

# HISTORIC BRASS SOCIETY NEWSLETTER

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

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## PRESIDENT'S MESSAGE

The HBS Symposium in Paris this past March was an absolute success. The concerts were spectacular, the lectures and discussion session were stimulating and of the highest intellectual level. However, this is not at all surprising. Quite frankly, this has become the norm at our HBS events. What was surprising, however, was the level of playing on the part of the students. Cornettist Jean-Pierre Canihac brought a large group of his students to perform early Baroque repertoire in a cornett and sackbut ensemble and the playing was just brilliant! I overheard Trevor Herbert remark to Andrew Parrott that had he heard these young people twenty or twenty five years ago, he would have instantly signed them up to do concerts, recordings and radio broadcasts. They were that good. Unfortunately, Jean François Madeuf was unable to attend the symposium, but reports of his trumpet students' talents suggested a similar high performance level. The small glimpse we heard of the student horn playing at Hermann Baumann's masterclass also suggested the same. The teachers and students in France have much to be proud of and these developments speak well for the future state of early brass. It was heartening to hear such enthusiastic and skilled performances.

Jeffrey Nussbaum  
President, Historic Brass Society

**FINANCIAL REPORT**  
**Historic Brass Society, Inc.**  
**Fiscal Year, January 1 - December 31, 1998**

Cash on-hand, January 1, 1998	\$120.00	
<b>FINANCIAL TRANSACTIONS</b>	<b>Dime Checking Account (plus cash transactions)</b>	<b>Barclay's Account</b>
<b>OPENING BALANCES</b>	\$1,215.73	£2,367.01
<b>REVENUES (Earned)</b>		
Membership Dues, Library Subscriptions (includes transfer from Barclay's)	\$15,238.07	£769.38
Advertising Income	\$400.00	£72.00
Back Issues Sales	\$494.00	£33.80
Other (interest, sales items)	\$907.40	<u>£59.74</u>
<b>REVENUES (Unearned)</b>		
Donations	<u>\$105.00</u>	
(Two cornetti from John McCann to Kiev Conservatory valued at \$2000.)		
<b>TOTAL REVENUES:</b>	<b>\$17,264.47</b>	<b>£934.92</b>
<b>OPERATING EXPENSES</b>		
Journal and Newsletter costs	\$9,559.43	
Postage/Mailing	\$3,902.77	
Office Supplies and Photocopying	\$681.36	
Bank Fees and Charges	\$439.50	
Advertising	\$90.51	
Early Brass Festival and AMS expenses	\$1,957.99	
Telephone	\$1,294.60	
(Transfer to Dime Account)		£3,062.68
[Donation of two cornetti to Kiev Conservatory]		
<b>TOTAL OPERATING EXPENSES:</b>	<b>\$17,926.16</b>	<b>£00.00</b>
<b>NET FISCAL (LOSS)/GAIN</b>	<b>(\$661.69)</b>	<b>£934.92</b>
<b>CLOSING BALANCES, December 31, 1998</b>	<b>\$198.54</b>	<b>£239.25</b>
Cash on-hand, December 31, 1998	\$75.00	
Cumulative Financial Status, December 31, 1998	\$273.54	<u>\$400.74</u> (£239.25 @ \$1.675) \$674.28

Respectively submitted, Charlotte A. Leonard, Treasurer, Historic Brass Society, Inc.

*Note: When I took on the position of Treasurer, I enthusiastically created a column in my account books for donations. I only made two entries in this column. I would like members to consider making a small donation. Just a few people donating \$20 each would help cushion the Society's finances.*

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## Early Brass on the Map.

An interview with Robert King, Paul McCreesh and Andrew Parrott

by Susan Smith

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For the last 20 years the concert-going, record- and CD-buying public has listened to a slow but sure revolution in early music making. Like the Renaissance whose sounds inspired it, this modern rebirth has European roots. The HBS asked Susan Smith to talk to some key figures who now routinely use original instruments, especially "historic brass," to bring 16<sup>th</sup> and 17<sup>th</sup>- century music into the hearts and lives of 20<sup>th</sup>- century listeners. She spoke to Robert King (director of The King's Consort), Paul McCreesh (director of The Gabrieli Consort and Players) and Andrew Parrott (director of The Taverner Consort and Players). All three have vibrant conducting careers outside the realms of early brass and beyond the early baroque. In these interviews, however, we kept largely to topics of direct relevance to HBS readers. The result is an inspiring collection of ideas which testifies to the rich variety of styles and approaches that make up the early music scene today.

The comments collated in this article are drawn from three separate interviews - one with each artist. On the one hand, I found that they share common aims, exploit similar opportunities, and encounter much the same problems; but, on the other hand, it is clear that they hold diverse opinions, have contrasting personalities, express a variety of ideals and aspirations, and possess some quite different ideas about their work and what it represents. It may be a little irreverent, but I hope I'll be forgiven for characterizing the differences among them as follows.

Robert King I thought of as a supremely talented chef, successfully combining the best ingredients into a dish finely tuned to his customers' tastes. His menu is stylish and imaginative, each course seasoned with magic and served with elegance and panache.

Andrew Parrott brings to mind a highly specialized gardener - someone with immense knowledge, clear vision and enviable patience, preparing the ground thoroughly, and planting it with care. His creation has a life of its own: original, sensuous, colorful and growing richer by the day.

Paul McCreesh is part architect, part interior designer. The gift of the architect is to allow new forms to escape from past traditions, to capture the ideas of the age and display them so people will notice. The gift of designer is to know what fits where and why, to begin with a big idea, and then search painstakingly for the materials, textures, images and patterns required to bring the room to life.

Chef, gardener and architect: three skills indispensable to our understanding and appreciation of life; three people with an instinctive ability to combine shapes, style and colour into a whole far exceeding the sum of the parts. Here's what they have to say about the world of early brass...

*What drew these key figures to the world of early music in general and towards early brass, in particular. Who and what had inspired them most? In many ways, and by virtue of their place in history, all three had been forced to plough their own furrow.*

AP: No single person or event sticks in my mind as a big influence on my work.

PM: I always feel that what I've learned I've had to learn on the job, alongside my colleagues.

RK: I am not sure that there is any single influence on my work... Apart from the fact that my parents played music to me throughout my childhood, I can't point to anything and say "that was the moment; that was the inspiration."

*Nevertheless, they acknowledged a debt to those who had gone before; and indeed to each other, and to those they work with...*

PM: One big influence on me, especially earlier on, was Andrew Parrott. When I set out, he was doing a lot of work in the field of historical reconstruction, which really interested me. I have huge respect for Andrew as a colleague - especially his ruthlessly enquiring mind, and I admire his steadfast refusal to compromise. I suspect our musical personalities are quite different, as is the sound of our respective groups. Nevertheless, he has worked very hard on some fundamental issues around presentation, programming, pitch and so on. And I like to think these are issues I was in a position to take forward.

RK: The early 1970s were the heady days of David Munrow. He was on the radio all the time - every day, it felt like - there were concerts and there seemed to be a new record coming out every month. So he was a huge influence. His books were so readable. There were a lot of books around at the time, but for somebody who was 16 years old it was not very exciting to read a terribly studious tome in German, whereas Munrow's book - full of pictures and with records to go with it - was written in a very entertaining way, which made you want to go on and read more.

