assume that all mouthpieces used during the mid-nineteenth century were uniform from one band to another. Many professional freelance musicians would agree that a mouthpiece is simply a compromise, no matter what job you are playing.

Jon Newsom offers a general overview of band instruments and music before and after the Civil War in the program notes. This nineteen-page article is taken from his essay entitled "The American Brass Band Movement," which appeared in *The Quarterly Journal of the Library of Congress* (Spring 1979). Chock full of information, Newsom sites several quotes from John Sullivan

Dwight's journal and mentions such well known musicians of the period as Patrick Sarsfield Gilmore and Allen Dodworth. Robert Sheldon also discusses various problems that arise when working with period instruments. For those interested in historical information on this period, these program notes present a practical starting place.

The *Arizona Quickstep*, a perfect opening selection to the recording, demonstrates a high level of both musicianship and ensemble playing. Dynamic contrasts between sections of music, as well as a high level of musicality, sets the tone for the entire CD. The more somber *Bond's Serenade* begins with flashy runs by the E^b cornet, leading immediately into a homophonic choral section, only to be further contrasted by a mini-quickstep section. *No One to Love* presents some of the finest brass playing on the CD. Although it is just a simple ballad, the soft attacks, as well as ensemble balance, make this love song a pleasure to listen to. Probably the most virtuosic piece, the *Blondinette Polka*, is full of difficult passages for the cornet section; with fast but clean double-tonguing and wide intervallic leaps. Special mention must go to the beautiful tone of the baritone player in both loud and very soft passages. Bravo! *Mabel Waltz*, the longest piece on the recording, offers many fine listening opportunities such as the full, dark sound of the cornet and baritone solos accompanied by the well-balanced lower brass section. The intonation in the opening unison passage deserves particular praise. The *Helene Schottisch*, a more homophonic selection, clearly demonstrates how the ensemble pays particular attention to dynamic contrast and balance between solo and tutti sections of music. These aforementioned musical characteristics are heard again in the lovely performance of the *American Hymn* with just the right balance of percussion. A more virtuosic *Red Stocking Quickstep* precedes the *Mockingbird Quickstep*, which features the E^b cornet player executing mocking bird sounds with complete ease and flexibility. *Memories of Home Waltz* and *Schottische* both incorporate the all-important dance quality one looks for in these types of pieces. Two cornets are featured on *The Moon is Above Us*, which demonstrates the musician's ability to sing expressively through their instruments. This is then contrasted by the more fanfare-like triple-tonguing of *Brin d'Amour Polka*. After the delightful ballad *Goodnight My Angel*, the *Fireman's Polka* (employing fire department bells and even singing from the ensemble) proves to be the

appropriate closing selection of the recording. After one listens to the CD without interruption, it becomes obvious that careful programming was involved, so that contrast between pieces could be achieved.

This very successful project, made up of musicians willing to go the extra step to bring forth music of the mid-nineteenth century, deserves a great deal of praise. Interest in recording this type of music began while putting together the album, *Music of the mid-1800's* (Titanic, T181), which consists of the American Brass Quintet with the addition of a tuba. The *Yankee Brass Band* recording marks the second project incorporating music devoted to this very special era and it should be in every brass player's music collection.

For centuries, music has been used for a variety of different social, religious, and political functions. During the American Civil War, music was composed specifically to uplift the spirits of men in combat. In the Middle Ages, music was incorporated into the church service in order to highlight certain parts of the mass. Music was also used for political purposes to rouse participation in the upcoming elections. This was particularly true of American music composed during the period 1793-1880 which the Chestnut CD represents. In 1828, the electoral procedure changed dramatically. It was this very year that John Quincy Adams and Andrew Jackson were competing for the Presidency and candidates were obligated for the first time to appeal primarily to the American people. The objective of this recording is to give the public an idea of what kind of music was composed during this political time and how it might have sounded using authentic instruments of the period.

The array of instruments used on this CD is staggering. The brass section consists of both reproductions and authentic instruments of the 19th century: E^b keyed bugle (9 keys, c. 1844), C keyed bugle (crooked to B^b, 6 keys c. 1830), B^b cornopean (3 Stötzel pistons, 1 key c.1844), B^b cornopean (3 Stötzel pistons, late 19th century), 2 different natural horns (crooked in E^b, reproductions by Lowell Greer), 2 different B^b tenor trombones (both c. 1875), E^b soprano over-the-shoulder saxhorn (3 rotary valves, c. 1865), E^b alto saxhorn (3 rotary valves, c. 1865), 2 B^b baritone over-the-shoulder saxhorns (both with 3 rotary valves, c. 1865), and an E^b contrabass over-the-shoulder saxhorn (3 rotary valves, c. 1865). In the percussion section, the snare

drum and bass drum used are nineteenth-century reproductions, while the field drum is dated early twentieth-century. The cymbals are pre-WWI. Owners names and places of origin for each instrument are included within the program notes. Special thanks were given to Steven Dillon/Dillon Music and Mark Elrod for the use of their instruments in this recording.

Of the nineteen selections performed on this recording, seventeen include brass and are divided into four types of ensembles according to size and instrumentation: quintet, sextet, large ensemble of eleven players, and a larger ensemble consisting of twelve players. Different instrumental combinations are used throughout the recording and are mentioned in the CD's accompanying booklet. In my opinion, the most successful performances consist of the eleven- and twelve-piece ensembles. Two in particular include *General Taylor Storming Monterey* and *Fillmore Quick Step*, both incorporating over-the-shoulder saxhorns, cornopeans, and percussion as well as middle-range instruments. In fact, most of the selections that incorporate this aforementioned instrumentation (especially over-the-shoulder saxhorns) are fairly convincing performances. On the other hand, the ensembles involving keyed bugles are less convincing, particularly *General Taylor's Gallop* and *General Harrison's Log Cabin March and Quick Step*, where intonation and accuracy are problematic at times. One possible hypothesis for this discrepancy is the use of mis-matched sets of brass instruments. This element jeopardizes not only a uniform tone quality but also accurate intonation. But the dark and clear tone quality each player achieves on these instruments, whether uniform or not, is particularly noteworthy. I would recommend a matched set of brass instruments for this specific instrumentation

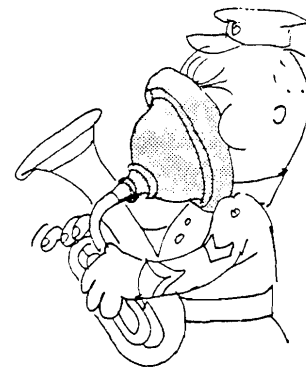
involving keyed bugles (although it is often more difficult to obtain them than to play them). On a more positive note, the use of these contrasting instrumentations adds to the variety of the CD. Also, each member of the Chestnut Brass doubles (and sometimes triples) on other instruments, and therefore deserves particular praise for his/her ability to change from one instrument

(with rotary valves, for example) to another (with keys and pistons)

The vocal selections featured on this CD include superb performances by professional folk-singers, accompanied at times by dulcimer, guitar, piano, and even forte-piano. Casting singers of this type instead of opera singers helps recreate a more "authentic" performance. Too often opera singers attempt a vocal style out of their genre, such as jazz or pop, and find themselves struggling for the right nuances. This simply is not the case here. These musicians provide a very satisfying folk-like performance of nineteenth-century songs.

I recommend this recording for anyone who is particularly interested in hearing different combinations of brass ensembles which feature several contrasting sound qualities. Of course, we will never know exactly how this type of music was performed, but it is imperative that we, as instrumentalists, help maintain an active interest in this very important genre of American music, just as preservationists help contribute to the conservation of historical buildings such as the Old Bethpage Village Restoration on Long Island, NY and the Richmondtown Restoration on Staten Island, NY (to name a few.) The Chestnut Brass is a vital organization in preserving American because of its reputation as being the only brass ensemble that performs regularly on such a wide array of these authentic instruments. This CD, featuring music predominantly of American political marches, songs and dirges, marks the group's fourth nineteenth-century recording project. We hope other historical endeavors will follow.

--- Rodger Lee, Brooklyn College,
CUNY Grad. Center



Common Problems: An Unsuitable Mouthpiece



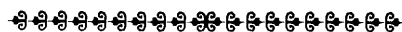
Cities, Courts, and Countryside: Secular Music of the Renaissance Circa 1500. The Hampshire Consort. HAM001 Recorded 1992. Department of Music, Paul Creative Arts Center, University of New Hampshire, Durham, NH 03824.

After learning to play some cornett and sackbut a few years ago, an ensemble invited me to join, presenting me with a looseleaf notebook full of music the various members had acquired. The pieces were compiled from many sources and collections, and I was not only impressed by its bulk but also by the number of styles and composers represented. I looked forward to learning all of them. After several months and performances, I began to realize that there were some tunes we would never play, and there were others that would show up on every program, whether in concert or as background "wallpaper" music for parties, gatherings, etc. I wondered about this for awhile, but then I noticed that other ensembles of similar instrumentation had also arrived at similar repertoires. I figured that these must be the "hits."

The Hampshire Consort's recent contribution to cornett and sackbut ensemble recordings proves to be a similar catalogue of secular "hits" from around 1500. It also reads like a basic repertoire list of instrumental numbers and transcriptions of vocal music used by cornett and sackbut ensembles of this century. This fact, however, does not detract from the appeal of this disc; rather like a retrospective of hits from a favorite performer, it actually makes this recording more desirable. The selections offer a sampling of styles in six sets, drawn from as many locales: Venice (i.e., publications of Petrucci), the *Glogauer Liederbuch*, and the courts of Medici, Henry VIII, Ferdinand and Isabella, and Maximilian I. The ensemble is made up of faculty members and a recent graduate of the University of New Hampshire, and the variety of wind instruments and instrument combinations is standard but appealing. Perhaps most impressive is the stack of cornetti Robert Stibler brings to the ensemble. While the other members, Nicholas Orovich, Paul Merrill, and John Rogers, demonstrate various capabilities on sackbut, recorders, and krumphorns, it is Stibler's versatility (five types of cornetti, plus alto sackbut, recorders, krumphorn, shawm and gemshorn) that is most noticeable in this area. The ensemble handles all instruments equally well, but their affinity for brass is evident.

The fact that these selections are "hits" also creates problems, however, particularly when the listener remembers clearly his or her own "versions" or different editions of the pieces. Occasionally, tempos, rhythmic interpretations and *ficta* choices raise eyebrows (and questions), but the renditions by the Hampshire Consort generally fall within familiar ranges of performance. Inevitably, related questions also arise regarding blend, intonation and articulation, but again, this ensemble holds itself together quite well. The recording quality and editing of this disc is generally good and clean, though occasionally dryness and top-heaviness creep in. Clearly, this recording was made with great care, though sometimes this care leaks into the performance itself: serious, focused efforts to play together and in tune at times sacrifice a bit of the spirit of particular pieces, especially in some that receive only a limited number of verses. The reverse can also be said for other cases. Nevertheless, the Hampshire Consort provides us with a useful, competent recording. All cornett and sackbut ensemble players should own a copy, if only to relive the "hits" one more time.

--- Jeffrey Snedeker, Central Washington State University, Ellensburg, WA



Schütz *Christmas Story* (SWV 435) and Praetorius *Motets* from *Polyhymnia Caduceatrix et Panegyrica* (1619). Tavener Consort, Choir, and Players: Andrew Parrott, Director. EMICDC 7-47633-2. Recorded 1985-1986. Soloists in Schütz - soprano Emma Kirkby, tenor Nigel Rogers, bass David Thomas. Tavener Players: violins - John Holloway, Sarah Bealby-Wright; violas - Colin Kitching, Sarah Cunningham, Alison Crum; bass viol - Mark Caudle, William Hunt, Richard Campbell; bass violin - Jennifer Ward Clarke; Violone - Francis Baines; recorders - Rachel Beckett, Marion Schott; dulciane - Frances Eustace; natural trumpets - Michael Laird, Crispian Steele-Perkins; sackbuts - Susan Addison, Trevor Herbert, Charles Toet, Richard Lister; cornetti - Bruce Dickey, David Staff; theorbo - Jakob Lindberg, Nigel North; organ - John Toll.

Symphoniae Sacrae I (1629) Heinrich Schütz. Concerto Palatino - Bruce Dickey Director. Accent AC9178-79D. Recorded October 28-November 1, 1991. Sopranos - Barbara Borden, Nele Gramss; Alto - Rogers Covey-Crump; tenors - John Potter, Douglas Nasrawi; bass - Harry van der Kamp. Concerto Palatino: cornetti - Bruce Dickey, Doron David Sherwin; violins - Thomas Albert, Irmgard Schaller; recorders - Peter van Heyghen, Marcel Ketels; trombones - Charles Toet, Sue Addison, Harry Ries, Wim Becu; curtals - Bernhard Junghänel, Regina Sanders, Birgit Siefer; natural trumpet - Johani Listo; chitarrone - Stephen Stubbs; organ - Klaus Eichorn.

Palestrinal/Bach Missa Sine Nomine and works by Kuhnau, Pezel, and Reiche. Concerto Palatino. EMI Classics CDC 7 54455-2. Recorded 1991. Cornetti - Bruce Dickey, Doron David Sherwin; sackbuts - Harry Ries, Charles Toet, Yuji Fujimoto, Wim Becu; natural horns - Piet Dombrecht, Claude Maury; violin - Margaret Urquhart; harpsichord - Jacques Ogg; organ - Klaus Eichorn.

These three recent releases are mainly of German Baroque music and contain some outstanding performances. There is some extraordinary playing on these recordings by many of the leading European early brass virtuosi. Many of the works not only contain attractive brass writing, but are also important in the history of brass music. Most of these works also demonstrate the unquestionable influence Italy had on northern composers. While Michael Praetorius (1571-1621) never studied in Italy, he had absorbed the florid Italianate style and the four motets from his *Polyhymnia Caduceatrix et Panegyrica* (1619) demonstrate the blend of the German hymn tradition and the newly developed musical language from south of the Alps.

The *In dulci jubilo* in this collection, is one of the earliest German works to use trumpets. It is scored for 5 natural trumpets and is taken directly from the 16th-century trumpet ensemble tradition. It is composed with a masterful touch. Praetorius's important theoretical work, *Syntagma Musicum* (1619) refers to many works in the *Polyhymnia*, and gives us vital performance practice information. Praetorius says that improvised trumpet *intrada* should be included in various places throughout *In dulci jubilo*. On this recording Andrew Parrott has very effectively used Hugh Keyte's arrangement of several Cesare Bendinelli fanfares. The performance is absolutely stirring but, as Don Smithers has pointed out, not completely in keeping with Praetorius's instructions. Praetorius states that the trumpets should be placed outside the church, thereby creating the impression that the sound is coming from heaven itself¹. The present rendition takes a different and much more resounding approach: the trumpet entrances shake the rafters rather than sounding like a heavenly message.

Wachet auf, ruft uns die Stimme is performed with spell-binding virtuosity on the part of cornettists Bruce Dickey and David Staff. They take the intertwining 16th note passages at a breathtaking tempo. It is interesting to note that while Dickey and Staff use drastically different equipment

(Staff uses a large trumpet-type mouthpiece and Dickey uses an extremely small "historical" mouthpiece), they achieve a very beautiful and well-matched sound. In *Wie schön leuchtet der Morgenstern* the cornetts and sackbuts have a more supportive part, playing the hymn tune after each contrapuntal vocal section.

Schütz's *Christmas Story* (SWV 435) forms the major part of the Parrott recording. The Italian influence in the music of Schütz (1585-1672) is more direct, the great German composer having gone twice to Italy to study, where he learned the style of Giovanni Gabrieli. Parrott gives the listener a beautiful rendition of this work along with more great brass playing. Not all of the parts from the *Christmas Story* have survived. Andrew Parrott and Hugh Keyte have reconstructed the missing parts, including the missing trombone part from the *Intermedium V*. That trombone part is particularly convincing and this section was well played by trombonists Susan Addison and Trevor Herbert. The trumpet *Intermedium VI* section is flawlessly performed by Michael Laird and Crispian Steele-Perkins. In rather demanding trumpet writing, the parts range from G to c" and contain several f sharps. The score has the indication "*Herodes Bassus solus cum duobus Clarinis vel Cornettinis à 3.*" Since trumpets have been an ancient symbol of royalty, it is most fitting to use this instrumentation to accompany the text of King Herod. The concluding piece, *Beschluss*, is more in the German hymn style and employs trombones. As with all the pieces in this recording of *Christmas Story*, it is wonderfully expressive and magnificently performed.