Christopher Monk was also important. He was delightful and the bi-annual early music exhibition was one of the highlights of the year, because you could rush off and meet all your heroes. The people who made these instruments were so generous with their time and advice: Christopher Monk, Barbara Stanley, and Graham Linden-Jones come particularly to mind. My philosophy was, if you really want to put on a concert of Gabrieli canzonas, you've got to get people who can play the relevant instruments. So that's what I did, and working with people like Jeremy West from the very early days was wonderful. You learned so much.

*I was interested in the extent to which a pre-occupation with vocal music had paved the way towards the use of original instruments.*

AP: I turned to early instruments with the idea that they would help me learn more about vocal styles. Early vocal techniques are more elusive even than early instrumental techniques, because there is nothing concrete to go on. Some original instruments have survived; but nothing remains of original voices.

Vocal and instrumental styles are closely related in the early repertoire, and I have never regarded them as separate domains. The idea was that instruments should aspire to the subtleties of the human voice, while the voice was regarded as the most perfect of instruments. Given my interest in the vocal styles and techniques of this period, it seemed logical to turn to a group of instruments (cornetts and sackbuts) designed specifically to complement the human voice.

PM: I also came to early brass through vocal music. The challenge has always been to make the instruments sound more vocal, and of course to make the vocal parts sound more instrumental. In the early days I always used to write the text under the instrumental parts. At first, people thought it was a bit over the top. But later, if I hadn't had time to do it, they would say things like "How do you expect us to phrase this if we don't have the words." The modern listener expects "brass" to sound loud with a lot of attack at the front of the note. But it's completely different when you move into the early repertoire (though the importance of vocal qualities in instrumental playing is not restricted to early music). It is impossible to overstate the importance of making players aware of their vocal colleagues, and vice versa.

*Once discovered, the distinctive sound world of original instruments proved decisive for all three musical directors:*

RK: I turned to original instruments to bring out the colors of the music. My first experience of early instruments was when I was about 12 and a chorister in St Johns College Choir, Cambridge. I was fascinated by 16th and 17th century instruments. I loved the sounds, and I loved the music, and by the time I was a teenager, I was totally hooked. The sounds are extraordinary: never bland; always vividly colorful. Eight sackbuts and a few cornetts can be so evocative: they can be softly sensuous or they can make your spine tingle and your hair stand on end!

PM: The appeal of working with historic instruments for me is the possibility of accessing an extraordinary sound world that simply doesn't exist in modern orchestras. The sounds are unique. One might argue that modern trombones sound a bit like the sackbut, but there is simply no modern equivalent of the cornett. It makes a sound that is not available elsewhere. Moreover, the design of the instruments and the style of playing mean that you can create a well-balanced and integrated ensemble. You can pit as many as eight or nine sackbuts against a single Renaissance violin, and you will still hear the violin. If you do that with modern violin and trombones, you are wasting your time. And if you work at the right pitch you can get a fantastic balance between voices and period instruments. The sounds are simply distinctive.

*I was pleased to learn how influential the cornett had been!*

AP: My first real encounter with early brass was in the very rare recordings of Don Smithers and Michael Laird playing cornett plus the odd live Musica Reservata concert (directed by Michael Morrow and including David Munrow). Although I can't say that it was early brass that drew me to early music, or that there was a particular "brassy event" that made me see the light, the revival of the cornett as an instrument played to a very high standard is one of the most exciting things to have happened during my career.

Bruce Dickey's influence on the quality of playing has been considerable and I was pleased to have the opportunity to help get him heard in Britain. One of the key things is that unlike most other players (with the notable exception of Jeremy West) Bruce wasn't a trumpet player who played cornett as a sideline or with the basic techniques of trumpet playing. He took the cornett - both its practical and scholarly aspects - seriously in its own right. He discovered as much as he could about the repertoire and the technique, and in particular about styles of articulation and ornamentation; and he

approached all this in a completely original way. The potential that this brought to the field, and which has been taken up by some of his students, for example Doron Sherwin and Jean Tubery, was unimaginable 30 years ago.



Andrew Parrott (Photo: Zoe Dominic)

PM: Right from the start it was the cornetto that impressed me too. I remember going to Manchester University when I was about 18. At the time, I was much more interested in 20th century music than in early music, which I hadn't been exposed to it at all. But two things happened to change this. One was discovering Renaissance vocal polyphony; the other was listening to the old Jurgen Jurgens recording (on original instruments) of Monteverdi's Orfeo. That put me onto the sound of the cornett. Now I have to say that cornetts were often played like a mating rhinoceros in those days. Nevertheless, there was something wonderfully eloquent about them, and when I heard the better players, I realized that this was an instrument of unique quality. My first memory of hearing the cornetto as a solo instrument is on one of Bruce Dickey's very early recordings where he played works by Castello and others. I remember thinking what a fantastically liquid sound he made. Then I began working with Jeremy West and his colleagues, and the rest is history.

*Reflecting on the early days makes one vividly aware of the challenge these pioneers faced.*

PM: When I was a student in Manchester, there wasn't a lot of interest in cornetts and sackbuts, but there was the beginning of an interest in early music. I am a string player, and at first we began experimenting with strings. But then we put on the only concert in my entire career where I actually made a profit! With the arrogance of youth I risked half my student grant to put on Monteverdi's 1610 Vespers with my own choir and a group of London players led by Jeremy West. After this, the Royal Northern College of Music became much more

interested in the world of early brass! I can remember getting quite a buzz out of doing something as a student which everyone said wouldn't work, and then having 700 people packed into a church to prove them wrong. I still have a tape of it. It's full of things that I now regard as a complete travesty. But the thing about being 21 is that you genuinely believe you can do it, and that you can do it better than anyone else.

About a year later we got together again and did a tour of North-west England playing Gabrieli. That was extraordinary. There were as many as 30 of us touring for a total fee of about £700. Even in 1983, it wasn't a lot of money ... nevertheless, it enabled me to begin to develop work with larger groups of cornetts and sackbuts, together with my own choir (which by then was becoming male voice, which I think is important for this repertoire). This was the birth of the Gabrieli Consort and Players, although it took a further six or seven years to become even remotely commercially viable.

RK: I was bold enough to put on a couple of concerts using original instruments when I was at school, in 1977 or 1978. I remember writing to Christopher Monk and saying "I need cornetts for this and we can't afford Michael Laird and whoever the four cornett players in the world were at that time, but there must be some amateur players." There were; Brian Baker was one of them, and they turned up and played beautifully.

I also remember vividly taking part in my first recording using period instruments some six years earlier when I was a chorister. It was the Purcell Te Deum and Jubilate, and the Funeral Music for Queen Mary (it is still available on record). We used sackbuts, which were as near as they could get to flat trumpets at the time. As a consequence, just getting the right notes was often a challenge! For me, this was memorable not so much because people were using original instruments (which was, nevertheless, fairly extraordinary at the time), but because of the way these instruments colored the music.

*I wondered just how much had changed in recent years.*

AP: You will often hear it said that, in the early days, using original instruments, especially the cornett, entailed greater risks than it does now. And to an extent that is true. However, in my experience, the idea that such performances were terrible and should never have been allowed is an exaggeration. If you bear in mind that these early players had no alternative to less-than-perfect instruments, and were working out both style and technique as they went along, you could argue that they were much better than we currently give them credit for.

On the other hand, you might say that players today should be good, because so much of the groundwork has been laid. So while people often say that standards of playing are higher nowadays, for me, the key issue concerns the criteria by which we define those standards. It is easy to confuse technical fluency - playing fast and high and not splitting notes, for example - with stylish, sophisticated playing. Technical accomplishment is important, but the main sense in which playing is better today is that it is more historically sensitive. Players increasingly understand what the aesthetic was that motivated a style of performance.

PM: For me, what's changed in the last 10 years is that whereas you once knew that putting 14 sackbuts on stage was a risk, now you know that you can put 14 extremely good sackbut players on stage without worrying. Everyone in this field has worked terribly hard to raise standards: not just some conductors, but also players like Jeremy West and Sue Addison - both for themselves and also to bring on the younger players. As a result, there's been a great growth of interest in this area in Britain over the last decade. It's hugely exciting to see excellent new players emerging from the Colleges who can play really well, have appropriate role models, feel at home with the style, and know what to do.

I've been working full time as a professional in this business for around 10 years. In that time, playing standards have undoubtedly improved but I don't think the best players are necessarily any better. You may have had to apologize for your cornett players in the 1960s, but in the 1970s they were reasonable, and by the 1980s they were fantastic. What you've got in the 1990s is more fantastic players! How much better can playing get?



Paul McCreesh (Photo: Hanya Chlala)

When I first started, you could name perhaps three or four world-class players. Now you can think of, say, a dozen cornett players who are stunning. They must be as good as Bassano and his

colleagues ever were - fantastic fluidity, tremendous understanding of ornamentation, glorious ability in terms of articulation, speed, virtuosity. It's the same with the sackbuts.

RK: I have often envied people like Giovanni Gabrieli and Claudio Monteverdi who had fantastic forces at their disposal and could write music brimming with cornetts and sackbuts because they had the players there. So it's tremendously exciting to be working in London at a time when standards have changed so much that I can now put together a 22-part Gabrieli canzona using local professionals who can really play the instruments. It's a great delight, it gives you more options to do things better, and it is a process which has parallels across the whole of early music.

AP: Of course, there is still a long way to go in some areas, for example with Bach and with clarino playing more generally. There are lots of people nowadays who can play these parts, but the basic idea of trumpets being soft in the high register - where they sound so beautiful - has not yet caught on. A lot of conductors, and audiences too, want trumpets to be loud and brassy and brash. That's what the public expects and that's what they think Bach's pieces with trumpets are all about. But I don't agree. Some players, for example, Crispian Steele-Perkins, understand this and are prepared to take risks and try new things. I am also prepared to take these risks, because experience tells me there is likely to be an advantage as well. For example, Crispian Steele-Perkins' sound is silky and soft in a recording I made of the Easter Oratorio (Virgin Classics, 1994). I really felt with this that we were beginning to get somewhere. The playing is muscular and virile and all these adjectives that we like to use, but the sound is soft and sweet and the effect is magisterial.

*And clearly things will go on changing:*

PM: One of my aims is to take away the boundary around early music. For example I want to do a concert of Schutz's *Musicalische Exequien* together with Brahms' Requiem. That's such a patently obvious piece of program planning - putting together the only two German requiems, the later one heavily influenced by the earlier - that you'd think it would have been done a million times. Brahms edited a lot of the Schutz editions, and it is impossible to understand Brahms without having a really firm knowledge of Schutz. Yet many modern conductors seem to avoid confronting that. Another project we did last year combined the music of Bruckner and Palestrina. Again it is absolutely impossible to understand Bruckner's mature symphonic style, or his sacred music, without understanding Palestrina (and not just from our 20th century point of view, but also from a 19th-century perspective). This bridge-building is very

much what I want to do. Drawing boundaries around early music is not the right way to go. You have to be historically aware, but this does not mean you have to be exclusive to a particular repertoire. I get annoyed when "symphonic" conductors regard us as the specialists - we are the generalists!

*I couldn't resist the next question - because I was genuinely interested to know - what do these pioneers of authenticity think about modern instruments. Would they be seen dead on stage with a 17th-century score and a 20th-century trombone?*

RK: Good Lord, yes. I'm the most inauthentic authenticist. I don't use the word "authentic" for starters. I am the least hard-line person ever. I often work with modern instrumentalists, in symphony orchestras for example, who would think it was ridiculous if I asked them to use cornetts and sackbuts. I will be in Sweden next year doing Gabrieli and we will be using trumpets, trombones, French horns and tubas.

To my thinking, it's much more important that people should play this music on the "wrong" instruments (by which I mean not so much "wrong" as instruments the composer didn't recognize) than not play it at all. The rather stuffy idea that if you don't quite know how to do it properly, you shouldn't do it at all, is absolutely alien to me. My line is "do it as well as you can with the resources at your disposal." If you can then go on to show people how much better it sounds when they use more appropriate instruments, then you've done your job well.

Early music on period instruments is a big growth area in the music world, and professional players today have to be versatile to survive. If playing early music on modern instruments encourages this trend, it must be a good thing.

PM: Obviously, I work with modern instrument orchestras. However, I've never done Gabrieli with modern instruments and I think I'd find it immensely tedious. It just seems to me that modern instruments are the wrong hardware - it's as blunt as that. People have an obsession with the "A" word - with authenticity - but it's not a question of whether we are authentic. It's a question of whether the way we play matches the style of the music. I spend my life trying to be stylish, but the question of being authentic doesn't preoccupy me in the least. We need to find the sounds, the styles and the colors which are appropriate to the music, its period and, increasingly for me, its philosophical and cultural context.

As far as I am concerned using original instruments is purely pragmatic. I don't have any philosophical problem with playing Gabrieli on saxophones. The only problem is that, in my opinion, it is

very hard to get a worthwhile result. What I'm doing is not about authenticity; it is about recreating a sound world which is relevant to the music. If you play a Bach toccata and fugue with an orchestra, it automatically gives you a different historical association than playing it on a Baroque organ. It is the same with Gabrieli. If you play his music on modern brass you can't create a Renaissance sound world. The big paradox is that if you play your music in a way that is responsible and relevant to its historical period, then it becomes much more contemporary anyway.

AP: This is an issue I feel quite strongly about. I do remember as an undergraduate performing pieces like Gabrieli's *In Ecclesiis* with modern instruments. At this time there weren't such things as cornetts and sackbuts so I had no choice. So, in those days I felt I had to compromise. However, from the beginning of my professional career, I used cornetts and sackbuts, and this decision relates to my reasons for being involved in early music, which is to learn more about the music and to try to understand it.