In his interview in the 1992 *HBSNL* #4, Bruce Dickey said that he wanted Concerto Palatino to do more large scale works with voices and large instrumental forces. These two CD recordings are wonderful examples of his plans. Let's hope they keep coming. The playing that this ensemble produces is stunning. *Symphoniae Sacrae I* (1629) not only has great brass writing but contains some of the greatest music of the early Baroque. This work was the product of Schütz's second trip to Italy in 1628, where he further absorbed the style then being established in Venice by Claudio Monteverdi. Specifically scored for many instruments, including mute cornetti, curved cornetti, natural trumpet, trombones, as well as other winds and string instruments, *Symphoniae Sacrae I* is in many ways an homage to the colorful instrumental writing of Gabrieli.

There are twenty pieces in this work, mostly settings from the Old Testament, and the expressive quality is outstanding. Perhaps the most famous of these pieces is *Fili mi, Absalom*, a work often described as a true masterpiece. The text is taken from the book of *Samuel* and is as poignant as one could find. King David's mournful plea on the death of his son is masterfully scored for solo bass, four trombones and continuo. Concerto Palatino plays *Absalom* in the original key, which is a whole step lower than printed in the modern edition of Schütz's *Neue Ausgabe Sämtlicher Werke*. The bass soloist, Harry van der Kamp, and the trombonists play magnificently, as one would expect from this group, but I found their performance to be somewhat restrained. A work that has been described as one of the greatest elegies ever written could have been given a more expansive reading.

Perhaps the first composer to demand a high c³ for trumpet was Schütz in his settings of *Buccinate in neomenia tuba* and *Jubilate Deo*². Bruce Dickey and Johani Listo play the cornetto and natural trumpet lines in these two festive pieces brilliantly. The cornetto and trumpet imitate each other, requiring the players to have total control over the tonal aspects of their instruments. The soft and fluid cornetto at time needs to match the martial quality of the trumpet, and the brighter trumpet needs to occasionally match the lighter quality of the cornetto. These two master performers meet the technical demands with apparent ease and give the listener a real sense of the possibilities that these instruments can offer.

The setting of *In te, Domine, speravi* is recorded here in the original tonality, a fourth lower than that given in the *Neue Ausgabe Sämtlicher Werke*. It is played by Bruce Dickey on cornetto, Charles Toet on trombone, with continuo, and alto soloist Rogers Covey-Crump. They give an especially sensitive reading to this piece. This recording has everything that a listener might want; a work of masterful quality, outstanding vocal forces and some of the preeminent musicians in the field. The ensemble demonstrates precision and projects a coherent musical expression.

Concerto Palatino's latest recording, *Palestrina/Bach*, contains one partially Italian work. Partially Italian because Palestrina's *Missa sine nomine* was copied out by J.S. Bach and the great cantor orchestrated this piece with cornetti and trombones. It is this version that Concerto

Palatino offers along with Bach's Motet *O Jesu Christ, mein's Lebens Licht*, music of Bach's predecessor at Leipzig, Johann Kuhnau (1660-1722), and music by Germany's two most famous *Stadtfeifer*, Johann Pezel (1664-1716), and Gottfried Reiche (1667-1734). Again, Concerto Palatino offers a flawless and musical performance.

The Palestrina mass is a beautiful example of his seamless flowing contrapuntal style. Bach's orchestra does nothing to detract from the gorgeous and seamless melodic flow, but adds color which somehow makes it even more appealing. According to Dickey in his revealing notes, Bach altered this work in three ways; the addition of a significant number of harmonic modernizations by means of unorthodox *musica ficta*, a reworking of the text underlay, and the addition not only of a wind ensemble but also of a continuo group. The transformation is stunning. Bach's musical additions make it a much more interesting listening experience for me. Concerto Palatino's performance is brilliant.

The *Sonatinas* and *Fugas* from Gottfried Reiche's *Vier und Zwanzig neue Quatricinia mit einem Cornett und drey Trombonen* (Leipzig 1696) and Johann Pezel's pieces from *Hora Decima Musicorum Lipsiensium* (Leipzig 1670) are staples of the modern brass ensemble repertoire, and it's a pleasure to hear them on the original instruments by this preeminent group. (Readers should note the article in this issue by Holger Eichorn on the rediscovery of the Reiche works previously thought to be lost.) When playing in the high register, which these pieces often call for, the cornetts achieve an extraordinary brilliance. The sackbut ensemble is rock solid. The Reiche pieces are taken more slowly than often heard and the introspective quality is effectively brought out. These are not light compositions but works that contain much power. Considering the remarkable skill in this ensemble, I would like to have heard more ornamentation, particularly in the brighter compositions.

The Bach motet *O Jesu Christ, mein's Lebens Licht* (BWV 118) survives in two versions. As Dickey tells us in his notes, one calls for cornett, three sackbuts, and two *litui*. A later version substitutes strings and oboes. It is not known what the *lituo* is. (The word *lituus* refers to a Roman trumpet.) These lines however, fit well for natural horn, and Claude Maury and Piet Dombrecht perform the difficult and high parts admirably. This is a brooding piece, as

only Bach can write, and as with all the works on this CD, Concerto Palatino performs it magnificently. They continue to achieve the very highest musical performance standards. We can only hope that Concerto Palatino will continue to present more of these large-scale and beautiful works from the Renaissance and Baroque.

Notes

1. Nussbaum, Jeffrey. "First Annual Historic Brass Symposium" *ITG Journal* Vol. 14, No.1, September, 1989. P. 39.
2. Tarr, Edward H. *The Trumpet*. Portland, Oregon: Amadeus Press, 1988. P.103.



Baroque Trumpet Music from Austria. The Schola Cantorum Basiliensis Trumpet Ensemble, Edward H. Tarr Director. Deutsche Harmonia Mundi - Schola Cantorum Documenta Series. HM851-2. Recorded 1986. Works by Riedl, H. Biber, C. Biber, Reutter, and Anonymous. Natural trumpeters: Edward H. Tarr, Edward M. Cervenka, Mark Sykes, Gilles Rapin, Anthony Plog, Igino Conforzi, Anders Hemström, Roland Callmar.

The Schola Cantorum Series on Deutsche Harmonia Mundi has presented many outstanding Schola faculty members playing extraordinary but seldom-recorded repertoire. *Virtuoso Ornamentation Around 1600* (1C165-99 895) and *Affetti Musicali* (1C 06599917) are two fine examples. On this recently released CD recording natural trumpeter Edward Tarr performs solo works and directs the *Schola Cantorum Trumpet Ensemble* in Baroque music from Austria. Tarr gives us some rather sensitive performances of music deserving of much more attention.

The works of father and son Heinrich Ignaz Franz (1644-1704) and Carl Biber (1681-1749) are some of the most exquisite brass compositions written during this period. Their music comprises the majority of this fine recording. Heinrich Biber became *Kapellmeister* in Salzburg after his tenure in Kremsier. As Kremsier was one of the leading centers of brass music, Biber was probably influenced by the great brass virtuosos working there. Heinrich Biber is certainly not a household name, and Carl Biber is even less known than his father. *Lowrey's International Trumpet Discography* lists only four artists who have recorded his trumpet works. Unfortunately, this recording by Tarr was not listed in that discography. H.M. Lewis, in his review of Paul Plunkett's fine CD, *Baroque Trumpet and Strings* (HBS Newsletter #4), stated that

Plunkett's recording was the first of the Carl Biber sonatas. To set the record straight (no pun intended!), Tarr's recording predated it by many years. The works by Biber and son are exceptionally demanding and Tarr's playing is extremely fine. Not only are these works written in the high register (e³), but there are non-harmonic notes to deal with. The *Adagio* in Carl Biber's *Sonata à 9* has the trumpet cadence on a whole note b'. Another work of special interest is the elder Biber's *Sonata X* which is in the unusual key of G minor. The trumpet writing in this piece is haunting. As a long-time advocate of historical unequal tonguing techniques, Tarr executes the long sixteenth-note passages with a refined and delicate quality. Several of the works call for a solo clarino part with accompanying trumpet ensemble and strings. The result is splendid. The Schola Cantorum Trumpet Ensemble plays these works with impressive precision.

Other works on this CD are a *Sinfonia* by Georg von Reutter (1708-1772), some anonymous pieces, and two compositions by Bartholomäus Riedl (fl.1680-1688). The anonymous and Riedl works are found in an interesting manuscript from the Nonnberg Abbey in Salzburg¹. These works are scored for four trumpets and timpani. Amazingly enough some of the Riedl pieces are cradle-rocking tunes. This is a centuries old tradition at Nonnberg. Don Smithers conjectures that the nuns actually played in the trumpet and timpani ensemble². It is a curious image however, thinking of an ensemble of trumpet-playing nuns, playing cradle songs to a room full of little children. Among the nuns at the Abbey were Sister Maria Rosa Henrike, a sister of Heinrich Biber, and later, Sister Maria Magdalena Carolina, a grandchild of Biber. Tarr and his wonderful ensemble ably demonstrate that natural trumpets can have a soft and gentle singing quality.

The Austrian Baroque brass tradition certainly deserves more attention and this admirable recording by Edward H. Tarr and the Schola Cantorum Natural Trumpet Ensemble deserves much praise for highlighting this under represented literature. The ensemble playing was very tight, in tune, and all together polished. Tarr's solo work is musical and sensitive and he maneuvers through some of the most demanding repertoire with brilliance and apparent ease.

--- Jeffrey Nussbaum

Notes

1. *Denkmäler der Musik in Salzburg*, 1 (Salzburg,1977).

2. Smithers, Don. *The Music and History of the Baroque Trumpet before 1721*. Carbondale: Southern Illinois University Press, 1988. pg.347.

Book Reviews

The French Horn by Jeremy Montagu. Shire Publications Ltd. Buckinghamshire UK, 1990. ISBN 0-74780086-3. Price £1.95. 32 pages.

Brass Instruments by Jeremy Montagu. Bate Guides to the Bate Collection of Historical Instruments, University of Oxford, Faculty of Music, St. Aldate's, Oxford. Price £1.00. 11 pages.

Performing Baroque Music by Mary Cyr. Amadeus Press 9999 S.W. Wilshire Portland, OR 97225 USA FAX (503) 292-6607. ISBN 0-931340-49-7. Published 1992. Price \$34.95 (companion cassette tape, \$10.00). 256 pages, 31 musical examples and 11 musical scores.

Music For Trumpets from Three Centuries (c.1600-after 1900) by Albert Hiller, translated by Richard A. Lister. Wolfgang G. Haas Musikverlag, Bahnhofstr. 13, D5000 Köln, Germany, tel. 49 (0)2203-53355, FAX 49 (0)2203-55919. Published 1993. ISBN 3-928453-04-1. 260 pages.

We owe Albert Hiller a great debt of thanks for this wonderful book and we are doubly fortunate that it has been translated for the English speaking audience. The book is intended for the performing musician. It is not a scholarly tome, but rather an extremely useful resource book, easy to read and easy to find information. It is an annotated listing of compositions for 1-24 trumpets with and without timpani. Hundreds of works are mentioned, 194 musical excerpts are included, and there are many illustrations. Most entries include an interesting historical summary of the work and period and biographical information on the composer, library source, modern editions of the work, and recordings of the work if applicable. The book is divided into three parts; the 17th century, 18th century, and 19th century. Each section is further divided by geographical area and the entire book is well indexed. There is an informative synopsis, listing method books, works according to various categories, and instrumentation and size of ensemble. There is an essay on reproductions of historical natural trumpets, a partial listing of natural trumpet makers, careful and detailed information about publishers and how to obtain the works listed. Wolfgang Haas has a 24-hour number that can be called to obtain music. This is clearly a book intended for practical use. Many of the musical excerpts are complete pieces and all are long enough to give one a good sense of the character of the work. Much of the historical information uses the writing of

Edward Tarr (who wrote the preface) and Detlef Altenburg; and Hiller is scrupulous in giving credit throughout his book. Hiller calls for readers to inform him of works not included in this book which might be added in a future edition. It is in the very nature of bibliographic work always to find new material (thank goodness for that!), but in the meantime, Albert Hiller's guide to the trumpet ensemble repertoire is a fantastic item to have handy on one's bookshelf.

Jeremy Montagu, the curator of the famous Bate Collection of Historical Instruments at Oxford, has written a fine and useful overview of the horn. This concise book covers many of the main aspects of the history, construction, and performance practice of the horn. There are numerous photos of the beautiful instruments in the Bate Collection, as well as charts and illustrations. He touches on the subjects of horn acoustics, hand-stopping techniques, famous makers and their instruments, and repertoire; and lists museums throughout the world that house important horn collections. The thorough nature and modest price of this book makes it a wonderful educational tool for teachers of music and music history.

The Bate Collection puts out an excellent series of *Bate Guides* of musical instruments. The *Brass Instruments* pamphlet in this series covers many important facets of brass instrument history. A brief history, important innovations, technical aspects, acoustics, and repertoire for each instrument is given. Not only is the European brass instrument family dealt with but a short chapter on non-western "brass" instruments is included as well. Again, this publication is perfect for teachers to use in their music classes. This Guide would be appropriate for any level from junior high on up.

When sorting through the enormous amount of performance practice literature, both primary and secondary sources, it's easy to lose sight of your goal as well as your cool! This composer always starts a trill this way, but this other composer never starts it that way. There seem to be endless ambiguities. You can do it this way or do it that way, or, turn it upside down and inside out and try it that way!! Help! Well, help is here with Mary Cyr's fine new book, *Performing Baroque Music*. Professor Cyr does not eliminate the confusion entirely, but she does help narrow down and put the performance practice issue of Baroque music more clearly into focus.

She effectively introduces **major** issues of Baroque performance practice for the serious early music performer, modern

player, teacher, or listener. The book contains eight chapters: Performance Practice and Baroque Sound; Tempo and Spirit; Dynamics; Pitch, Tuning, and Temperament; The Basso Continuo; Articulation; Rhythm and Notation; and Ornamentation. There are also four appendices, including: Bibliographies and General Studies of Performance Practice; Pre-1800 Sources; Credits for Musical Examples and Tables; and a section of 11 scores, many reproduced in facsimile, that illustrate various 17th- and 18th-century musical conventions. A cassette tape of many leading early music ensembles playing these works is available.

Because of the similar nature of the books, it is natural to compare this work with Robert Donington's *A Performer's Guide to Baroque Music*¹. Even though they cover similar ground, the two works complement one another. Donington places more emphasis on discussion of the actual instruments and goes into more detail concerning theoretical matters. Professor Cyr's focus is to provide a clear overview of major issues, giving the reader a sharper sense of each musical realm. Topics are very well explained in each chapter, and appropriate charts and illustrations are provided. At the end of each chapter are citations, a bibliography, and explanation of major aspects of the literature cited.

While this book does not specifically deal with early-brass issues -- in fact, it barely mentions brass music -- the musical issues are pertinent to all instruments. Particularly well explained are the chapters on pitch, tuning and temperament, and ornamentation. Cyr provides examples from primary source tutors and theoretical works and explains them in a straightforward manner. That she does not deal with brass instruments to any degree is a drawback. The chapter on articulation suffered in particular. Had this chapter dealt with treatises addressing cornetto, sackbut, and trumpet articulations, a fuller view of that topic would have been reached. Also, the index is rather incomplete. These are minor criticisms. Professor Cyr has written a valuable book. It helps sort out major issues of Baroque music performance practice by explaining the major primary as well as secondary literature. The 11 musical scores further elucidate the various subtle challenges facing musicians today.

--- Jeffrey Nussbaum

Notes

1. Donington, Robert. *A Performer's Guide to Baroque Music* (rev. edn. London, 1978).



The Night the Camel Sang by Edna White Chandler. The New Amberola Phonograph Company, 37 Caladonia Street, St. Johnsbury, VT 05819 Pub. 1990, 98 pages \$11.95.

Edna White Chandler was a formidable female cornettist and trumpeter who, after making her Carnegie Hall debut at the age of nine in 1901, went on to explore the workings of the vaudeville circuit, make recordings for Edison, and eventually assumed the rank of elder-stateswoman of the trumpet. I consider myself fortunate to have met Edna. I interviewed her for an article in the *International Trumpet Guild Journal* (December, 1990). When I arrived in Greenfield, Massachusetts to ask directions, the first resident I met gave directions and informed me that, "Edna still has all her marbles!" I soon learned that Edna had more "marble" at ninety-eight than many people do at the age of twenty. Blessed with a near photographic memory, she described events in her career as if they had taken place only days before. Edna passed away last summer, but she was able to enjoy the publication of this little book. In a Christmas card to me, she joked that she would be delaying her Christmas celebrations until March when she expected her first royalty check from this book!

The Night the Camel Sang is a collection of short stories that recount Edna's career in vaudeville in the 1920s. Her son was four years old when she married for the second time. She had met Torcom Bezazian while they both were making records for Edison. A trumpet soloist and an opera singer were an unlikely combination in the concert halls of those days, but vaudeville welcomed them with open arms. They developed a popular act and were soon rated as a "feature" for the "Big Time," which in *vaudevillesse* meant three shows a day (rather than the four or more stage shows of the small-time houses), more free time, more money, and top billing. The book consists of eighteen short chapters, an epilogue, 34 photographs, and eleven poems. The stories, which are arranged chronologically, tell of Edna's romance with Torcom -- a meeting of two strong-willed individuals who just happened to be musicians. Torcom eventually had the opportunity to return to the operatic stage in Paris in 1927 and Edna, who had joined him in Paris to study voice, made the difficult choice to return to the United States and continue her work in vaudeville.

Much of this book was written in the 1980's, and it may be of more interest to those who are looking for background material on vaudeville than to brass players. Vaudeville was a fascinating development in American

musical history, however, and Chandler gives us a good feeling for the working conditions, the artistic standards, and the diversity of performers who strutted their stuff on the Big Time's stages.

Edna could always tell a good story. It's too bad that she is no longer with us to tell us more.

--- Ralph Dudgeon, Cortland College, SUNY

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. Tell/Fax (212) 627-3820 or e-mail jjn@research.att.com

Early American Wind Music National Tune Index

A major project of indexing all American music is well underway and phase two, *Early American Wind and Ceremonial Music, 1636-1836*, has been compiled by Raoul F. Camus. This project is a computer-generated seven-part index of 20,641 citations taken from 304 sources from the United States, Canada, United Kingdom, Ireland, Germany, Belgium, Sweden, and France. This enormous enterprise is published in microfiche form and is equivalent to about 5,000 pages. There is an emphasis on the roots of early American wind band, field music, percussion, and ceremonial music. For that reason, Hessian, French, and British sources form a major portion of the data base. The period covered runs from 1636 (Mersenne's *Harmonie Universelle*, to 1836 (Samuel Cooper's *A Concise System of Instructions and Regulations for the Militia and Volunteers of the US*).

The seven indexes from the data base are:

1. Source Index - bibliographic and content information on American imprints, manuscripts, and European instrumental collections.
2. Text Index - titles, first lines, tune names, and refrains.
3. Music Index - incipits in scale degrees.
4. Music Index - incipits in stressed note sequence.
5. Music Index - incipits in interval sequence.
6. Author/Performer Index
7. Theater Works Index - name of the dramatic or large-scale work in which the compositions appeared.

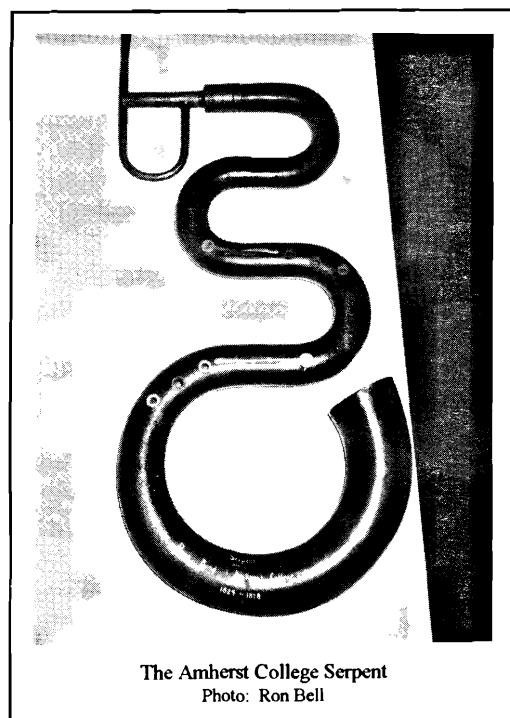
The wind and ceremonial music cited includes published tutors (including horn, keyed bugle, trumpet, fife and drum); collections of social and ceremonial music; arrangements for wind band; field music manuals and collections, both printed and manuscript; individual marches and pieces relevant to the wind band; military regulations containing bugle, trumpet, fife and drum signals; and horn signals for the hunt. This data base is fully compatible with phase 1 of the *National Tune Index, 18th Century Secular Music*. The microfiche Index costs \$180. Contact: University Music Editions, PO Box 192, Ft. George Station, New York, NY 10040. (212) 569-5393.

Serpent "Found" at Amherst College

Imagine my surprise when I received a call recently from Jeff Nussbaum informing me of an original serpent at Amherst College. I immediately called my good friend Willis Bridgegam, Director of the Frost Library at Amherst College (and, incidentally, a fine organist with a degree in performance from the Eastman School of Music) to see what he knew about it. With his help, and that of his staff, the following details were uncovered. An original serpent - maker unknown - is presently housed in a display case in the Amherst Alumni Gymnasium, where it has apparently resided since the gymnasium was built in 1935-36. It is made of wood with the usual fingerholes and two keyed levers. The mouthpipe is intact but there is no mouthpiece. Inscribed on the instrument in what appears to be white ink is the following:

Serpent
used by
Paean Band of Amherst College
from 1824 to 1828

Amherst College was founded in 1821 and received a charter from the Commonwealth of Massachusetts in 1825. The Frost Library has a book *Student Life at Amherst College*, published in 1871, which describes the Paean Band as having been formed on March 17, 1824. (Its name, obviously, is taken from the God "Pan".) The serpent, as well as other instruments of the band, "were furnished by the liberal contributions of both students and faculty." Thus it has not been possible to trace records of purchase to determine the origin of the instrument. The Paean Band first appeared in public at an exhibition given by the Junior class on May 11, 1824, and then performed at the Commencement of 1824. Records indicate the band flourished for several years but then dissolved on August 19, 1828 - only to reappear August 24, 1829 as the Amherst College Band. The total membership of the



The Amherst College Serpent
Photo: Ron Bell

Paean Band over its four year history was 29 members, and there is no indication that there was more than one serpent player. Z.C. Montague, a former member of the Amherst College Band, wrote on November 18, 1869, that the band flourished until Commencement of 1834, "after which it died and its instruments and other properties became scattered." Where the serpent resided for the next hundred years, until its present home in the Alumni Gymnasium is unknown. Gotta run - just heard there is another serpent recently seen at Williams College, Williamstown, MA. I will keep you informed.

--- submitted by Ron Bell, Amherst, MA

United Serpents as an Organized Obsession

United Serpents has delighted in adopting a rather atypical administrative demeanor. Instead of attempting to build membership in order to obtain grants in order to then stage musical events (the procedure for most music organizations), United Serpents decided to skip the first two steps and just proceed to stage its events. In fact, until 1992 one could not officially join US; instead, members learned of their "induction" through the reception of the *Newsletter for US*. Within this "administrative framework," US proceeded to organize and/or assist in the organization of four international serpent events, commission five compositions (including an official P.D.Q. Bach work and two full concerti), appear on NPR's *Morning Edition* (twice), *Performance Today*, ABC national radio and the BBC, receive coverage in *USA Today* and *The London Times*, and perform on one occasion for an audience of 60,000 people. Not bad for an organization with no objectives!

What US has been equally, if not most proud of, is the fact that it is included in Gale Research's *Encyclopedia of Associations*, the premier directory of more than 20,000 associations in the United States. Recently, however, a collection of the more peculiar societies, all drawn from the *Encyclopedia of Associations*, has been published as *Organized Obsessions; 1,001 Offbeat Associations, Fan Clubs, and Microsocieties You Can Join* (D.M. Burek and M. Connors, editors; Detroit: Visible Ink, 1992). As the editors state in the preface: "From the surreal to the serious to

the strange, *Organized Obsessions* covers the downsizing of American culture by taking a look at 1,001 associations representing millions of individuals... *Organized Obsessions* is a book for those who just like to browse and contemplate the unusual, the unlikely, and the occasionally underground micro-slices of everyday life." As proud as US was to be included the *Encyclopedia of Associations*, congratulations may not be in order for acceptance into *Organized Obsessions*. Pride is not necessarily instilled as one examines other entries -- American Association of Aardvark Aficionados, Annette Funicello Fan Club, Sugar Packet Collectors Club, International Dull Folks Unlimited, American Council of Spotted Asses, and the American Collectors of Infant Feeders, to name just a few. Perhaps the sole consolation is that the editors' critique of US was certainly not as scathing as that of most other entries. However, United Serpents may wish to begin monitoring new member applications.

--- submitted by Craig Kridel

Serpent Represented at the 1992 International Tuba-Euphonium Conference

Craig Kridel was invited to present a serpent clinic at the 1992 ITEC, May 12, at the University of Kentucky, Lexington, KY. The conference was sponsored by T.U.B.A. The intent of the clinic was to present an historical overview of the serpent and contemporary serpent activities and to portray the serpent within its four musical settings--sacred, orchestral, military, folk. Audio, video, and photographic presentations were coupled with live performances of West Gallery Music and compositions by Handel, Josquin, Seiber. Kridel was joined by Ronald Davis and James Woodrum on euphonium, Nan McSwain on piano, and the Beaumont (KY) Presbyterian Church Choir. Approximately 200 conference participants attended the clinic, and all were impressed by the two major themes of the session-- 1) that the serpent is meant to blend into an ensemble and 2) that the natural partners of the serpent include bassoon and voices. The session has resulted in the establishment of a regular serpent column in the *T.U.B.A. Journal*, to be edited by Craig Kridel and Clifford Bevan. The serpent clinic was dedicated to the memory of Christopher Monk.

Serpent Discography

United Serpents has released the following serpent discography.

- * Berlioz, *Grande symphonie funèbre et triomphale*; Nimbus NI 5175; The Wallace Collection; serpentist: Stephen Wick.
 - * DeCaurroy, *Missa Pro Defunctis*; Erato/Musifrance 2292-45607-2; Ensemble Vocal Sagittarius; serpentist: Bernard Fournet.
 - * *Fress-und Sauflieder der Renaissance*; Musica Mundi 314011; Musica Canterey Bamberg; serpentist: Enrique Crespo.
 - * Handel, *Royal Fireworks Music*; Vanguard VSD 71176; English Chamber Orchestra, Somary.
 - * Handel, *Royal Fireworks Music*; ASD 3395; London Symphony Orchestra, Mackerras.
 - * *Harmonie und Janitscharenmusic*; Accent ACC 8860 D; Octophoros; serpentist: Andrew van der Beek (also Musical Heritage, MHGS 512700Y; Music for Harmonie and Janissary Band).
 - * *Le Chant du Serpent* (avant garde jazz); Label la Lichere LLL37; Michel Godard; serpentist; Michel Godard.
 - * Mendelssohn, *Symphony No. 3* "Scottish;" *Calm Sea & Prosperous Voyage*; Nimbus 5318; The Hanover Band; serpentist: Alan Lumsden.
 - * *Music of Francis Johnson and Contemporaries*; Music Masters MMD6-0236F; Chestnut Brass Company; serpentist: Jay Krush.
 - * *Musique Pour Les Instruments Anciens*; CBS S612381; Le Florilegium Musicum De Paris; serpentist: Frantisek Pauk.
 - * *Under The Greenwood Tree: Music from the Time of Thomas Hardy*; Saydisc SDL360; Mellstock Band; serpentist: David Townsend.
 - * *Villancicos*; Scalen/disc/Ariane 152; Les Saqueboutiers de Toulouse; serpentist: Bernard Fournet.
- The London Serpent Trio:**
- * *Sweet and Low*; Titanic Ti-100; London Serpent Trio; serpentists: Alan Lumsden, Christopher Monk, Andrew van der Beek.
 - * *Christmas Cheer*; CMS Recording; London Serpent Trio; serpentists: Alan Lumsden, Christopher Monk, Andrew van der Beek.
 - * *Fill Your Glasses; Convivial English Glee*s; Saydisc SDL 361; London Serpent Trio; serpentists: Clifford Bevan, Christopher Monk, Andrew van der Beek.

* *Serpent Celebration 1590-1990*; Dog Rose Sound DR 13930; London Serpent Trio and Guests; Serpentists: Clifford Bevan, Phil Humphries, Alan Lumsden, Christopher Monk, Andrew van der Beek, and 53 guest serpentists.

Contact: United Serpents; PO Box 8915 Columbia, SC 29202

Don Smithers at Lyon Natural Trumpet Seminar

The Conservatoire Superior du Musique de Lyon is the only conservatory in France that currently has a natural trumpet class. It is directed by J.F. Madeuf. Professor Madeuf is a purist and when he began natural trumpet he decided not to make any compromises and play the real natural trumpet (without holes). He has his trumpet class do the same. Because of his reputation as the first and still one of the few natural trumpeters who has explored the possibility of playing in the original way, Don Smithers was the invited guest speaker at the First Natural Trumpet Seminar, held on March 8th, 1993. In the morning Smithers set forth his observations and ideas about the techniques of playing and equipment used in the 17th and 18th-centuries, giving some answers to the problems of playing the "bad" notes. For example, many of the mouthpieces from that time are large and it seems easier to bend the notes when using these mouthpieces. He also demonstrated his technique of practicing based on a non-pressure method. This system gives him more than four octaves (starting from the

first harmonic) using a mouthpiece as large as that of a tenor trombone. Then followed a session with slides about trumpet symbolism in iconography as well as different types of instruments from antiquity to the 18th-century. During the afternoon, Smithers presented an introduction to the natural trumpet for the modern trumpet students of the conservatory. Then J.F. Madeuf explained his own practicing system, mostly based on Fantini's Method. Graham Nicholson, distinguished trumpet player and maker, presented his latest copy of a natural trumpet by Riedl. This fine instrument had excellent intonation (even F and A) and opened some possibilities to playing without holes and being in tune! The day ended with a recital given by the students of the conservatory, all playing quite convincingly without holes. This day was a great event, the beginning, I hope, of a new generation of trumpet players using real instruments.

--- submitted by Gilles Rapin

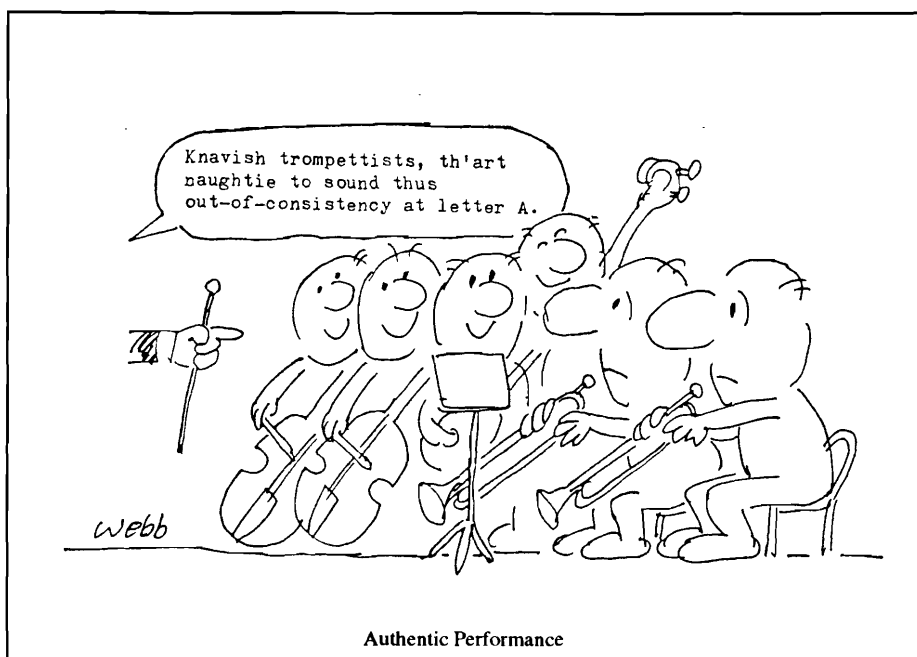
Lost Berlioz Mass Discovered – Brass Instruments Featured

Stephen Wick has sent us an article by Hugh Macdonald from the March 13, 1993 issue of *The Independent* that describes the exciting discovery of this lost manuscript. In his famous *Memoirs* Berlioz declares that he burnt his first major work, the *Messe Solennelle*, composed in 1824 and performed twice in Paris in 1825 and 1827. Because of this and other references to his burning the work, it is even more startling

that the 420-page manuscript, written entirely in Berlioz's own hand, would resurface. But according to Berlioz scholar Hugh Macdonald, it is here and it is Berlioz. The work was found in the church of St. Charles Borromaeus in Antwerp by an organist, Frans Moors. While searching in the organ loft of the church for a Mozart score that he needed to play in a concert, Moors found an old bound volume labeled *Messe Solennelle Par H. Berlioz*. The work, written when he was only 20 years old, evidently did not please Berlioz. Even though it is a youthful work, it does show signs of the mature musical genius of Berlioz, most particularly in his instrumentation. The *Mass* employs large forces. The full brass section in addition to the usual scoring of the day has a variety of low brass instruments such as serpent, ophicleide, and *buccin* (the special type of trombone in which the bell is fashioned to represent a dragon.) The *Mass* will be published by Bärenreiter-Verlag, edited by Hugh Macdonald. Performances by the Orchestre Révolutionnaire et Romantique and the Monteverdi Choir directed by John Eliot Gardner are planned to be held in Paris, Bremen, and London in October. The work is to be recorded by Philips.