It's natural for musicians to want to earn a reasonable living, of course, and for them to make compromises to this end. And if these were my main aims as a musical director, I would not object to the idea of using modern instruments. But while I *hope* to give pleasure to other people, and I do need to earn money, these are not the reasons why I'm in this profession rather than any other. I do this kind of work because I want to be involved thoroughly in the music; to find out what makes it tick. So if I believe that something was a convention of performance in the past, then I want to explore it in my own performances today. That's why I would not be interested in using modern instruments if a good group of cornetts and sackbuts were not available. For me personally, playing early music on modern instruments is a diversion. After all, I don't *have* to do the concert!

I'm not saying that I never make compromises. For example, the trumpets in the Bach recording [*above*] still had finger holes, and as long as I don't hear them, I don't mind; just as I don't care about an electric blower on an organ if I don't hear it. It's only when the use of finger holes makes everything sound too brittle, too focused, too crisply articulated that I begin to object. These modern sounds could not have been produced on the instruments heard by Bach. Yet there is no reason to think that Bach was anything other than highly delighted with Reiche's playing, and this must have been articulated without the assistance of finger holes. So aesthetic judgements in Bach's day must have turned on other criteria. Bach must have been listening for something else - for a less distinct phrase; for a sound which is much more subtle and more allusive than that which

at first appeals to the modern ear. It was not a priority to put every note under the microscope. The important thing was a gesture, an idea, the hint of something beautiful.

***Presenting early music to the modern listener, steeped in the traditions of the symphony and the concert hall, must be quite a challenge.***

AP: One reason I don't do many concerts in Britain is because I am reluctant to put early music into modern concert halls. We don't lack suitable venues here, but we do lack the machinery to make the right venues as commercially viable as the concert halls. I find it a positive block to my imagination to hear a sumptuous piece of Roman church music in the Barbican. It is not merely neutral: it undermines the experience.

So while I've performed Orfeo in Flanders, France, Norway, Sweden, and the USA, when I was asked to do it in England as a Promenade concert, I declined, because I don't feel I can perform it to my own satisfaction in the Albert Hall. Orfeo was designed for a court room. In Norway I did it in a small former Masonic lodge with an audience of less than 200. It was the perfect setting, and it proved to me that performing in the right context releases all sorts of ideas and emotions that are otherwise lost. You can really appreciate the bleakness of Orfeo's lowest moment if he does not have to shout "I am abandoned and at my wits' end" at the top of his voice!

What I'm saying in effect is that the music itself is not enough to make a performance: the context in which it is performed and heard is crucial. As a consequence, I would rather make a recording than give a performance in a building which may guarantee a decent audience but which looks and sounds like a concrete bunker. With a recording you may be looking at the fridge or the cat but your mind can travel much more easily than when you are sitting in rows, needing to be quiet, not allowed out, and forced to watch people dressed in tails follow a strictly timed program with an obligatory drinks interval. If I am devising a performance, I want to use my imagination to put on an event that breaks out of those conventional lines. I want to recreate the sort of context which originally encased the music. This is why I turned to the idea of the reconstruction as a device to help people listen in context.

*While Andrew Parrott looks out for venues appropriate to the music, Robert King works to design programs around particular spaces.*

RK: Programming is the most difficult thing you do. I agonize over it. It doesn't matter whether it's for a classical performance in the Wigmore Hall, or a

baroque program in a local church. I very rarely think, "Let's take this one off the shelf." I always think carefully about what I am doing, sometimes for weeks or months, and the promoters can't understand it. But the reason is that I am trying to come up with a program that will precisely fit the limitations, the requirements and the expectations of the audience and the venue. You have to remember as a performer that you may have done a program 40 times before, but the public only come once, and that person in seat B7 has paid their money to see you. It may be the only time in their life they see you! Therefore they must go away having had a really good time and having enjoyed the performance and been interested by it. So we have a responsibility every night we go on stage. We are entertainers.

A program must have a progression to it. It should never be like a cocktail party where you just have a little bit of this and a little bit of that, otherwise you go away at the end of that cocktail party feeling you haven't had a meal. And we should give people a meal! I am attracted to the idea of the reconstruction because it allows us the opportunity to do just this, as illustrated in my own reconstruction of the marriage ceremony between Venice and the Adriatic (Lo Sposalizio) which we took to the Albert Hall during the 1998 Promenade Concerts.



Robert King (Photo: Barney Cokeliss)

*Paul McCreesh is also ready to take cornetts and sackbuts into the Albert Hall, if it allows him to meet other musical goals.*

PM: To perform Gabrieli in front of seven and a half thousand people is a thrill. You have to pinch yourself. And even more so because we performed Schutz in the first half. Normally in England, if you do a concert of Schutz, you get a couple of wizened old

academics, a couple of spouses of itinerant brass players, and your grandma in the audience. To have so many people sitting there listening to Schutz was like a dream, a complete miracle.

The Albert Hall isn't the most appropriate venue for this kind of music, but I learned how to work with it. I can't remember how many players we had, but it seemed like an early brass convention, including 16 sackbuts, 10 trumpets, eight cornets and a large choir. We had about 80 people on the stage, which is at least twice as many as normal, and an offstage contingent too. We didn't actually double parts, but we had to have more players, and as Schutz himself suggested, we created additional choirs around the vast performing area. One simply has to be pragmatic - the Albert Hall is a huge building, and I wanted the music to work for people who had never listened to it before.

*The second half of this Promenade concert was the reconstruction of "A Venetian Coronation." So, by now, I was increasingly intrigued in where the idea of the reconstruction had come from, and also where it was going to. The standard was probably set by Andrew Parrott's Medici wedding project, which came out on record, radio and film.*

AP: Reconstructions are not necessarily an attempt to reproduce the ingredients of an entire event. The reason I have done, and will continue to do, reconstructions is not so that I can say "it was done like that in the past." Rather it is because modern listeners need a context if they are to understand the music. A single piece of music - for example an instrumental sonata - would, in the Renaissance and early Baroque, always have formed part of a larger picture. By reconstructing this picture, I want to try and broaden my understanding of the background to each piece.

Think of being in an art gallery. Paintings are a pleasure to look at, but the more you understand about why a picture was commissioned, who commissioned it, and what the story behind it is, the more you can appreciate it. The more you know about the circumstances in which the picture was produced - who it was painted for, how powerful they were, why they chose a particular subject, why that subject is treated in a particular way, and so on - the more you can "see" when you look at the painting. This wider context teaches you to see the painting; it helps you appreciate and understand the art. This is the idea behind reconstructing a musical event. To create a richer, more historically grounded, way of listening.

The Medici Wedding project did not, of course, have to be a reconstruction. The music survives as dots on the page. One could just go out there and play it. However the historical fact of the wedding also presents us with a unique

opportunity to listen to the music in context. It was a major event which involved some of the best composers of the day. It has survived precisely because it was such a major event. If we can listen to it as a major event, we are bound to appreciate the music more.

Nothing you do with the program will affect the actual sound of the music. But it will affect the way you hear. We are very lazy these days, and expect music to be easy to listen to. Yet, a lot of things

that aren't so titillating by 20<sup>th</sup> century listening conventions are essentially what music from the past is about. To appreciate them, we need to know how the music would have been played and heard in its day. We are always in our own time, but there is no reason why that has to be an advantage or a given. Reconstruction can help us change our ways of perceiving what something from the past was like. It can help train us to listen in a different way. This is not a dull academic exercise; it's an absolutely fantastic liberation; a way of time-travelling in your mind, opening up new possibilities all the time.

So we have to rise to the challenge of more serious listening, and the reconstruction is one way to tackle this. In particular, it is a way to ensure that listeners have the opportunity to appreciate all the music associated with a particular soundworld, not just the highlights. This means that even if one is "only" listening to the recording, you would have an idea of what the spectacle was about; you would be thinking "this was an amazing event," not "this individual piece isn't very fast or loud or high."

Recreating a context for listening to early music is not, however, as simple as it sounds. Contemporary descriptions provide details of instrumentation, but to interpret this is a big and scholarly task. Sometimes, for example, the descriptions were inaccurately written by amateurs of the time; and sometimes they were written by professionals who assumed a knowledge that we no longer have.

The sheer logistics of putting a program together also creates huge problems. Even if you've got good performers doing good music with the right instruments and scoring and at the right pitches with the right style of ornamentation, you are still merely doing the soundtrack. My ideal was to combine sound with vision, and making the film of the Medici Wedding was an extraordinary opportunity to try to achieve this.

Of course, you never have complete control over this kind of thing. We made certain principles as clear as we could and then had to leave the television people to get on with it. For example, in the 16<sup>th</sup> century, all the actors - the singers - would have had masks on. Modern producers, however, say that

masks could never work because you can't see the expression on the singers' faces. Their approach begins with vision and fits the sound around it. My preference, however, would be to think about what it might do for the music, for the aural spectacle, if the singers did have masks on. How did the masks function? Did they function in a way that didn't so much impede the singing as amplify it? What expressivity does the mask lend to the voice? What sort of drama does masking create? That's what I would like to have explored.

PM: I love program planning, and developing the big reconstructions for which the Gabrieli Consort and Players have become so well known is the logical extension of that. The big secret of program planning is to find a vehicle that allows every kind of relevant piece to be heard - even that which is not climactic. One solution, especially with sacred music, can be reconstruction.

The nature of this music, and the logic of reconstruction, began to make sense to me when I was looking at certain pieces by Gabrieli, and wondering when and where they would have been performed. I was very puzzled when I found a Trinity motet for instruments. You wouldn't expect this because the Doge was forbidden (for complex political reasons) to attend mass at the Basilica on Trinity Sunday. If the Doge was not there, his instrumentalists would also have been absent. The only time the instrumentalists, the Doge and a Trinity motet would have been in the same place at the same time was at the Doge's own Coronation, which, in Venice, was celebrated with a Trinitarian liturgy. What I had found, therefore, was a special Trinity motet for a special occasion. The idea of the Venetian Coronation - which was the first reconstruction we made - was born.

By jumping through all these hoops, you gradually realize that a lot of this music is quite specifically part of a very great, very elaborate and very interesting ritual. And reconstruction is a device to ensure that we hear it in this context. Having said that, I have no problem at all in admitting that the reconstruction is a very good marketing tactic. We could have issued Venetian Coronation as Andrea Gabrieli's 16-part mass with selected motets from.... But while my mum would probably have bought it and maybe one or two of the players if they were feeling generous, I don't think it would have made its mark in the same way. You've got to have something that captures the public's imagination.

Nevertheless, if our reconstructions work well, I do feel it's because I work so hard on the music. Although the reconstruction is only a small part of my musical personality, I like to think I have got a good eye for programming of this type. I think I understand the way that sacred music works; I've got a very strong feel for the liturgy, its forms and

its structures. I never ever start with a title and find the music to fit in. The theme comes from the music itself. Otherwise it doesn't work.

RK: As I said earlier, I like the idea of reconstruction because it provides a program with a sense of progression. I have recently developed a Venetian reconstruction called *Lo Spozalizio*. We performed this in Vienna and France during 1997, and it was recorded early in 1998. The original ceremony had two parts. First there would be a procession from the center of Venice, making its way, via a flotilla of boats, to the middle of the Lagoon. Then, after the Doge dropped a gold ring into the water, reaffirming the city's marriage to the sea, there would be a religious ceremony in San Nicolo (a church on the Lido).

What this does programmatically is provide the opportunity for a performance with a secular first half and a religious second half. Moreover, it offers considerable flexibility. It is not a "set meal," so it is up to you as the restaurateur to choose what dishes you will put on the menu. The theme is Venetian, you know that particular composers were in fashion or that the Doge would have wanted to involve a particular star singer, but within this framework you can be imaginative and flexible. This appeals to me because it's all very well doing reconstructions but you have to remember that there is an audience which expects interest and variety.

The result is that the first half of *Lo Spozalizio* is basically an alternating sequence of vocal then instrumental pieces. Here we have been as innovative as possible. There have been quite a number of these reconstructions so we wanted to put in some slightly unusual pieces which were carefully researched to fit the theme. The second half has a set order because we know the liturgical routines - the Kyrie comes before the Gloria, and so on. The whole program succeeds because it flows; it has a strong sense of direction, and this is the great appeal of reconstruction.

*Of all the reconstructions to date, it was Paul McCreesh's Venetian Coronation that first struck a chord with the more general listening public. What was so special about it?*

PM: Venetian Coronation put us on the map. It was the record of the moment. It was hugely successful and won several prizes. You can never know why a project like this becomes so successful: it was really imaginative; it broke into the non-specialist market; it had a concept which people could relate to; and the bottom line is that it is fantastic music.

Although at the time the idea of reconstruction was not new - they were doing them at the BBC before I was born - I like to think that the Venetian Corona-

tion contained the sort of imagination required to bring the reconstruction out of the musicological closet and into use as a potentially exciting programming and marketing tool.

*The music for the Venetian Coronation evokes a huge ceremonial. In performance, however, these visual elements are played down.*

PM: If we were to do a full reconstruction, for example a film (which at some point we must), then of course we would put together the most fantastic ritual: a visual as well as an aural spectacle. We would get out all the relics, we know the costumes that Gabrieli's musicians played in, and we could make a wonderful display. But of course you couldn't do all that in a concert. It would be a disaster! What we do is use the buildings we play in to full effect, putting in processions, separating the choirs and so on. Apart from this, the visual element has to be understated, because in the end we are only performing one aspect of a huge and complex celebration.

*The Venetian Coronation is just one of a series of reconstructions which Paul McCreesh has directed with the Gabrieli Consort and Players. I took the opportunity to ask him where he felt the conductor or director fitted into this genre. After all, there is no real role in history for the one Paul McCreesh plays today, is there?*

PM: In some ways, at least during performance, the role of the conductor should be understated, if not anonymous. Indeed one of the things forcing me towards the more modern repertoire is that I have discovered, after about 10 years in the business, that I really enjoy "real" conducting. In Renaissance music, much of my work is done in research, in program and concert building, in creating a style and so on. In many ways, I'd be happy to go home before the concert, but the reality is that we can't afford enough rehearsal time to make this possible.

In theory, you don't need to conduct this music physically, but in practice, I think there is a strong need to interpret this music with a deep understanding of the structure, shapes and forms it fits into. Otherwise it can descend easily into a set of clichés. It needs care and love. It has extraordinary genius, but there are moments which need a shaping hand.