Iaan Wilson Obtains David Munrow Archives

Trumpeter and cornetto player Iaan Wilson sent us some news of his activities, reminiscences, and plans for the important Archives of the late David Munrow. Iaan Wilson plays trumpet in the Orchestra of the Royal Opera House, Covent Garden. He is professor of trumpet, cornett, and natural trumpet at the Trinity College of Music (whose principal is trumpet player Philip Jones) and teaches cornett and natural trumpet at the Royal Academy of Music in the brass department led by John Wallace. Prior to his position at the ROH Wilson spent fourteen years in the BBC Symphony Orchestra and was also an active free-lancer on natural trumpet and cornetto. He writes, "The natural trumpet and cornett are my real enthusiasms. My first memory of playing cornett was with Don Smithers at the Queen Elizabeth Hall and of making a record of the Basil Lam version of the Monteverdi *Vespers*. I was lucky to be at the forefront of the revival of interest in early music in the 1960's and became one of the first members of David Munrow's early music group,



playing in many concerts and recordings, including the revolutionary book and record set, *The History of Early Musical Instruments*. I also appeared in Ken Russell's film, *The Devils* for which David Munrow provided all the period music. On natural trumpet I made what I believe was the first recording of Vivaldi's *Concerto for Two Trumpets* with Michael Laird. Although I do less *playing* on natural trumpet and cornett now (except in my lessons!), I gain terrific enjoyment from *teaching* them and am about to present a "first" with my pupils from Trinity College -- a concert of the Altenburg *Concerto for Seven Trumpets* and the Biber *Sonata*, neither of which has been performed before at a student concert in this country, to my knowledge. My students at Trinity College have developed a real enthusiasm for the evocative sound of early instruments, and we prepared a concert last year which went out as part of the BBC's series *Youth Orchestras of the World*.

My acquisition of the David Munrow Archives came about purely by chance. The Royal Opera House was selling a manuscript by Donizetti at Sotheby's in an auction of music and manuscripts and the head of music of the ROH mentioned that the David Munrow Library had also been sold at what seemed a ridiculously low price. I made enquiries at Sotheby's, hoping to trace the buyer, and was told that the lot had been withdrawn, having failed to reach its reserve price. I went to see the thirty-two large cardboard boxes that contained the collection and was little the wiser, although it was clear that there was a great deal of interesting and rare music there. Many of his "set" programs were still in their named folders as they were last performed, so I decided to buy the collection. The boxes were moved to my dining-room, but it became obvious after a while that if I were to sort it out (and if my family were to eat again!) we would need to find a more accessible venue, so I arranged, with the help of John Wallace, to transfer it to the Royal Academy of Music, where it will be housed in a David Munrow Room in the Early Music Faculty, with myself as Custodian. My archivist (the music librarian of the Royal Opera, Gina Boaks) is in the process of cataloguing it and has already listed the 700 books which range from treatises on Beethoven sonatas in German, through tutors for Arabian flutes in Arabic to the many books on Medieval

musical instruments and music. We are about to embark on the longer and more complicated investigation into the folders and envelopes of sheet music but our eventual aim is to have photocopies made of all the music, which will be available for use, while the originals will be kept in the archives. When the completed list is ready any interested scholars or players may contact me and I hope that the collection will prove a valuable source of information for performers and scholars alike. What struck me about David Munrow was his incredible enthusiasm and energy; he inspired us to reach for the highest standards without putting on pressure. In his short life he spearheaded, single-handedly, the rebirth of interest in performing early music. I like to think that he would have approved of his collection's use as a source of information and inspiration to a new generation of musicians. Contact: Iaan Wilson, Fax 01-8361762.

--- submitted by Iaan Wilson

Chicago-Area Scientists Discover Early Brass

An as-yet-unnamed quartet of Chicago keyed brass players has been giving formal concerts, seminars, demonstrations, and providing background music. The group plays in the Chicago area and has been together since the spring of 1991, when its members met at a serpent mini-festival organized on account of Craig Kridel's visit to the University of Chicago. The players at the original session were Craig Kridel (serpent), Gary Gallt (lyzard), Jerry Schmeltkopf (serpent), Keith Ryder (cornetto), Dick George (ophicleide), Daniel Heinman (lyzard), John Weber (serpent and ophicleide), and Paul Schmidt (serpent and ophicleide). This ensemble met twice in the gardens of Dan Heinman and Dick George, whiling away warm spring weekends serenading the neighbors. Soon afterward, the quartet formed with its current instrumentation. Keith Ryder, an archaeologist and expert cornet player with a local civil war band, plays cornetto on a Monk instrument, and doubles on a Monk lyzard. Gary Gallt, a musicologist and euphonium player with the same civil war band, plays a Monk lyzard. Dick George, a mechanical engineer and euphonium player, plays ophicleide on a French instrument. Paul Schmidt, an electronics engineer and tubist, plays a Monk serpent and doubles on an

anonymous American ophicleide. The ensemble expects to include Dan Heinman, an organic chemist and euphonium player, as soon as Jeremy West can provide him with his own lyzard. The group utilizes a performance format that consists of playing pairs of tunes followed by mini lectures on the history, performance problems, characteristics, and construction of the instruments. In each pair, one tune will be drawn from historic Renaissance instrumental literature, while the other tune will be an arrangement of a popular song. The audience hears *Pastime With Good Company* followed by *Yellow Submarine*, or perhaps *In Te Domini, Speravi* paired with *Do Wah Diddy!* Synopses of several notable performances follow.

On March 21, 1992 we performed a recital at Northwestern University's Regenstein Hall to an audience of faculty and students. On June 27, 1992 a two-hour concert, hosted by the Illinois Mensa organization, was given in Rosemont, IL, to a packed auditorium. The engagement was listed as "lecturer of the Month" with the title "Instruments Your Mother Never Told You About." The turnout was reportedly a record for the hosts, and resulted in requested repeats and a related performance by a brass quintet including Paul Schmidt and Dan Heinman. On March 20, 1993 the group repeated their recital at Regenstein Hall. In addition to the above, the players have been involved in numerous other engagements, both with other groups to feature early brass instruments, as guest soloists with modern bands, and as individual performers in recitals. Paul Schmidt and Dick George have performed ophicleide duet recitals, and Paul continues to appear with any group that is willing to experiment with having a keyed brass soloist. Paul also performs an annual recital on ophicleide and serpent for a social organization in central Minnesota, and has even given a demonstration at a school for deaf children. Dick has performed in a McDonalds commercial playing ophicleide. Paul performed on serpent (along with three sackbuts) for the opening number of a recent Whitewater Early Music Festival in Wisconsin. Both Paul and Dick are looking forward to doing some damage at the Early Brass Festival #9 at Amherst this summer. Contact: Paul Schmidt, United Serpents, PO Box 954, Mundelein, IL 60060, (708) 362-3047.

New Music for Old Instruments

The Tibetan Singing Bowl Ensemble is a group that performs new music on some very old instruments. In addition to playing the Tibetan singing bowls, they perform on didjeridu, jaw harp, Tibetan thighbone trumpet, shofar, and even the lyzarden. Scarlet Records' Infinity Series has recently released their CD recording, *Nightsongs* (IS 88801-2). The two lengthy works on the CD, *Nightsongs* and *Jacob's Ladder*, are composed by the group director, Raphael Motel. *Nightsong* features multi-instrumentalist John Thomas on the tenor cornetto in a long meditative solo. Contact: John Thomas, 1301 3rd Avenue, New York, NY 10021, tel. (212) 861-6256.

Schola Buccina: New Trombone and Bronze Lur CD

Schola Buccina is a leading trombone ensemble in Sweden and they have recently made an interesting CD, *The Trombone Ensemble, Schola Buccina, on Authentic Instruments* (Alice Music ALCD008 Distributed by CDA/Sweden, phone 46-8-7914700, FAX 46-8-6422775). The group is made of five trombonists; Olav Holmqvist, Jörgen Johansson, Ivo Nilsson, Sven Larsson, John Petersen. Of particular interest on this recording is the work for three bronze lurs by contemporary composer Torsten Nilsson. The lurs used on the recording are replicas based on the lurs unearthed at excavations in Scandinavia which date from the Bronze Age (1500-500 BC). The work is an eerie improvisation recorded with the musicians playing in the middle of Lake Båven in Sweden. The other works performed by the trombone ensemble are by Praetorius, Dufay, Isaac, Agricola, Josquin, Monteverdi, Scheidt, Cordans, Speer, Beethoven (*Three Equali*), and Bach (Ten canons on the first eight notes of the aria ground from the *Goldberg Variations*). Contact: Johan Petri, Alice Musik Produktion, Asögatan 129, Stockholm 11624, Sweden, tel. 08-421391.

Concerto Palatino

Concerto Palatino will be active this summer in a number of countries (including their premiere performance in the United States at the Boston Early Music Festival) and with several new programs. In Boston they will participate in several performances of Monteverdi's *Orfeo* under the direction of Andrew Parrott, and will also present an

instrumental program on June 19 entitled *Effetti e Stravaganze*. In the last two weeks of July, Bruce Dickey and Charles Toet will represent the group at the annual early music course organized by Kees Boeke in Polcenigo, Italy (in the Dolomites near Pordenone). Then on August 4th they will perform at the Bruges Festival in Belgium a new large-scale program, *Concerti ecclesiastici: Italian Sacred Music for Voices and Instruments, 1580-1630*. This program for six vocal soloists, three cornetts, five trombones, and two organs will feature, in the first half, a concertato twelve-voice Mass of Ignazio Donati along with double-choir canzonas of Giovanni Grillo. The second half is dedicated to music from San Petronio in Bologna. In mid-August the group will be in Innsbruck where they will present the *Vespro della beata Vergine* of Nicoló Fontei (1647) on August 20th. Immediately following this performance they will participate in an ambitious concert and video recording project of Monteverdi's *Orfeo*, organized by the Utrecht Early Music Festival and conducted by Ton Koopman. Finally, on September 25 *Concerto Palatino* will be heard together with the Gesualdo Consort in Bremen in a concert entitled "J.S. Bach and the North German Stadtpfeifer Tradition" (music of Bach, Buxtehude, Hieronymus Praetorius, and Thomas Selle). Contact: Bruce Dickey, Via dei Falegnami 6, Bologna I-40121, Italy, tel/fax 051-263068.

Bruce Dickey at BPI Festival at Oberlin

Bruce Dickey will be a special guest faculty member at the 22nd Annual Baroque Performance Institute (June 20 - July 4, 1993) at Oberlin College, Oberlin, OH. Musicians of all levels, from professional through beginner, will participate in concerts, lectures, daily master-classes, and ensembles, at this summer workshop. Dickey will teach cornetto and ensemble classes during the workshop, which will focus on Italian music of the Baroque. The Oberlin Baroque Ensemble will be in residence and the faculty will consist of many distinguished performers. Contact: Dr. Beverly Simmons, BPI Administrative Director, Conservatory of Music, Oberlin College, Oberlin, OH 44074 (216) 283-4648.

Hampshire Consort

The Hampshire Consort, resident faculty early music ensemble at the University of New Hampshire, has just released its first CD recording, *Cities, Courts, and Countryside: Secular Music c.1500* (HAM001). (see review in this issue). Robert Stibler, Nicholas Orovich, Paul Merrill, and John Rogers comprise the ensemble. They perform on a wide variety of Renaissance wind instruments, including cornetto, sackbut, recorder, krummhorn, pipe and tabor, and percussion. They performed a full recital last fall in the faculty concert series "Music in the Age of Exploration." It included works of the Casanatense Ms. from the late 15th century, to 17th-century English consort music. Their most recent recital was on March 27, 1993. The group performed a program of Renaissance and early Baroque music with works by Frescobaldi, Malvezzi, Orologio, Cesare, Schütz, and others. Contact: Robert Stibler, Department of Music, University of New Hampshire, Durham, NH 03824.

Philadelphia Renaissance Wind Band

The Philadelphia Renaissance Wind Band is nearing the conclusion of its 1992-93 concert series, a successful one by all the usual measures -- record attendance, good reviews, and much positive feedback from audience members, friends and fans. The year began with *Return of the Pipers*, an all-instrumental program that included English country dances, Italian canzonas, battle music, and a final homage to 1492. In December, the PRWB joined forces for the first time with a chamber choir to perform works by Praetorius, Schein, and Scheidt, including a number of double-choir works (especially effective were two pieces by Scheidt -- a setting of *In Dulci Jubilo* and another of *Angeles ad Pastores ait*). As a tribute to Valentine's Day, we offered a program of late 16th- and early 17th-century Italian dance music with historical dance specialist Dorothy Olsson and her troupe of Renaissance dancers. Performed in costume, it presented an evening of courtship and love, Renaissance-style, as the four dancers worked their way through a number of dances from the collections of Caroso and Negri, and the instrumentalists accompanied as well as entertained with their own instrumental interludes. The final program of the series, presented on April 16-18, featured music of 15th-century northern composers, from Dufay through Josquin, in

conjunction with a presentation of slides of 15th-century Flemish paintings. Last summer the Wind Band recorded its second project on the Newport Classic label. Entitled *Return of the Pipers*, it features Flemish, French, Spanish, and Italian repertoire, and will be released this July. Touring this season included a concert in the Pittsburgh Renaissance and Baroque Society series, numerous concerts in the Philadelphia area in addition to the series programs, and the Washington Revels in Washington, DC. In May the Wind Band went to Germany to perform at the *Tage der Alte Musik* Festival in Regensburg. Newly signed on by Siegel Artist Management, the Wind Band will perform next season, among other places, at the Shrine to Music Museum in Vermillion, SD, at the University of Vermont in Burlington, in the Early Music Series in Columbus, OH, with the Houston Revels in Houston, TX, with the Folger Consort at the Washington Cathedral in Washington, DC, and at the Philadelphia Museum of Art in conjunction with a re-opening of their Medieval and early Renaissance galleries. Contact: Joan Kimball, 739 North 25th Street, Philadelphia, PA 19130, (215) 235-8469.

--- submitted by Joan Kimball

Zephyr's Choice Baroque Wind Band

Zephyr's Choice Baroque Wind Band gave its premiere concert on February 14, 1993. It was a nice Valentine present. The group was formed in the summer of 1992 under the guidance of Assistant Dean George Riordan of Florida State University. The members are R.J. Kelly and Alexandra Cook (natural horns), Sarah Davol and George Riordan (Baroque oboes), Andrew Schwartz (Baroque bassoon), and Tom Sefcovic (Baroque contrabassoon). Natural trumpet player Fred Holmgren appeared as a guest artist. The band is embarked upon a great venture, to record, as soon as possible, the vast literature of the first half of the 18th-century. Works by Telemann, Handel, Molter and anonymous Moravian masters comprised the concert. Zephyr's Choice is a welcome addition to the early music field. Contact: R.J. Kelly, 280 Tenafly Rd., Englewood, NJ 07631, (201) 569-3695.

---submitted by Alan Littau

Tafelmusik with Crispian Steele-Perkins
Tafelmusik, one of the preeminent period-instrument orchestras in North America, was recently nominated for an International Classical Music Award as "Early Music Group of the Year." Other nominations in that category were *Sequentia*, the Freiburg Baroque Orchestra, and *Les Arts Florissants*, which won the award. *Tafelmusik* has been active in the brass area, with performances and recordings of classical period wind music. In March *Tafelmusik* presented the program *Glory of the Trumpet*, featuring noted natural trumpet virtuoso Crispian Steele-Perkins. He was featured in a suite of instrumental music from Purcell's *King Arthur*, two sonatas by Biber for trumpet and strings, Telemann's Concerto in D for Trumpet, Two Oboes and Strings, and Vivaldi's Concerto in C for Two Trumpets and Strings. In the latter he was joined by *Tafelmusik* trumpeter John Thiessen. Natural hornists Derek Conrod and Teres Wasiak participated in several projects of wind music, including an arrangement of Mozart's Overture to *The Magic Flute*, Krommer's *Partita in Eb*, op. 79. Beethoven's *Sextet in Eb*, op. 71, and Mozart's *Serenade in c*, K.388. They have also been performing an interesting program of Bach's "Other Brandenburg Concertos." Several of the concertos had existed in different forms before the 1721 compilation; others Bach re-wrote later for different occasions. Among the different versions of these works, *Tafelmusik* recently performed Brandenburg Concert No. 2 replacing the trumpet with a horn, played by Claude Maury. Contact: Ottie Lockey, 427 Bloor Street, West Toronto, Ontario, Canada M5S 1X7, (416) 964-6337.