Anyway, it is an early music myth that the conductor was invented around the time of Beethoven. The reality is that there were paid conductors at St. Mark's in the 17th century. They were almost certainly more "beat-relayers" than conductors, but the point is that if you were an instrumentalist at St. Mark's that's all you needed. You turned up and played your cornett, you had about 50 years of repertoire to cover, and you only knew one style. Compare the life of those instrumentalists with people coming to

do a session for me. They've got to cope with five other conductors over the year working in the same repertoire; and the other 200 days' work could take them into anything from Medieval to contemporary repertoire. The bottom line is that in that situation, I'm not surprised that people need the assistance of a conductor to work out what's stylish and what isn't.

*How much space do these big reconstructions leave for the chamber-sized works that are so much a feature of early baroque writing?*

RK: Even in *Lo Spozalizio* we have some quite small-scale music and I am hoping to add more. One has to aim to balance everything up, for the simple practical reason that if the whole program is full of Christmas pudding with double cream and brandy butter you get a bit bored with rich food. It's a question of checks and balances. The thrill of driving at 150 miles an hour (I presume - my car doesn't go that fast) is because it is an alternative to being stuck in the London traffic. It would cease to be exciting if you did it all the time. Likewise, you go skiing for two weeks in the year so that you can look forward to it for the other 50. And it's the same with music. A 22-part Canzona is thrilling, but if the whole programme were to be made up of 22-part Canzonas, it wouldn't seem so special.

PM: One of the weaknesses of the reconstruction approach is that you can miss out a lot of the smaller works. They tend to get lost in the big picture. If I were more active as a player, it might be different. Certainly, if I were a cornett player, I could imagine falling in love with Castello. As it is I'm a bass viol player, and the chamber end of early Venetian music just isn't my repertoire. It never will be. I find myself drawn to other things, and I think it's best to focus on what you can do, rather than move outside your expertise. However, I've got no philosophical argument against doing a well-planned program of extracts or of intimate vocal and instrumental pieces. There's nothing to stop us recording these and issuing a record of pieces we love but haven't yet done (which is one of the things we might actually do!).

AP: Much as I love the idea of elaborate reconstruction, I also relish the art of creating good anthologies. For example, I have made three recordings of Gabrieli's vocal and instrumental music. In a way it's the opposite of doing a reconstruction. But I do think it's quite an art to do it in a way that doesn't simply result in a string of canzonas. The aim should be to give the anthology a sense of direction, to build up something that takes you from one piece to another. Additionally, in the case of the most recent Gabrieli anthology - which was linked with a symposium and designed to bring some of the best players of the time together - I wanted to create something to



capture state-of-the-art cornett and sackbut playing for that time.

*And what about the appeal of modern composition for early brass enthusiasts?*

RK: We have a great corpus of music that already exists, and it is obviously going to be the center of the business. If it so happens that modern composers start writing music that is *good* for these instruments, I would certainly be interested. My experience of most commissions for early instruments, so far, I am afraid, is very disappointing. There have been a few isolated very good pieces of work, but mostly modern composition has got nowhere near the standard of original works. Sometimes composers just don't know what the instruments do. You can get pieces that are virtually unplayable or so chromatic that they might as well go on modern instruments. Sometimes pieces are written by people who are just not very good composers; or if they are good, they haven't been inspired. It may also be that as a listener I just haven't understood what they are trying to do; but then I would say that the music is not approachable, and music has in the end to have a degree of approachability.

Fretwork, the viol consort, have been very good at commissioning new work and have come up with some very interesting pieces by composers who have really got into their subject. Maybe if there is a composer who can really get into cornetts and sackbuts, and is an inspired person, something exciting will emerge. Of course, we need to remember that it's been the same with music throughout history. A lot of music has justly been lost. Only the good music was kept, and that will be the case in our time too.

AP: The idea of new composition is a perfectly healthy one - always assuming that the composers concerned know the instruments as well as their forebears did. This, however, is not often the case!

PM: I'm planning to commission a big piece for cornetts, sackbuts and voices. This is partly because I feel that the cornett, as a contemporary instrument, has so many possibilities. It can bend the notes in a way that no other instrument can.... It is also because there are certain generic concepts that come across in early brass: the marriage of vocal and instrumental sounds, the potential to mix voices and instruments, the idea of exploiting space and ritual. These are things I would think a contemporary composer would relish - if you can find the right one, you could end up with a very fine piece of music. And it offers me the chance to work with early brass in a very different way.

*During the course of the interviews, I was getting the strong impression that income could not be the bottom line where early brass was concerned. So I*

*asked about the commercial prospects, and about the highs and lows of working in this field.*

AP: I may be able to persuade myself that there is no limit to my imagination, but I know for a fact that there is a severe one on my budget.

RK: Music is a business and it's a market-driven economy. Early music is no different, although it has always been a particularly friendly business. The public is guided basically by what's on, so the people we are trying to reach are the promoters. You find out what they would like, you know what you are trying to do, and then there's this compromise in the middle which is what you offer them. I did a lot of early Italian music in the old days, and then there was a period where I did less of the cornett and sackbut repertoire. This wasn't a game plan as such. In fact, I very rarely plan anything to happen, because you cannot control the market. We have never not been offering early music programs like Schutz's Christmas story. If we don't perform it, it is because the promoters have not wanted it. Things are beginning to change for The King's Consort however, partly because the market place is changing and partly because I'm now in a position where I can exert at least some influence over what I do.

PM: I'm fairly successful, but that doesn't mean I make a huge amount of money. The bottom line is that most early brass people, including conductors, probably do it more for love than cash. We can make a living out of it, but there are certainly easier ways of making money. Many players have to have other strings to their bow (or mouthpieces to their horn); teaching, instrument making and so on. We've made some extremely successful recordings but we are not the Spice Girls!

One of the frustrating aspects of the early music business is that it is essentially a cottage industry with international pretensions. This frequently creates tensions. When we are on good form we can play this repertoire fantastically. The Gabrieli Consort and Players is a world class ensemble. But the other side of this is that we all have to live off our nerves all the time. And this is the aspect of it that sometimes causes my enthusiasm for the repertoire to wane. If you have time to work with the group and improve the performance, conducting Gabrieli is the greatest pleasure in the world. If you are there without quite the right people, and there isn't enough rehearsal time, and you are tired because you have been up since 3 a.m. ... and then if you have the opportunity to do something else that you also passionately believe in but which is well funded, there really is no contest. Underfunding is one of the things that will pull me away from this repertoire. It has got to be funded properly. You can get too old for this lifestyle.

*On the other hand...*

RK: One of the big attractions of early music is the personalities and the atmosphere. We have just been on tour taking as one of our soloists a tenor who has done *big* work, he has sung at the Metropolitan Opera and everything. It was the first time he had been on tour with period instruments and at the end of the tour said he had had a great time. He actually rang up the manager here and said "It's the first time I've ever been on tour with an orchestra whose members were enthusiastic and weren't cynical and I do hope you will ask me back." And that's the period instrument world: by and large it's people who are doing it because they really want to do it; people who love playing their instruments and love talking about them. They don't just turn up at 10:30 and go away at 1:30. You can call Dave Staff at almost any time, and he will enthuse to extinction on fanfares. We had about two hours on the telephone just for three 45-second fanfares, and it was full of excitement and potential. That's what I like about this business and the people who work in it.

PM: The rewards may be more spiritual than financial but they are important to me. Take for example the San Rocco reconstruction we did a couple of years ago. On the one hand there was the abject horror of trying to put on a filming project in Venice in the middle of August with 70 people on nowhere near enough budget or time... The project was threatened with cancellation virtually every week for about nine months. When we eventually got there, it was incredibly hot and we worked immensely hard. The complete exhaustion meant that you almost forgot where you were. Then I remember during a performance thinking "Hang on Paul, you dreamed this up 10 years ago, it's taken thousands of hours of preparation and you're actually standing here in the very building that Gabrieli wrote these great pieces for. You've just got to stop being exhausted and enjoy it!"

There's always a tendency to worry about the problems rather than to celebrate the achievements. There is a lot of pressure in the business and it can tend to take over. But I had to stand back in Venice and say "this is fantastic, it's my dream." I'm not at all romantic about these things, but you have to force yourself to be focused and remember what's really important about making music, what an honor it is to play great music, how talented your colleagues are, what a marvelous venue you're in and what a great composer you are dealing with. You think you have heard it all, then another moment of genius, some fabulous feeling for color or sonority that you won't get anywhere else in music appears. And that's why we've got to keep performing this fabulous repertoire.

## Cornetto and Serpent Makers Worldwide

by Jeffrey Nussbaum

This most recent installment in the on-going series on early brass instrument makers is the third article on cornetto makers and has been expanded to include serpent makers also. Five years have passed since my previous article, "A Survey of Modern Cornetto Makers: An Update," appeared in the 1994 *HBSNL* #6. The first of the cornetto maker articles was published in the 1989 *HBSNL* #1 and was written by Douglas Kirk. A few new makers have been added and, of course, addresses, prices, and models are also updated. One maker, Tony Harris, has been omitted from the list as his current location or activities could not be ascertained. If readers have any information on Tony Harris or any other maker not listed, please send it to the Historic Brass Society. As was previously the case, makers were invited to send lists and descriptions of their instruments and, again, firms that make mass-produced cornetti have not been included. No attempt has been made to include subjective opinions or endorsements of these instruments, but, rather, the maker's descriptions have been included to help the reader.

**\* Victor Aragon**  
c/o Farmacia La Teja, Carretera Trasadina,  
Sector San Rafael de Tabay,  
Merida, Venezuela  
Tel. 58-014-7415002 E-mail:  
<aragonvictor@hotmail.com>.

Cornetto player Sandro Zara sent information about his fellow countryman, and relates that, because the workshop is in a little mountain village so far removed from modern life, visiting it is like a "near-17th century experience." Victor Aragon lives near Merida, Venezuela, a beautiful town in the Andes with a long-standing woodworking tradition. Principally a gamba player and maker, he started making cornetti last year. They are based on the Christ Church cornetts and speak very easily, with a beautiful resonant tone. Aragon is experimenting with local hardwoods, principally nazareno, carroto, guatacaro, gayacan, and sapatero. The wood is beautiful, not at all slippery, and wonderfully crafted. Prices upon request. Messages and information can also be obtained by contacting Alessandro Zara, Apartado 14326, Caracas, 1011-A, Venezuela. Tel/fax 58-2-5763228. E-mail: <vintmus@cantv.net>.

**\* Serge Delmas**  
11 Rue des Primeveres, 60110 Meru,  
France. Tel./Fax 33-344-221110.

Delmas has copied original instruments, but will make modifications to suit the needs of a player if requested. He applies his study of mathematics and early treatises on proportions to guide his work. He uses a wide range of wood including pear, apple, boxwood, West Indian boxwood, walnut, beam tree, true service tree, bubinga,

Brazilian rosewood, rosewood, pernambuco, and Mozambique ebony. Instruments are covered either in black leather or parchment. He employs a wide range of historic designs. Delmas makes mouthpieces of historical design or will make modifications.

Mute cornetto 440 Hz: 3,500 Fr  
Cornettino 440 Hz: 4,000 Fr  
Cornetto 440 Hz: 5,500 Fr  
Cornetto 465 Hz: 5,500 Fr  
Alto cornetto 440 Hz: 6,000 Fr  
Tenor cornetto 440 Hz or 465 Hz: 9,000 Fr

**\* Paolo Fanciullacci**  
Via Machiavelli 39, Prato 59100, Italy  
Tel./Fax 39-0574-22807. E-mail messages  
can be relayed through a friend, Andrea  
Perugi, at: <perugi@dada.it>.

In addition to his well-regarded cornetti, Paolo Fanciullacci is now also making a copy of an oboe da caccia. Prices are in Italian lire and do not include shipping costs. Delivery time is three months.

Cornetto (in G) 440 Hz or 465: 1,800,000  
Cornettino (in C) 440 Hz or 465: 1,300,000  
Alto cornetto (in F) 440 Hz or 465: 2,000,000  
Mouthpiece: 80,000

**\* Henri Gohin**  
16 rue Macaigne Fortier, 95650 Boissy  
L'Aillerie, France. Tel./fax 33-1-34669126

All prices are in French francs before taxes  
(T.V.A. : 20.6%)

Mute cornetto in A 440 Hz or 415 Hz: 2,500 Fr  
Mute cornetto in G 440 Hz or 466 Hz: 2,500 Fr  
Straight cornetto in A 440 Hz or 315 Hz: 2,500 Fr  
Straight cornetto in G 440 or 466 Hz: (alto)  
2,500 Fr  
Curved cornetto covered in leather or parchment  
in A 440 or 415 Hz: 4,500 Fr  
Curved cornetto covered in leather or parchment  
in G 440 or 466 Hz (alto): 4,500 Fr  
Straight cornettino in D 440 Hz or 415 Hz: 2,000 Fr  
Curved cornettino in D covered in leather or  
parchment 440 or 415 Hz: 4,000 Fr  
Tenor cornetto in D covered in leather 440 or  
466 Hz: 6,500 Fr  
Tenor cornetto in C covered in leather 440 or 466  
Hz: 6,500 Fr  
Mouthpieces in horn, ebony or boxwood for  
cornett in A or G: 250 Fr  
Mouthpieces for tenor cornett: 300 Fr  
Mouthpieces for serpent: 350 Fr

**\* David Harding**  
56 Netherton Road, Appleton, Abingdon,  
Oxon. OX13 5JZ England. Tel. 44-1865-  
863673

David Harding makes a plastic, molded, 440 Hz serpent in C that is based on a French serpent of about 1750 (from the Shaw-Hellier collection in the UK). The finish is hard but textured, and leather covering may be available in the future. The price of the

serpent is £400 plus delivery costs. Delivery is normally from stock.

**\* Jacques Leguy**  
49 Avenue du Plessis, 92290 Chatenay  
Malabry, France. Tel. 33-1-43504499, 33-1-  
46600706, Fax 33-1-43502100.