The Whole Noyse

The Whole Noyse, a San Francisco-based Renaissance brass and wind quintet continues to maintain a busy schedule. In October 1992, The Whole Noyse traveled to Vancouver, Canada, to play several concerts with the Vancouver Cantata Singers. The program was a 17th-century St. Mark's Feast Vespers service, consisting of music by Giovanni Antonio Rigati, Claudio Monteverdi, and their contemporaries, and featured the singing of sopranos Christine Brandeis and Linda Perillo. This was the third collaboration between The Whole Noyse and the Vancouver Cantata Singers.

The concert was broadcast on CBC Radio and a CD is scheduled for a fall 1993 release on the Skylark label. The Whole Noyse was joined by local sackbut player Nathan Wilkes for the concerts and recording. *La Splendore d'Italia*, a recording of Italian music for Renaissance wind ensemble by The Whole Noyse, has been scheduled for distribution in the USA on the Musical Heritage Society label, and in Europe on the Doreco label, and should be ready by December 1993. This recording by The Whole Noyse (Stephen Escher, Brian Howard, Richard van Hessel, Stanford Stadtfelt, and Herbert Myers) features some of the finest instrumental music produced in Italy during the Renaissance and early Baroque. During the Christmas season of 1992, the WN participated in a series of concerts with the Magnificat Baroque Orchestra of San Francisco. The program reproduced a Christmas Vespers service from the Dresden Cathedral in 1656. It contains many beautiful settings of the Vespers service by composers such as Michael Praetorius and Johann Herman Shein, and featured the *Christmas Story* of Heinrich Schütz. The narrator role of the *Christmas Story* was performed by the German tenor Martin Hummel. The WN gave a lecture-demonstration and concert at the University of California, Riverside in February, 1993, and performed in May at the International Trumpet Guild Conference in Akron, Ohio. Contact: Stephen Escher, 270 Troon Way, Half Moon Bay, CA 94019, (415) 726-0672.

Brass News From Columbia

Americo Gorello brings us news from Bogotá, Columbia. He was recently named professor of trumpet at the Universidad Pedagógica Nacional and also holds the position of professor of chamber music for brass at the Pontificia Universidad Javeriana in Santafe de Bogotá. Gorello gave a series of lectures in November and December, 1992 at the Universidad Pedagógica Nacional on the subjects of embouchure and performance practice. He is preparing a book on embouchure problems. Gorello is particularly interested in Italian music performance practice from the Baroque. He wishes to correspond with others on these subjects. Contact: Americo Gorello, Carrera 35 # 75-55 Santafe de Bogotá, Colombia.

The Old Bethpage Village Brass Band
1993 marks the seventeenth year that Dr. Kirby Jolly has directed the Old Bethpage Willage Brass Band. Performances of this period-instrument ensemble take place at their home base, the Old Bethpage Village Restoration in Old Bethpage, Long Island, New York, as well as various schools and concert halls in the metropolitan New York area. Over the years the band's repertoire has increased dramatically with the help and support of Mark Elrod and Paul Maybery. Performances include selections from the *American Brass Band Journal*, *Peter's Saxhorn Journal*, *Eaton's Twelve Pieces of Harmony*, *Port Royal Band Folios* and *Manchester Cornet Band Folios*. The Band's recreation of the authentic sounds of a mid-century brass band with all the spirit and vitality of the period has had the audiences shouting "huzzah." For information contact: Dr. Kirby Jolly, (516) 822-2373.

Concordia - New Ensemble New CD
Concordia is a new ensemble in the UK directed by Mark Levy. It consists of Jeremy West, cornetto; Ana-Maria Rincón, soprano; Mark Ley, Catherine Finnis, and Joanna Levine, viols; Elizabeth Kenny and William Carter, lutes; Julian Poole, Percussion; and Veronica de Jerez, castanets. The ensemble recently released a CD called *Don Quixote Songs and Dances of Renaissance Spain* on the Dervorguilla label (DRVCD 103). This beautiful recording presents 27 selections of music, mainly from 16th-century Spain, by composers such as Cabezón, Vásquez, Ortiz, Morata, and Navarro. Wonderful cornetto playing by Jeremy West is featured in many of the pieces. His playing in the Ortiz recercadas is particularly exquisite.

Dennis Ferry

Dennis Ferry reports that although he is very busy playing first trumpet in the L'Orchestre de la Suisse Romande, he has managed to do a lot of natural trumpet playing. Ferry recently performed *Samson* and *Israel in Egypt* in Geneva and in Egypt as well as several performances of Bach's *Christmas Oratorio*. He also performed and recorded the Bach Orchestral Suites with the Boston Early Music Festival Orchestra, directed by Andrew Parrott (EMI CDC7-54653-2). Ferry says that those performances of the Bach were some of the most musically satisfying experiences he's had in a long time. Contact: Dennis

Ferry, 8 Av. Pictet De Rochemont, CH-1207 Geneve, Switzerland, tel (022)7358501.

Juan Ullibari: Reports Of His Death Have Been Greatly Exaggerated!

If Juan Ullibari stopped getting calls for gigs, it is no wonder. He has been the object of a fantastic practical joke at the hands of a friend and colleague in his trumpet ensemble. The word for this type of joke in Spanish is *unocentada*. It seems that this friend posed as Juan's "widow" and wrote to dozens of brass musicians throughout Europe saying that Juan was killed in an auto accident! Word spread quickly about the talented young trumpeter and cornetto player cut down in his prime. Juan Ullibari wants to let his fellow HBS members and everyone else know that he is still with us, healthy, playing natural trumpet and cornetto, and teaching music history at the Conservatorio Superior Municipal De Musica in San Sebastian, Spain. Juan is not entirely blameless in this matter. It seems that this strange act was the friend's revenge for Juan's publishing his fictitious marriage announcement two years ago in the San Sebastian newspaper. I became aware of Juan's present healthy state when out of the blue, I received a fax enquiring about the delayed HBSJ v.4. You can imagine my shock when I noticed that the fax was from Juan Ullibari and originated not from the Pearly Gates, but from Spain! Contact: Juan Ullibari, Easo 39, San Sebastian 20006, Spain FAX 39-943-451892.

--- submitted by Jeffrey Nussbaum

Camerata of St. George Gives Inaugural Concert

The Orchestra of the Camerata of St. George, a period-instrument group, gave its official debut concert at the School Hall, Eton College on January 16th, 1993. Performed were Handel's anthem *Zadok the Priest*, his *Water Music*, the *Concerto in D for 2 horns and Strings* by Telemann, and *Come Ye Sons of Art* by Purcell. A special brass-interest aspect of the group is that the three trumpeters all play copies of the Simon Beale trumpet made by David Edwards. Edwards is also the principal trumpeter and manager of the orchestra. Other brass players in the orchestra are natural trumpeters David Edwards, Marc Edwards, Andrew Shets; and natural horn players Simon de Souza and Charlotte Harris. The ensemble plans to specialize in

Baroque repertoire and has plans to work with many different choirs throughout the UK. Contact David Edwards, 5 Holly Ridge, Fenns Lane, West End, Woking, Surrey GU24 9QE England, tel. 44-483-4-89030.

Royal Academy of Music Early Brass Program

Trumpeter John Wallace has been appointed artistic director of the early brass program at the Royal Academy of Music. This is one of the world's most comprehensive early brass departments. On the faculty are trumpeters John Wallace and William Houghton; trombone and sackbut - Susan Addison, Ian Bousfield, Dudley Bright, and Robert Hughes; euphonium - Stephen Mead, tuba, Patrick Harrild; natural horn - Anthony Halstead; natural trumpet and cornetto - David Staff, and Iaan Wilson; serpent and ophicleide - Stephen Wick; and consultants John Webb, Sidney Elison, Ifor James, and Philip Eastop. John Wallace announced that the Royal Academy was the first conservatory to appoint a professor of sackbut and ophicleide. Contact: John Wallace, 16 Woodstock Road Croydon, Surrey CRO 1JR, England, FAX 081-667-1883.

Trombomania At The RAM

On a cold, bright, morning early in February, London's Royal Academy of Music was besieged by Trombomania, which is, as defined by John Webb, an obsession with all things brass. Thanks to the new regime of John Wallace, the Academy has decided to purchase a set of Webb sackbuts, and what better way to receive these instruments than a master-class with the virtuoso player Sue Addison. John Webb spoke about the history and development of the sackbut, which then led on to a brief look at the problems of developing instruments sensitive to the Nuremberg ideal, yet responsive to the needs of the modern-day player. Once the students surmounted the obstacles of holding the alto, tenor, and bass butts, it became obvious that these magnificent instruments were responsive, and when combined with the authentic mouthpieces, gave a freshness of sound that proved very addictive to everyone present. To round off this intriguing morning, Sue Addison led a session of consort music so that the students could begin to play the instruments together, with the addition of trombones and a tuba helping maintain pitch. It was a most enjoyable morning, with the prospect of

more in the afternoon. After a brief lunch, John Webb continued with a talk on the development of the ophicleide and its ancestor, the serpent. The students were treated to demonstrations of the church serpent by Steve Wick, professor of both serpent and ophicleide at the RAM, and the ophicleide by Tony George (ophicleidist with the Wallace Collection). In his entertaining talk, John Webb was able to illustrate some of the transitory stages between serpent and ophicleide, using some of the instruments from his own collection. These included a Serpent Forveille, serpentcleide, alto ophicleide (by Halary), fourteen-keyed serpents (by Key), and two Gautrot ophicleides (one in C, one in Bb). As 1993 is the centenary of the death of the virtuoso ophicleidist Sam Hughes, it was fitting that the afternoon saw the resurrection of *O Ruddier Than the Cherry*, one of Hughes' favorite solos, in an arrangement for brass quartet and ophicleide by Tony George. It was greeted with great enthusiasm by the audience as it showed that, far from being a curiosity, the ophicleide possesses an inimitable charm and character when compared with modern instruments. Other pieces played during the afternoon included; *Come into the Garden Maud*, *Rocked in the Cradle of the Deep*, and a performance of one of a set of duets taken from the *Ophicleide Tutor* by Hartmann, which gave John a chance to play his Bb. This must have been a welcome break for him after such a long day. The afternoon was rounded off on a high note with the news that the Academy had agreed to buy a serpent and an ophicleide so that the students can continue the interest sparked off by John Webb. Thanks must go to John Wallace and the Academy for having the vision to begin educating the performers of tomorrow on the instruments of yesteryear. Who knows what might happen now that Trombomania has struck?
 --- submitted by Tony George

Time For A Brass Movie?!!

The January 16th, 1993 issue of *The Economist* had an interesting news item stating that Jordi Savall's CD of the sound track for the new movie, *Tous les Matins du Monde*, (Auvidis/Valois 4640) has sold over 250,000 copies. Wow! That should keep Savall in plenty of rosin for some time. They also reported that he was a "musician who toiled away in relative obscurity for

decades." I guess it's all relative. Now if a sound track of a movie about a ... well, gamba player can get so much play, imagine what the possibilities are for a movie about a brass player!! The life story of Gottfried Reiche, Pezel, or Fantini could certainly be box office hits with the right Hollywood touches. Or what could be a better tale than Giovanni Punto and his harrowing escape and flight seeking fame and fortune? Casting such a film would be great fun. We might cast ... Well, I'll leave it to your imagination.

Early Brass in Scotland

Cornetto player Murray Campbell reports that The Scottish Gabrieli Ensemble and the Edinburgh Renaissance Band have been very active this past year. The SGE has a large brass section including cornettists Kevin Brown, Gregor Campbell, Murray Campbell, Sandy Howie and Susan Smith; and sackbut players Bill Giles, Simon Carlyle, Dominic Murtagh, Neil Short, Peter Simon, Jeremy Upton, and Arnold Myers. The ERB specializes in music of the Renaissance and Middle Ages, including early Scottish music. They recently performed concerts in several historic venues including Edinburgh Castle, Stirling Castle, and Linlithgow Palace. They also recently recorded music for the TV program "Disney Club." The SGE presented recent programs including Schütz' *Symphoniae Sacrae* and Venetian music by Scarani, Frescobaldi, Picchi, Castello, and several large choral and instrumental works by Giovanni Gabrieli. This past March they

participated in a concert of Monteverdi's *Vespers* (1610). In conjunction with the newly formed Early Music Forum of Scotland, SGE organized several early music workshops. On March 14 cornettist Jeremy West and sackbut player Susan Addison led a workshop for early brass players in Carlpos and on April 3 and 4 Keith McGowan (curtal), Nick Perry (cornetto), and Martin Pope (sackbut) led another workshop. A final workshop was held on April 10 and 11 at Kilquhanity School, Dumfriesshire. Contact: Murray Campbell, The Latch, Carlpos, Penicuik, Midlothian, Scotland, EH26 9NH.

Call For Papers: HBS Meeting in Edinburgh June 1994

The Historic Brass Society will hold its first meeting in Europe, June 10-13, 1994. This will be a joint meeting with the Galpin Society. The focus of the meeting will be on talks presenting members' research results and practical discoveries. In addition to the program of papers, there will be a chance to visit the Edinburgh Collection of Historic Musical Instruments, which houses several hundred historic brass instruments, and see many items not normally on display. The event will mark the anniversaries of three instruments in the collection: the sackbut of Anton Schnitzer (1594), and a trumpet and trombone by Joseph Huschauer (1794). Members are invited to offer either full-length (40-minute) papers, or short (10-minute) contributions. Please notify the organizer, Arnold Myers, if you would like to present a paper or make a contribution.



Stephen Wick, John Webb and Greg McNiven at the Royal Academy of Music
 Photo: Rita Castle

For a full-length paper please submit an abstract by September 30, 1993. For a contribution, please submit a title by December 31, 1993. Papers and short contributions will, if desired, be considered for publication by the editor of the *Galpin Society Journal* or the editor of the *Historic Brass Society Journal*. A full program will be published early in 1994 and will be sent to all members of the Historic Brass Society and of the Galpin Society. Contact: Arnold Myers, 30 Morningside Park, Edinburgh EH10 5HB, Scotland, UK, tel 44-31-4474791, e-mail am@uk.ac.ed.castle

Royal College of Music: Peter Bassano Appointed Head of Brass

The Royal College of Music in London announced that a group of RCM trombonists took first prize at the British Trombone Association quartet competition last November. They have also recently named Peter Bassano as Head of Brass. Bassano has taught trombone and recently has added sackbut at the RCM since 1978. He plans to emphasize early brass at the RCM. Sue Addison, sackbut, and Jeremy West, cornetto, will also join the faculty. Michael Laird and Tim Brown will continue to teach natural trumpet and natural horn. A weekly brass class by visiting musicians will feature contributions by Mark Bennett on natural trumpet, Cliff Bevan on ophicleide and serpent, as well as others drawn from the large early-music community. Bassano performs for the English Baroque Soloists and His Majesties Sagbutts and Cornetts. An amazing tale in the early brass world is that Peter Bassano has traced his lineage back to the famous musical Bassano family. Bassano reports that His Majesties Sagbutts and Cornetts have given numerous concerts focusing on English, Italian, and Spanish repertoire. In June they will tour Australia where they will play in the Sydney Opera House. They will also perform throughout the UK. A number of *Vespers* are planned, as well as concerts at the Cheltenham Festival and St. James's Piccadilly, London. Later in the year a trip to Sweden and a recording of a double-choir mass by Lassus and motets and canzonas by Hans Leo Hassler with the Choir of Westminster Cathedral are planned. Bassano has also been playing with the English Concert with Trevor Pinnock. Recent recording activities have included the Mozart Coronation Mass

and *Vespers*, K339, the recently discovered Berlioz Mass, with the Orchestre Revolutionnaire et Romantique and the Monteverdi Choir, and the reconstruction of a Praetorius Christmas Mass with Paul McCreash's Gabrieli Consort and Players, in Schlegel, Austria. Contact: RCM, Prince Consort Road, London SW7 2BS, England, tel 071-5893643, FAX 071-5897740.

Hermann Baumann Recovering

Herman Baumann, noted natural horn virtuoso, sends his best regards to all his friends and colleagues in the HBS. He is home, in very good spirits, and looks forward to a complete recovery from a stroke he had earlier in the year. He thanks everyone for their good wishes.

Chestnut Brass Company

The CBC is one of the busiest brass ensembles in the field. They certainly have the most instruments to carry. The CBC performs on literally dozens of different brass instruments, from the Medieval period to our own era. Their recent CD *Tippecanoe & Tyler, Too* (Newport NBD 85548) is a compendium of 19th century American political music from the 1828 election of Andrew Jackson to the American Centennial. This fine recording reached #15 on the Billboard charts, a remarkable feat for a brass ensemble (See review in this issue). They have also released the CD *For God and Country* (Newport NBD 85533) with keyboard virtuoso and composer Anthony Newman playing settings of forty hymns. The CD includes a book containing the hymns as well as their texts, music, and history. The CBC has a new member in the group, Sue Sexton. She comes to the Chestnut Brass Company from Youngstown, Ohio, where she was professor of trumpet for five years at the Dana School of Music of Youngstown State University. Ms. Sexton won the International Trumpet Guild Solo Competition in 1985, and has performed in many orchestras and brass quintets throughout the USA. The CBC and composer Peter Schickele recently received a commission from Chamber Music America. The commission was one of five made to outstanding ensembles and composers for new chamber works to be performed during the 1993-1994 season. Schickele is most noted for his creation of the infamous P.D.Q. Bach. The CBC has performed

Schickele's *Five of a Kind* for Brass Quintet and Orchestra and also performed the Piano Concerto #2 for brass quintet and piano. Contact: Chestnut Brass Company, P.O. Box 30165, Philadelphia, PA 19103, tel. (215) 787-6792.

Javier Bonet-Manrique

Javier Bonet-Manrique has been very active in Europe and in North America, performing and teaching natural horn. Thanks in part to his workshop activities, the natural horn has been gaining popularity in Bonet-Manrique's native Spain. He frequently gives recitals on natural horn and performs with such ensembles as Jordi Savall's *Hesperion XX* and *Le Concert des Nations*. He was on the latter's recent CD, *Concert Brand-bourgeois* (Astree label), with fellow natural hornist Thomas Müller. Contact: Javier Bonet-Manrique, Plaza Puerto de la Cruz, 7-6-4. E-28029 Madrid, Spain.

Jeffrey Snedeker

Recently Jeffrey Snedeker and Marilyn Wilbanks gave concerts of music for horn and piano at the University of North Dakota (October 28, 1992), North Dakota State University (October 29), and Montana State University (November 1). Snedeker also gave lectures on historical brass instruments and conducted master classes. The performances featured natural horn renditions of works by Mozart, Rossini, and Hermann Baumann, while the modern, valved descendant was used in works by Bozza, Madsen, and Douglas Hill. Highlights included work with the University of North Dakota Collegium Musicum Wind Band, Gary Towne, director, and Mozart duos at Montana State University with Karl Overby and Snedeker. Contact: Jeffrey Snedeker, Department of Music, Central Washington University, Ellensburg, WA 98926, (509) 963-1226.

Francis Orval

Natural hornist Francis Orval, who reports that his natural horn method book is scheduled to be out by the early part of this year, has been busy with performance and teaching activities. Orval is professor of horn at the Staatliche Hochschule für Musik Trossingen. He appeared in Festival of Ancient Music in Barcelona this past May, and served on the jury of the 4th International Natural Horn Competition at Bad Harzburg, Germany. Orval will also lecture

and perform at the upcoming International Natural Horn Festival at Essen, Germany (Sept. 7-12, 1993). Contact: Francis Orval, Augustastr. 17, D-7710 Donaueschingen, Germany, tel. 49-0771-144495.

A Modern Valve Horn Player's Guide To The Natural Horn

I was very fortunate last summer to receive a research fellowship from the University of Cincinnati. With this generous financial support, I have made a thorough investigation of natural horn method books, and have written *A Modern Valve Horn Player's Guide to the Natural Horn*. Many valve-horn players are aware that an understanding of the characteristics of the natural horn will assist in achieving a more informed and musical rendition of compositions originally intended for the natural horn. *A Modern Valve Horn Player's Guide to the Natural Horn* provides a systematic approach for the study of the natural horn by presenting material in a logical and practical order, and making available a list of reputable sources as a guide for further study. I believe that this method book will shed much light on the music composed for the natural horn by assisting valve-horn players in their understanding of the original phrase coloring, dynamic shading, and articulation markings idiomatic to the natural horn. The production of notes on the natural horn is logically presented in ten sections. First, the natural horn's open notes are introduced, followed by the most commonly used altered notes, and gradually moving to the full chromatic range of the instrument. Each section includes a brief explanation on the production of the featured notes in relation to the harmonic series, followed by exercises and standard orchestral excerpts that employ these featured notes.

This book also contains brief chapters that address many relevant issues for natural horn study. These matters include articulation, tone and intonation, practicing and performing tips, cadenzas, ornamentation and performance practice, selecting a natural horn, and maintenance. A historical overview of the natural horn is also provided, as well as lists of recommended readings and recordings, instrument makers, and organizations of interest to natural horn enthusiasts. Although *A Modern Valve Horn Player's Guide to the Natural Horn* is

primarily intended as an introduction to the natural horn, it will be a useful resource for all horn players and teachers. Natural horn study certainly provides an historical understanding of the instrument and can enhance many aspects of valve-horn playing, including flexibility and lip trills, a more active participation of the right hand for intonation and stopped-horn playing, ear training, subtle articulation, and the variety of tonal colors associated with the various crooks. A publication date has not as yet been determined and will be forthcoming.

--- submitted by Paul Austin, University of Cincinnati College-Conservatory of Music.

Natural Horn Workshop at Indiana University

Leading natural horn performer and maker, Richard Seraphinoff will direct a natural horn workshop at Indiana University, June 21-26, 1993. The workshop is open to professionals, students, teachers, and advanced amateurs interested in the natural horn. The schedule will include a daily master class, an ensemble session, and a lecture. Each student will receive two private lessons during the week. An informal concert will conclude the workshop. For participants who do not own an instrument, a limited number of horns will be available. Space is limited to 12 performers. Contact: Office of Special Programs, Merrill Hall 121, Indiana University School of Music, Bloomington, IN 47405. Tel (812) 855-1814.

The Female Sousa

Dr. Patricia Backhaus has spent the last seven years researching the lives of early American cornet soloists. She has gathered an extensive collection of cornet solos circa 1879-1935. With the aid of vintage recordings and through the use of early instruments, she recreates historic performances of classic cornet solos. In the midst of her research, Backhaus discovered Helen May Butler, a woman called "the female Sousa." Butler was a cornetist who played both the Besson and Conn cornets and was a student of D.W. Reeves. Her claim to fame is as the directress of her own all-female band for a period of over twenty years of touring across the United States. The Butler Band was also known in Europe and South America. Dr. Backhaus is currently working on a book on

Helen May Butler. Backhaus' one-woman show based on the life of Helen May Butler has met with such great success that she was asked by Milwaukee-based presenter Cross Country Classical to recreate the original Butler Band. The premier performance took place on October 31, 1992 at Pitman Theatre on the Alverno College Campus in Milwaukee, WI. Patricia Backhaus appeared as Helen May Butler, leading the eighteen-piece American Ladies' Concert Band. Concerts are scheduled to be held in mid-1993. Contact: Patricia Backhaus, P.O. Box 2092, Waukesha, WI, (414) 549-3227.

Sousa Band Centennial Concert

September 26, 1992 marked the 100th anniversary of the first public concert by the famous "March King" and his New Marine Band. The debut concert was held at the Stillman Music Hall, 216 West Front Street, Plainfield, New Jersey, and the Historical Society of Plainfield, along with many music notables, marked the event in proper fashion. A special exhibit of Sousa memorabilia from the collection of Barry Owen Furrer was displayed at the Drake House Museum in Plainfield. This exhibit included nearly eighty original Sousa Band programs, spanning the years 1892 to 1930, numerous photographs, sheet music, first editions of Sousa books and novels, letters, and the prize of the collection, a pair of Sousa's white, kid-skin gloves, autographed and dated 1922. During the day-long festivity, many experts in the field participated, including John Philip Sousa IV, Keith Brion, Paul Bierley, Frederick Fennell, George Foreman, and Leonard B. Smith. Groups performing were the Westfield Community Band, Bloomfield Civic Band, Mercer County Community Band, Bethlehem American Legion Band, Allentown Band, Blawenburg Band, United States Army Band (Pershing's Own), US Coast Guard Band, Franklin Band, Hackettstown Band, North Plainfield Band, and the Ridgewood Concert Band with soloists from the New York Philharmonic; trumpeter Philip Smith and trombonist Joseph Alessi. For information about this event contact Barbara Fuller, Historical Society of Plainfield, 602 West Front Street, Plainfield, NJ 07060, (908) 755-5831.

Sousa Documentary

If You Knew Sousa, a documentary film, was recently aired on the television series *The American Experience*, a co-production of WGBH/Boston, WNET/New York and KCET/Los Angeles. This portrait of Sousa was produced, written, and edited by Tom Spain and Linda Spain. The show features highlights of his career and life, and makes an interesting connection between Sousa's successful marches and the upbeat spirit of America during his time.

Gottfried Reiche - A Downtown Kind of Guy

The October 26th, 1992 edition of the *New York Times* had an interesting review of a concert by Ben Neill, composer and inventor of the mutan-trumpet (a trumpet with added Bb and piccolo trumpet bells, a trombone slide, six valves and sophisticated electronic controls). Reviewer Edward Rothstein described the American premiere of Neill's music theater piece *Downwind* as an example of the "Downtown" school of composition. It is so called because of the circle of avant-garde, minimalist, and rock oriented musicians such as La Monte Young, Steve Reich, and Philip Glass, who work and live in the downtown section of New York City. *Downwind* was described by Rothstein as a two-part narrative minimalist work. One story line involves the life and death of Gottfried Reiche. Tapes of voices are played over the music, and include Reiche describing the rules for behavior in the 17th-century guild of trumpeters and kettledrummers. The story of Reiche's dying as a result of breathing too many fumes from torchlights in the hall during a concert was mixed with a story about people dying of the fumes of toxic nuclear waste from a secret government plutonium plant; hence, the title of the work.

Facsimile Edition of the Dauverné Trumpet Method 1857

A large size (9" x 12"), 288-page facsimile edition of Dauverné's significant *Méthode pour la Trompette* of 1857 has recently been published by Editions International Music Diffusion (I.M.D.), 24 Rue Etex, 75018 Paris, France, tel. 42-292131 or 42-634731. The edition is also distributed by Wolfgang G. Haas Musikverlag, Postfach 900748 D-5000, Köln, Germany, tel. 02203-55355 or FAX 55910. This paperbound edition is printed on a sturdy paper stock, and the

music is very clear and readable. It is taken from a different printing than the edition used by the HBS in preparing the English translation that appeared in the *HBS Journal* vol. 3 (1991). That edition was from the collection in the New York Public Library and was far less clean than the one used for this facsimile edition. Aside from a difference in pagination, the music and text are identical in the two printings. It is certainly good to have the complete edition of this important trumpet method available. The HBS translation will serve as a good companion to the edition, as the I.M.D. edition is a facsimile with only the original French text. The one downside to this edition is the price. At 138 DM for a paperbound edition, many might think twice about a purchase.

Position Wanted: Trumpet/Bugle with Old Guard Fife and Drum Corps

The Old Guard Fife and Drum Corps of the 3rd Infantry Musical Unit has a vacancy for a trumpet/bugle position. This ensemble performs in Colonial period uniforms and performs at White House and many other government ceremonies, marches special drills for historical pageants of Twilight Tatto and for Spirit of America. Buglers sound taps for hundreds of off-post funerals, and the groups travels extensively, giving performances throughout the United States and abroad. Original manuscripts and personal diaries have been researched in this unit in order to preserve authenticity of the musical period. The salary is \$24,170.16 - \$27,462.96. Contact: Old Guard Fife and Drum Corps, ATTN: Auditions, 3rd United States Infantry, Fort Myer, VA 22211, (703) 696-3353/3743.

La Garde Républicaine

The centuries-old music tradition of the Republican Guard is, in fact, still going strong in France, with its musicians still playing valveless brass instruments. Two different bands compose the Republican Guard, the Military Band, and the Cavalry Band. The Military Band, founded in 1802 as a drum unit, was joined by buglers in 1822. It was not until 1941 that other wind instruments were allowed to join. The last change was a rather recent one: in 1985 clarinets and flutes were added to the personnel. This band performs at official ceremonies for France, and is composed of: 14 side drums, 12 B^b bugles, 8 cavalry

trumpets, 4 percussion, 2 flutes, 6 clarinets, 6 saxophones, 2 horns, 8 saxhorns, 5 trombones, 7 cornets, and 9 flugelhorn. The Cavalry Band was formed in 1848 and the 40 trumpeters and kettledrummers still perform on horseback. The trumpeters ride chestnut horses and the kettledrummers ride grey ones, performing many of the old trumpet and drum fanfare repertoire, including the 1803 David Buhl composition *Ordonnances des trompettes*. A CD of some of these works, *Fanfares de la Garde Républicaine*, was released on the Auvidis label (AV6111). Contact: Garde de Républicaine, Service d'Information, 49 Rue de Babylon, Paris 75007, France, tel. 33-1-45512036 or FAX 33-1-42617264.

Keyed Bugle Featured in Concert Honoring Francis Johnson

The Buffalo and Erie County Historical Society presented a concert entitled "Recollections of Buffalo" on Sunday, November 1, 1992. Featured performers on original instruments were the Galliard Brass Quintet, led by tubist Mark Jones, with guest artist Henry Meredith. The costumed musicians performed early and mid-19th-century brass band music in conjunction with a special exhibit on early music in Buffalo. This display included several period brass and woodwind instruments, early editions of music, prints, photographs, and a commemorative silver pitcher, which was presented by Company D, 37th Regiment, New York State Artillery to the captain of the steamer *Buffalo* for transporting Francis Johnson's band, along with the Buffalo City Guard, from Buffalo to Detroit for appearances there on July 4, 1839. Johnson made a second visit to Buffalo in October 1839, when he performed his *Buffalo City Guards March* and his *Recollections of Buffalo Quick Step* at the American Hotel. The latter composition was performed by keyed bugle soloist Henry Meredith, who also performed *Concertino in E-Flat* by Sachse, *Wrecker's Daughter*, *Hero's Quickstep*, Francis Johnson's *Bugle Quickstep*, and the famous keyed-bugle-verus-cornet competition piece, Holloway's *Wood-Up Quick Step*, with John Maguda on E-flat cornet.

Streitwieser Trumpet Museum

A number of recent musical events were held at this wonderful museum. A day-long Collegium Musicum Festival was held on May 1. This workshop included performances, and discussions concerning college collegium issues. On May 2 the Renaissance

ensemble, Sonare, presented a program of music from the Middle Ages through the Baroque. The museum's annual ice cream social was held on June 13th. Streitwieser Foundation Board President Ralph Dudgeon issued an appeal to help support the museum, a unique resource for our community. The museum's extensive collection of approximately 1,000 instruments is open to scholars and the general public for study and examination, as is its 10,000-item library. Contact: Streitwieser Trumpet Museum, Fairway Farm, 880 Vaughan Road, Pottstown, PA 19464, tel. (215) 327-1351.

Shrine to Music Museum Acquires Early Brass Instruments

The Newsletter of the American Musical Instrument Society (February, 1993 vol. XXII No. I) listed the instruments the museum acquired during 1992, including a number of very interesting early brass instruments. Recently acquired in their fine collection were: no. 5264, cornet in B^b, after 1883, imported by Charles Parsons & Co.; no. 5271, bass ophicleide by Graves & Co., Winchester, NH, ca. 1830, Ex. collection Fred Benkovic, Milwaukee; no. 5272, cornet in B^b/A by C.G. Conn, ca. 1905; no. 5273, over-the-shoulder alto horn in E^b by John Goward Foote, NY, ca. 1870; no. 5383, tenor valve trombone by C.G. Conn, ca. 1880, patented, Stoelzel-like valves; no. 5384, tenor slide trombone by C.G. Conn, ca. 1926, "Frisco" artist model 18H, gold-plated, highly engraved. Contact: Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069.

Valentine Snow Portrait??

A beautiful painting of an 18th-century trumpeter has recently raised some interesting questions. The painting, thought to be by the Swedish artist Michael Dahl, portrays a striking trumpeter playing a Harris trumpet (1715). This work, owned by the National Trust of England and housed at the Fenton House Museum, has come under question regarding the subject as well as the painter. Crispian Steele-Perkins and David Edwards have been researching the painting, the costume of the trumpeter, and his sword, in an effort to identify the trumpeter. (See article by Edwards on page 13 of this issue.) Trumpet maker David Edwards makes a beautiful copy of the Harris instrument. He has also made color

copies (14 X 11) of the painting for £15. Contact: David Edwards, 5 Holly Ridge, Fenns Lane, West End, Surrey GU249QE, England. Tel. 0483-489630.

Antiquarian Booksellers

A great source of early brass information are antiquarian book shops that deal with music subjects. Two fine and helpful establishments are Ars Antiqua Books, P.O. Box 437, Bloomfield, CT 06002, and May and May, Ltd. Whitebridge, Semley, Shaftesbury, SP7 9QP, England. Catalogues can be obtained by writing to these companies, and the treasures you may find might astound you!

Complete Torelli Trumpet Music

The complete trumpet works of Torelli (for 1, 2, and 4 trumpets with strings) were recorded on period instruments by Tactus Records in October, 1992. These works were performed at the original site, in the church of San Petronio, Bologna, Italy, by Cappella Musicale di San Petronio, under the direction of conductor Sergio Vartolo. The natural trumpet soloists were Gabriele Cassone, P.O. Lindeke, David Staff, Steven Keavy, and Edward H. Tarr. Tarr edited the music performed on this recording.

Edna White Chandler Memoirs

Edna White Chandler, Edison recording cornet soloist, recently died just months before her 100th birthday. Her book, *The Night the Camel Sang*, has recently been reissued. This book recounts her experiences on the vaudeville stage in the 1920's, and offers the rare view of a woman's life as a traveling brass player during that period. (See review by Ralph Dudgeon on page 48 of this issue.) Cassette tape recordings of her work are available at \$10 each through Merritt Sound Recording, 223 Grimsby Road, Buffalo, NY 14223. Contact: The New Amberola Phono Co., 37 Caledonia Street St., Johnsbury, VT 05819.

C.H. Brackenbury Collection Donated to Edinburgh

Arnold Myers, curator of the Edinburgh University Collection of Historic Musical Instruments, announced the formal donation of the C.H. Brackenbury Memorial Collection to the University. This important collection of over 200 wind and other musical instruments was assembled in the 1920's and 1930's and has been on loan to

the University of Edinburgh since 1980. Among the early brass instruments in the collection are a natural trumpet in F by Johann Wilhelm Haas, ca. 1730; a two-valve a straight trumpet in B^b by Boosey & Co., ca. 1895; a cavalry trumpet in Eb, ca. 1900; a buccin trombone, ca. 1825; and two 19th-century serpents. Contact: Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Bristol Square, Edinburgh, EH8 9AG Scotland, UK.

Brass Catalogue of the Edinburgh Collection

Arnold Myers has edited the latest in a series of catalogues of the Edinburgh University Collection of Historic Musical Instruments. This issue (Volume 2, Part H Fascicle i) contains detailed descriptions of the collection's horns, tubas, signalling instruments, flugel horns, bugles, alphorns, cornetts, ophicleides, and serpents. He is currently preparing a catalogue of the trumpets in the collection.

Counterfeit Shofars - Caveat Emptor!!

HBS member Bob Goodman sends us a clipping of a rather bizarre article by Herb Keinon from the September 25, 1992 issue of the *Philadelphia Jewish Exponent*. It seems that a shofar importer called on several Rabbis in Bnei Brak, Israel, for their stamp of approval for his wares. (Shofarot must be made from particular animals in a special way in order to be deemed kosher and suitable for religious use.) Well, the rabbis were awed by the beauty and clear sound of these rams horns. Their suspicions were aroused when they noticed that each of the shofarot looked and sounded exactly the same. The rabbis asked about the origins of the horn, but the importer refused to say, claiming to fear that the rabbis would bypass him as the middleman, and go directly to the source. The rabbis hired a private investigator who traced the shofarot to Europe. The secret to these nearly perfect horns was that rather than merely being cut from the ram, they were made by first melting down rams' horns and then pouring the liquid into a cast that produced a high-quality shofar. This process is not at all kosher and it seems that large quantities of these shofarot have penetrated the Israeli and U.S. markets. Talk about Yamaha modifications!!

Prague Musical Instrument Museum Closed

Phillip T. Young, President of the American Musical Instrument Society, reported in the *AMIS Newsletter*, Vol XXI, No. 3 (October 1992), that he found the Museum, housed in the Velkoprevorsky Palace, located in the Malá district, shrouded in scaffolding and looking as if it had been hit by a demolition squad. On a recent trip to Prague, he found a poster nailed to the wall that stated, "Exhibition of Music Instruments is Abolished." Young felt that many of the instruments had disappeared from the collection and that the current collection has been dismantled and is in storage. Cizek Bohuslav, the Director of the Museum, did not know if or when the Museum will reopen.

Harmonia Newsletter of Early Music

Harmonia is an interesting newsletter that gives extensive concert listings of early music activities in the Washington DC area as well as throughout the Northeast. There are also short articles on various early-music subjects. Contact: Patricia Cuts, Editor/Publisher, 736 13th Street, SE, Washington, DC 20003 (202) 543-1941.

Batteries-Fanfaires

Batteries-Fanfaires is the French language magazine of the Confédération Française Des Batteries et Fanfares. There are many articles concerning the very popular French drum-and-bugle tradition, as well as about other natural brass music. In the January, 1993 issue there is an interesting article on the history of military music. Contact: C.F.B.F., BP #20, Vaucresson 92420, France. Tel. 47-419482 FAX 47-014691.

International Natural Horn Festival in Essen

The city of Essen and the Folkwang School of Music are presenting a large International Natural Horn Festival in Essen, Germany, September 7-12, 1993. The event is being organized by the Deutschen Naturhornsolisten, an ensemble founded by four former students of Hermann Baumann: Eva-Maria Görres, Michael Gasciarino, Wilhelm Bruns, and Oliver Kerskern. The festival will include recitals, concerts, hunting horn playing, master classes, and lectures. Natural horn artists currently scheduled to appear include: Hermann Baumann, Ab Koster, Thomas Müller, Claude Maury,

Anthony Halstead, Lowell Greer, Francis Orval, and the Deutsche Naturhornsolisten. The orchestra in residence for the Festival will be the period-instrument ensemble, *La Stagione*. Scheduled to lecture are Thomas Hiebert, who will discuss horn music in the Baroque, and Hermann Baumann who will speak on the art of natural horn playing. Contact: Oliver Kersken, Internationales Naturhorn Festival 1993, Folkwang Hochschule für Musik, Klemensborn 39, D-4300 Essen 16, Germany, tel. 49-201-4903-166 or Fax 49-201-4903-167.

Musique De Chasse

Jeffrey Lang, principal horn of the American Symphony, has recently formed *Musique De Chasse*, an ensemble devoted to the performance of authentic hunting horn music and the French horn repertoire. Members of the ensemble are leading NY free-lance horn players. Contact: Jeffrey Lang, 18 West 83rd Street #1A, New York, NY 10024, (212) 595-9885.

Stich-Punto Horn Festival

The Tenth Annual Stich-Punto Horn Festival was held June 19 and 20, 1992, in Prague and Zehusice, Czechoslovakia. The theme of the event was the introduction of the horn from France to Bohemia by Count Sporck in 1681. Among the invited participants was natural hornist Michel Garcin-Marraou with his *Cor Solo Raoux* and the *Quatuor de Cors de l'Opéra de Lyon*. The Stich-Punto Foundation has been established to present future activities. Two important dates for potential ventures are 1993, the 190th anniversary of his death; and 1996, the 250th anniversary of his birth. A bank for information concerning the horn and horn playing in Europe in the 18th and 19th centuries is being formed. For more information contact: Vladimira Klánská, Strojnická 9, 17000 Prague 7, The Czech Republic.

Boston Early Music Festival

The Boston Early Music Festival and Exhibition will be held June 14-20, 1993, and will be centered at Harvard University in Cambridge, MA. Andrew Parrott and Paul O'Dette have been named artistic directors for the 1993 celebration. The week-long festival will focus on the two great musical anniversaries of Claudio Monteverdi (1567-1643) and William Byrd (1543-1623). (I'll give you a hint: death date

for one and birth date for the other!). A highlight of the festival will be a fully staged production of Monteverdi's *Orfeo*. The outstanding cornett and sackbut group Concerto Palatino will also appear in the festival on June 19. Contact: BEMF, PO Box 2632, Cambridge, MA 02238, (617) 661-1812.

IGEB Conference: Call for Papers

The 11th Conference of the International Society for the Promotion and Investigation of Band Music, together with the Institute for Musicology of the Hungarian Academy of Sciences in Budapest, will be held July 10-16, 1994. The conference will take place in the famous Festetics-Castle at Keszthely, Hungary, at the western end of Lake Balaton. The library of the Festetics-Castle is famous for its collection of *Harmoniemusiken* of the Viennese classical period. The main topic of the conference will be "From Classic *Harmoniemusik* to the Modern Symphonic Band Crossroads." Papers on the main topic of the conference as well as free research reports are welcome. For information contact Dr. Bernhard Balba, Secretary General, IGEB, Pannonische Forschungsstelle, Hochschule für Musik und darstellende Kunst, A-7432 Oberschützen, Austria.

Aston Magna Academy

The eleventh Aston Magna Academy will be held June 13-July 3, 1993, at the Mason Gross School of the Arts, Rutgers University, New Brunswick, NJ. The Aston Magna Academy, under the direction of Raymond Erickson, has as its aim the bringing together of performing artists, scholars, instrument makers and serious students to contemplate a particular cultural period. The theme this year is *Schubert's World: Viennese Culture in the Reign of Francis I (1792-1835)*. Among the many participants will be natural hornist Lowell Greer. Contact: Constance Baldwin, Academy Administrator, 105 Hudson Street, 5th Floor, New York, NY 10013, (212) 941-7534.

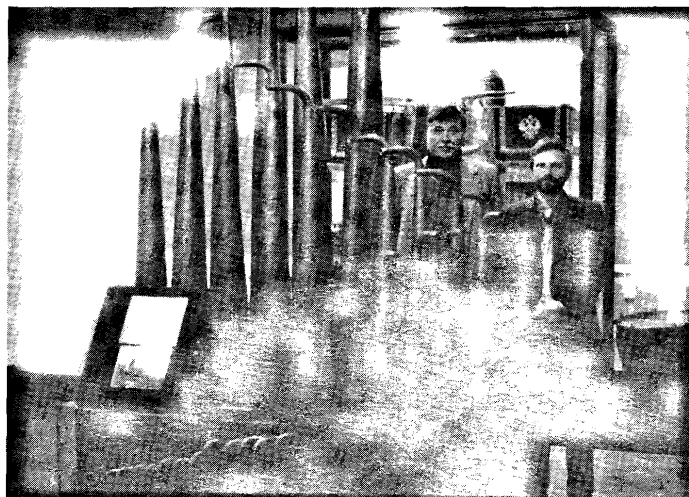
The Russian Horn Band

In St. Petersburg's Museum of Musical Instruments, one finds a unique choir of brass instruments originating in the 18 century and popularly called the Russian Horn Band. Designed in 1752 by the Bohemian-born French horn player and Russian court music director, Jan Antonin Maresh, these instruments became quite popular at the court of Czarina Elizabeth. The ensemble was intended to imitate the sound of a pipe organ, and each horn was tuned to a single note, so that amateur musicians, usually recruited from the ranks of the serfs, were able to perform serious polyphonic works. The repertoire traditionally included military music and folk songs as well as original compositions. The most noted composer for these horn ensembles was Maresh himself, but unfortunately, his compositions are no longer extant. From Maresh's original ensemble of 36 horns, these groups expanded in size, incorporating up to 91 players by the end of the nineteenth century. Their popularity continued through the early years of this century, most likely dying out with the advent of the Bolshevik Revolution. A photograph from a Czarist funeral early in this century shows the Russian Horn Band prominently.

Although the best examples of the Horn Band instruments are found in St. Petersburg, there is also a small collection in Moscow's Glinka Museum of Music Culture. The 47-horn choir exhibited in St. Petersburg is in good condition, and more such instruments are in museum storage. Although the instruments were intended to play only one note in ensemble, it is possible to reach up to five clean, well-sounding tones, at least on the larger instruments.

The impressive array of horns, ranging from handsized to more than two meters in length, must have been a joy to listen to, judging from the mellow, round sound they produce. These instruments, constructed from single pieces of metal having no separate mouth-piece, are easy and fun to play. It would be delightful to see a revival of the Russian Horn Band.

---Submitted by Ray Carson Russell



The 47 horns of the Russian Horn Band in the St. Petersburg Musical Instrument Museum. Ray C. Russell (l) and Dmitri Soloviev, Museum Director. Photo: Lucy Russell



Ray C. Russell (with the support of his wife Lucy) easily finds five tones on one of the horns of the Russian Horn Band in the St. Petersburg Musical Instrument Museum. Photo: Vladimir Schulakovsky

NY Brass Conference For Scholarships

The 21st Annual Brass Conference was held April 2-4, 1993 in New York City, and as is the norm with this event, hundreds of brass players listened to concerts, attended talks, and inspected and played on the latest wares of the several dozen music companies and instrument makers who were in attendance. While jazz groups and modern ensembles are the main performance focus, the Old Bethpage Village Brass Band and the Danbury Brass Band also participated this year. Each year one or two musicians are honored. Trombonist Phil Wilson and jazz trumpeter Red Rodney were the honorees this year. Contact: NYBCS, Charles Colin, 315 W. 53rd Street, New York, NY 10019.

Tim Bryson – Sackbut Concert Tour

Tim Bryson has recently returned to the United States after fifteen years as a professional brass player in Italy. He played tuba in the opera orchestra in Florence for a number of years, but he also performed widely on sackbut, frequently appearing with the organist Pier-Paolo Donati. I first met Tim and Pier-Paolo in 1983, when I attended their fine recital at the Church of the Mendicanti in Venice. In 1986 I heard them perform again, this time at the Ospedaleto in Venice. With Tim's return to the States, the two are planning an American tour in 1994. Tim presently resides at 1010 Cashiers Valley Road, Brevard, NC 28712. --- submitted by Stewart Carter

San Francisco Early Music Summer Workshops June 20 - July 31, 1993

These summer workshops, once a one-week recreational music camp, have evolved into five separate workshops: Baroque, Renaissance, Medieval, Recorder, and Instrument-Building, with an international faculty and a student body of over 200. The diverse curriculum serves the needs of both novice and professional, with courses ranging from basic technique to master-classes in the early vocal styles, chamber music, orchestra, chorus, and dance, to scholarly investigations of early notation and performance practice. Among the faculty are brass players Robert Dawson (Medieval Music Workshop, July 25-31), and Stephen Escher (Renaissance Music Workshop, July 4-10). The Renaissance workshop will focus on the German Renaissance and its historical and social background. The Medieval workshop will focus on music of Europe, from England to Byzantium, from the mystical ecstasy of Hildegard von Bingen to the lyrical cynicism of the troubadours. The dates of the other programs are: Baroque Music, June 20-July 3; Recorder, July 18-24; and Instrument Building with Lyn Elder, July 18-31. Contact: Robert Jackson, SFEMS Workshops, P.O. Box 15051, Berkeley, CA 94709, tel. (501) 528-1725.

Music at Benslow

Little Benslow Hills is an idyllic country setting where musicians of all levels can take courses from many of the leading performers in the UK. Among the brass instructors are Gordon Carr, Alan Lumsden, and Michael Procter. A few of the many courses offered are International Academy of Sacred Music in Venice (May 29-June 6), Renaissance Dance and Band (May 31-June 4), Byrd Week (June 29-July 4), Early Classical Chamber Orchestra (July 9-11), Music and Dance of the Renaissance (July 10-17), Baroque Orchestra with Peter Holman and the Parley of Instruments (July 19-25), Renaissance Music for Singers and Players with Musica Antiqua of London (August 2-7), London Brass International Summer School with the London Brass (August 9-15), and The Venetian Tradition (October 29-31). Contact: Little Benslow Hills, Hitchin, Herts, SG4 9RB, England, tel. 0462-459446, FAX 0462-440171.

Amherst Early Music Workshop

After the Early Brass Festival #9 (July 30 to Aug. 1, 1993), there will be plenty of cornetto, sackbut, and other early music activities at the two-week Amherst Early Music Festival (Aug. 1 to Aug. 15, 1993). In addition to the usual wide array of early music classes and ensembles, taught by many of the leading musicians in the field, there will be several special events such as the Great New England Outdoor Double Reed Rally (Sunday, Aug. 1), the Historic Harp Conference (Aug. 7-8), the Music & Instrument Exhibition (Aug. 7-8), the Amherst Medieval Institute with the Newberry Consort (Aug. 1-8), the Amherst Early Opera Institute, with Paul Echols and Julianne Baird (Aug. 7-15), and the Amherst Baroque Academy with Paul Leenhouts, Manfred Kraemer, Phoebe Carrai, and Arthur Haas (Aug. 7-15). For more information, contact Valerie Horst, Amherst Early Music, 65 West 95th Street #1A, New York, NY 10025, tel. (212) 222-3351 or Fax (212) 222-5512.

Author's Query

Albert Hiller seeks information concerning any of the following compositions for his bibliographic work on trumpet literature:

- * Peter Streck - 8 *Aufzüge für 4 trompeten und Pauken*, op. 275
- * Martin Mösl - 20 *kurze und leichte Stücke für 2 oder 3 Trompeten*; Anton Böhm, Augsburg o.j.
- * F. Gleissner - 24 *Duos faciles pour 2 cors ou Trompettes*; Falter, München, vor 1815
- * C. Kreith 12 *Originalaufzüge*, op. 67, Eder, Wien, ca. 1815
- * Joseph Küffner (1776-1856) 12 *Märsche für 4 Trompeten oder vier Halbmondhörner*, André Offenbach, ca. 1815. 10 *Trompeten-Aufzüge für 12 Trompeten*; André Offenbach, ca. 1828.
- * M. Schindlöcker - 12 *Aufzüge für 5 Trompeten und Pauken (oder 6 Trompeten)*; Riedl (später Haslinger), Wien ca. 1815, 12 *leichte Duetten für 2 Hörner (oder Trompeten)*, Falter, München, vor 1815.
- * D. David - 18 *Fanfäres pour 4 Trompettes (et Timballes ad libitum)*; Böhme, Hamburg, vor 1815.
- * J. Schnabel - *Marsch für 8 Trompeten und 5 Stücke für 7 Trompeten und Pauken*; Eoerster (später Weinhold), Breslau, vor 1815.
- * Anonym: *Collection de 116 à 1 ou 2 Trompettes*, Henz, Paris, vor 1828
- * Anonym: *Collection de 62 Fanfares avec Paroles à 1 ou 2 Trompettes*; Henz, Paris, vor 1828
- * Anonym: *Collection d'Airs à 1 ou 2 Trompettes*, Jouve, Paris, um 1815.

- * David Buhl - 20 *petis duos 2 Trompettes*; Sieber, Paris, vor 1828, 12 *Fanfären 4 Tromp*; Duhan, Paris, vor 1815, *Ordonance des Trompettes*, Janet et C., Paris, vor 1828, *Ordonance des Fifres*, Janet et C. Paris, 1815, *Sonneries des Trompettes*, Janet et C. Paris, 1815.
- * A. Vanderhagen - *Fanfäres à 4 Trompettes et Timbales no obligées*, Liv. 1-5, Pleyel, I.H. bereits vor 1815 1828.
- * G.F. Fuchs - 6 *Marches et Pas redoublés pour Trombone*, Sieber, Paris, vor 1815.

Anyone with any information about these works or their locations should contact: Albert Hiller, Hemauerstrasse 9a, D-93047 Regensburg, Germany.

IGEB Announces New Prize for Band Research

In an effort to stimulate research on wind bands and the dissemination of that research, the *Internationale Gesellschaft zur Erforschung und Förderung des Blasmusik* (The International Society for the Promotion and Investigation of Wind Music) announces the first Fritz Thelen Prize for an outstanding dissertation on the wind band, wind band music, or wind instruments accepted at an American University between 1990 and 1994. An international jury chaired by Professor Christoph Mahling of Mainz, Germany, past president of the International Musicological Society, will select the winning dissertation, which will be published by Hans Schneider Publishing House of Tutzing, Germany as Volume 17 of *Alta Musica*, the official journal of IGEB. Nominations from doctoral advisors or self-nominations will be accepted. Nominees should send two copies of their dissertation to: Dr. Robert Grechesky, Jordan College of Fine Arts, Butler University, Indianapolis, IN 46208. Dissertations must be received by September 1, 1994.

International Natural Horn Competition

An International Horn Competition will be held in Bad Harzburg, Germany from June 16-20, 1993. Judges will include Hermann Baumann, Vitali Bujanowski, Wilhelm Bruns, Francis Orval and Adriaan van Woudenberg. For further information: Gesellschaft Harzburger Musiktage, Postfach 1364, 3388 Bad Harzburg, Germany.

International Trumpet Conference in Göteborg

An international trumpet conference is to be held August 9-14, 1993 and is being hosted by the University of Göteborg School of Music. There will be many natural trumpet performances and master-classes. Faculty from conservatories throughout Europe will perform, lecture, and teach at the

conference. Contact: University of Göteborg School of Music, Bengt Eklund, Box 5439, S-40229, Göteborg, Sweden. Fax 46-773-4030.

L'Harmonie Universelle Ancienne Celebrates Four Anniversaries

L'Harmonie Universelle Ancienne, South-western Ontario's early music ensembles using authentic period instruments, gave their inaugural concert on St. Cecilia's Day, November 22, 1987. They recreated that programme on November 22, 1992 to celebrate the groups' fifth anniversary and their sixth season of "Bringing the Past to Life" in Canada. The featured work was Henry Purcell's *Hail! Bright Cecilia!*, an ode composed to honor the patron saint of music on St. Cecilia's Day in 1692, precisely three centuries prior. Groups performing the 300th anniversary of the Purcell ode, under the baton of baroque trumpeter Henry Meredith, were L'Orchestre de L'Harmonie Universelle and the chamber choir Con Voci Festive. The season began on October 25, 1992 with an 1867 brass band concert saluting the 125th anniversary of Canada's Confederation and featuring The Vintage Brass Unlimited playing over-the-shoulder saxhorns, corneopians, and keyed bugles. The rarely heard first version of Handel's *Esther* (1718) was performed in several Ontario centers in conjunction with the Norfolk Singers during February, 1993. Their popular annual Victorian Echoes vintage-dance weekend April 30-May 2, 1993, featured a mid-19th-century grand ball and the music of Stephen Foster with the *Queen's Quadrille & Quickstep Society Orchestra* and the *Pleasant Moments Vintage Dancers*. Later in May, 1993, L'Orchestre de L'Harmonie Universelle presented Boyce's *Solomon* and Purcell's *Jubilate Deo* in several cities. They also provided period music for military re-enactments honoring the 200th anniversary of the founding of London, Ontario and for a 1793-era Lieutenant-Governor's Grand Ball. In June, L'Orchestre de L'Harmonie Universelle provided period accompaniment for Handel's *Solomon* sung by the Amabile Singers in concert and on a CD recording. The various groups, directed by Henry Meredith, performed many additional engagements across North America for special events or historic occasions. These recently included the QQQ Society Orchestra putting on a grand ball for the Victorian Days celebration in Mercer, Pennsylvania, the Vintage Brass performing at Upper Canada Village, presenting a concert and workshop at the London Regional Historical Museum, and leading a parade in honor of Elmira, Ontario's 100-year-old bandstand.

L'Harmonie Universelle Ancienne exploits the possibilities of "Historic Brass," and its special focus on period brass instruments in every concert. The international make-up of some of its ensembles and the wide scope of repertoire (medieval through early 20th-century) possible with its varied groups under the same umbrella name, makes L'Harmonie Universelle unique in the world.

ExUmbris Debut

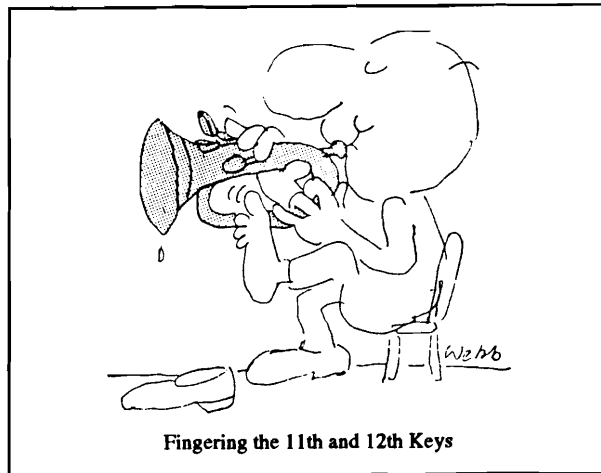
ExUmbris (out of the shadows) is an early music group specializing in the repertory of music from the 14th and 15th centuries. The five members of the ensemble, Karen Hansen, Karen Clark Young, Grant Herreid, Tom Zajac, and Paul Shipper, have performed with virtually every leading early music ensemble in the U.S. They sing and play several dozen wind, percussion and string instruments and place a special emphasis on improvisation and other unwritten elements of performance. ExUmbris presented their debut concert on April 24, 1993 in New York City with a program of music from France, Italy and Spain.

Per-Olov Lindeke and Tromba Consort

The *Tromba Consort*, founded in 1987 by its director Per-Olov Lindeke, has established itself as a leading natural trumpet ensemble. They specialize in the performance of 17th and 18th century repertoire. Lindeke performs on natural trumpet with *La Chapelle Royale*, the *Orchestre de Champs Elysée*, *Nederlands Bachvereinigung* and the *Barockorchester Stuttgart*. He has recently recorded all the Sonatas and Sinfonias of G. Torelli with Edward Tarr and completed a tour in Scandinavia performing the Bach's *Second Brandenburg Concerto*. This August he plans to record the Leopold Mozart Trumpet Concerto and three sinfonias of Scheibe with Conserto Copenhagen. Contact: Per-Olov Lindeke, V. Vallgatan 37, 27135 Ystad, Sweden, tel/FAX 46-0-411-19591.

Alta Musica Celebrates 20th Anniversary

the ensemble Alta Musica (Alsace, France) was founded in 1973 by Marc Meissner, a trumpeter, and Daniel Hauptmann, an organist. It is possibly the oldest ensemble of Baroque brass (trumpets, trombones, timpani and organ) in France, and 1993 is the year of its 20th anniversary. Alta Musica first played with one or two trumpets (also cornetto and sackbut) and organ, then later (1975-1979) the ensemble added recorder,



Fingering the 11th and 12th Keys

violin, cello and soprano voice. It became well known, especially in Alsace where brass music is well represented. After 1981 a natural trumpet ensemble (with timpani) was formed; it was certainly the first ensemble of its kind in France and it gave a lot of concerts with or without organ. Original Baroque, Classical, and Romantic works for one or two solo trumpets or three-four trumpets, timpani and organ (*basso continuo* or reduction) constitute the ensemble's repertoire. In 1984 Alta Musica also formed a brass quartet with modern instruments (two trumpets, two trombones). The trombone players sometimes play the lower parts in the trumpet ensemble on natural trumpets.

The trumpeter and leader of the ensemble, Marc Meissner, works with specialists of ancient brass music (Tarr, Hillier) to find new music to be performed by Alta Musica. He has also published some editions for trumpet ensemble (W. Haas Verlag, Heinrichshofen) and he is a member of the HBS. The members of Alta Musica are teachers, engineers, students (of music and musicology), as well as professional musicians. They play on long natural trumpets by E. Meinl, J. van der Heide, R. Barclay, and J. Webb.

Alta Musica tries to bring back the musical and visual traditions of the legendary *Hof-trompeter* and *Stadtpeifer*, and performs not only in concert, but also in church services, open-air serenades, historic festivals, and banquets (*Tafelmusik*). Contact: Marc Meissner, 10 rue du Quai, G-7110 Reichshoffen, France.

Eighth Annual Early Brass Festival

The Historic Brass Society and Amherst Early Music will present the Ninth Annual Early Brass Festival on July 30-August 1, 1993 on the campus of Amherst College, Amherst, MA. The Festival will include concerts, panels, papers and informal playing for cornett, sackbut, natural trumpet, natural horn, serpent, 19th-century brass and other early brass instruments. Presentations will include:

Douglas Kirk: *The Earliest Wind-Band Manuscript from Renaissance Spain*

James Wheat: *New Considerations Regarding the Trompeta in 15th-Century Polyphonic Repertoire*

Ralph Dudgeon: *Simon Proctor's Concerto for Keyed Bugle: Performance and Discussion*

Jay Krush: *The Music of Francis Johnson and His Contemporaries*

Trevor Herbert: *The Minter Collection: A Window on 17th- and 18th-Century Trumpet Repertoire*

Margaret Downie Banks: *On the Cutting Edge: A Study of the Conn Company Engravers and Their Art*

John Erickson: *Henri Kling, Oscar Franz and Horn Technique in the Late 19th Century*

Stewart Carter: *Andreas Hammerschmidt and the Trombone*

As a special event, the ensemble *Les Sonneurs de Montreal* will present repertoire from Douglas Kirk's presentation in a concert of Spanish Wind-Band Music.

Group Leaders for the weekend are: Richard Seraphinoff, horns; Fred Holmgren and Barry Bauguess, trumpets; Ralph Dudgeon, 19th-century brasses; Gary Nagels and Stewart Carter, cornetts and sackbuts. Festival Staff: Stewart Carter, Gary Nagels, Jeffrey Snedeker, co-directors; Ben Peck, advisor.

A special invitation is issued this year to those interested in keyed brasses and saxhorns!

Registration begins Friday, August 7 at 5:00 P.M. The first session of presentations will be Friday at 7:00, followed by informal playing. The Festival continues on Saturday with presentations, playing sessions, the annual HBS membership meeting and a pizza-and-beer party on Saturday night. Presentations and playing will continue on Sunday, concluding with a gala concert in the late afternoon.

Please bring ensemble music to the Amherst! The Early Brass Festival is NOT a workshop, and no formal instruction is offered. Playing sessions are informal, and any performance resulting from them is a felicitous by-product rather than an intentional outcome. Group leaders serve on a volunteer basis, and their function is largely to coordinate -- rather than "teach" -- ensembles. Please bring appropriate music for use in these groups -- and also bring your own music stand!

The Festival fee is \$55 (\$30 for members of the Historic Brass Society). A \$5 discount is available for full-time students and a \$5 discount for applications (with fee) received by July 15.

No refund of fees after July 15. Rooms are \$28 per person per night (\$50 per night for a double room). Inexpensive dining is available nearby.

For additional information contact Jeffrey Snedeker, 404 N. Sampson, Ellensburg, WA 98926, tel. (509) 962-2977; Stewart Carter, Music Dept., Wake Forest University, Winston-Salem, NC 27109, tel. (919) 759-5106; or Gary Nagels, 897 Pierre Maufay, Ste. Foy, Quebec G1V 2M9, tel. (418) 687-4299.

Registration form for the 9th Annual Early Brass Festival. Send this application with your check for the Festival fee only, payable to Amherst Early Music, Inc., to Early Brass Festival, 404 N. Sampson, Ellensburg, WA 98926. *Lodging is payable at Amherst.*

Name

Address

Instrument(s)/Interest(s)

Telephone

Will you need housing? _____ Indicate when you will need a Single (\$28 per night) or Double (\$50 per night)

Fri., July 30 _____; Sat., July 31 _____; Sun., Aug. 1* _____

Housing fees are due on arrival at Amherst and should be made by check payable to Amherst Early Music, Inc.

* Please note: We cannot guarantee accommodations on Sunday night for those not attending the first week of the Amherst Early Music Festival. Anyone requesting such accommodations should be prepared to change rooms.

_____ Send me information on the Amherst Early Music Festival

_____ Send me information on the Historic Brass Society

Those interested in instruction and regular classes in cornetto and sackbut are encouraged to attend the Amherst Early Music Festival Institute, Aug. 1-8 and 8-15. For information about the Institute, please write to *Amherst Early Music, Inc., 65 W. 95th Street, #1A, New York, NY 10025 (Tel: 212-222-3351).*

HISTORIC BRASS SOCIETY

Membership Application - 1993

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(Title) (First) (Last)

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FAX NUMBER and E-MAIL ADDRESS: _____

PHONE NUMBERS: Day: _____ Evening: _____

INSTRUMENT/S OR
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Enclosed: Membership Dues

- \$15.00 - 1993 Membership for individuals in the United States or Canada.
- \$10.00 - 1993 Membership for full time students or senior citizens (USA only)
- \$20.00 - 1993 Membership for individuals who live in other countries.
- \$55.00 - 1993,1994,1995 three year membership for individuals who live in other countries.
- \$25.00 - Library/Institution 1 year subscription

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