Leguy is trained in the acoustics of music and has used this interest in his instrument design. He makes a wide range of Medieval and Renaissance wind instruments including cornetti. His instruments are at 440 Hz or 465 Hz but at a slightly higher price he will design an instrument at any desired pitch, such as 415, 410, or 430 Hz, "whose tuning" Leguy states, "according to the mesotonical temperament, has been considered as 'perfect' by some." Instruments can be made of rare woods such as boxwood, lemonwood from Sri Lanka, red ebony from Madagascar, black ebony, or rosewood, according to supply. His leather design is described as "classical, with sheep-thinned skin, glued with a special glue used for bookbinding." The mouthpieces are usually made according to Mersenne's data: internal diameter 11.5 mm, 2.5 mm at the throat. He will also make wider mouthpieces up to 13.5 mm at the client's request. Mouthpieces are made from horn, ebony, special palisander wood, or resin. A small supply of old ivory is available, but is not allowed to be exported to the USA. Prices include a mouthpiece in horn. Delivery time is one to two years according to instrument type. Payment is by check, in French francs, payable through a bank in Paris. Postage is additional. Of special interest to cornetto players might be Leguy's small 3-hole cowhorn, tuning in a', b', or c". Other horns can be made on special request. (Prices in French francs).

Cornettino in D' \*: 6,000 Fr (lemonwood: 6,500 Fr)  
Cornetto in A\*: 7,000 Fr (lemonwood: 8,000 Fr)  
Tenor cornetto in D without key\*: 12,500 Fr  
Tenor cornetto in C with key\*: 15,300 Fr  
Mute cornettino in D' \*: 2,500 Fr (exotic wood: 3,500 Fr)  
Mute cornetto in A \*: 3,700 Fr (exotic wood: 4,600 Fr)  
Alto cornetto in F with key: - 5,200 Fr

Instruments with an asterisk (\*) can also be made at 460 Hz.

**\* Philippe Matharel**  
43 Rue de L'Avenir, 31500 Toulouse,  
France. Tel/Fax 33-561-262544.

Philippe Matharel has in the past made fine wooden cornetts and currently is producing from a mold, a plastic cornett pitched at 415 Hz. Delivery time is two months. Price 3000 frs (450 Euros).

\* **John R. McCann**  
 2938 E. 9800 St., Sandy, UT 84092 USA.  
 Tel. 801 942-6173. Fax. 801 251-8031.  
 E-mail: <JRMcornett@aol.com>.  
 Website: <mccanncornetts.com>.

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

McCann produces two instruments a month. He lavishes care on making a precise, smooth bore. He is working with Professor William Mathews, an outstanding cornett player and astrophysicist, on computer optimization of the cornett. Instruments come with mouthpieces and are at 440 Hz or 465 Hz. Prices are subject to change.

McCann is currently working on a copy of Hamburg 203, an instrument in the Museum für Hamburgerische Geschichte. Preliminary results for this instrument have been quite encouraging, both in the original Cornett tone and in a Chorton. The former is a full step above a=440Hz; the latter a 1/2 step.

In addition to his line of fine cornetts, John McCann has made fascinating specialty cornetts including the S-shaped Crotalis Serpens, and his amazing "cornahawk." Changes for 1999 include the redesign of his cornettino, production of a mute cornett, production of a parchment-covered Venetian cornett, and the completion of his new Web site (see above).

Cornetto, Venetian style, late 16th-early 17th c. (a-d<sup>'''</sup>) \$780  
 Cornetto, Venetian, late 16th c. A=440 Hz after Brussels 1208. Upon inquiry  
 A=465 Hz after Vienna 4076, fingering after Virgiliano ca. 1600 - Upon inquiry  
 Cornetto, German, 17th c. fingering after Speer, 1697 (a-d<sup>'''</sup>) \$780  
 Straight cornetto, German 17th c. after original in Berlin (a-a<sup>''</sup>). \$425  
 Straight cornetto, German early 16th c. after Nuremberg mural ca. 1520 (a-a<sup>''</sup>). \$425  
 Cornettino, German 17th c. (d-d<sup>'''</sup>). \$500  
 Alto cornetto, German 17th c. after decorated original in Nuremberg (g-g<sup>''</sup>). \$1000

Alto cornetto, 17th c. (wide bore) decorated; with key (f-f<sup>''</sup>) \$1,300  
 Alto cornetto, 17th c. lysarden form (narrow bore) decorated, with key (f-a<sup>''</sup>) \$1,375  
 Alto cornetto, 17th c. lysarden form (wide bore) decorated, with key (f-f<sup>''</sup>). \$1,375  
 Tenor cornetto, Venetian late 16th c. (A=465 Hz) after keyless, decorated original in Braunschweig (d-d<sup>''</sup>). \$2,100  
 Tenor cornetto, Venetian late 16th c. after keyed, decorated original in Verona (c-d<sup>''</sup>). \$2,400  
 Bass cornetto, 16th c. (G-a<sup>''</sup>) - upon inquiry  
 Special Requirements (additional cost).  
 German plum wood for curved cornett (\$50 extra); Central American boxwood for curved cornett (\$70 extra), Plum or boxwood for curved cornettino (\$30 extra), Leather ornamentation for curved cornett or cornettino, German (\$50 extra), Venetian (\$70 extra), Ornate Venetian (\$100 extra). Sterling silver mounts - upon inquiry.

Extras: Cornetto or cornettino mouthpieces (horn) (\$65 extra), alto or tenor mouthpiece (\$70 extra), nylon padded case for cornett (by Jean Cavallaro) (\$45), Historic leather cornett case - upon inquiry; hard case (several cornetts) hard case (tenor cornett - upon inquiry).

\* **Christopher Monk Workshops, Jeremy West, Director, Keith Rogers, Craftsman**  
 30-32 Devonshire Road, Forest Hill, London SE23 3SR, UK. Workshop Tel/fax 44-181-2916900. Jeremy West Tel. 44-181-4730444. E-mail: <j.west@ic.ac.uk>.

Jeremy West and Keith Rogers are carrying on the legendary work of the late Christopher Monk. Keith Rogers is a master craftsman and Jeremy West is a leading cornetto virtuoso and director of His Majestys Sagbutts & Cornetts. All instruments are pitched at A=440 unless stated otherwise. UK VAT must be charged on all sales within the European Community. VAT is currently 17.5% and is subject to change. Postage and packaging is extra. The Monk Workshops also makes a line of Baroque period oboes.

In addition to the list of instruments below, in the last several months, two ivory cornetts of two-piece construction have been made at the Christopher Monk Workshops. One was commissioned by a player in Germany, and the second has been made for Jeremy West, who has already used it in part of a recording. As far as is known, these are the first ivory cornetts to be made for two centuries or more. (See full report in the News of the Field section.)

Cornetti in ebony resin - leather covered:

	Ex vat	Inc vat
Cornettino (c'-d <sup>'''</sup> )	£104	£122.20
SM Cornetto (g-d <sup>'''</sup> )	£124	£145.70
SS Cornetto (g-d <sup>'''</sup> )	£134	£157.45
HP Cornetto (g-d <sup>'''</sup> ) at A=466	£155	£182.13

The price of the resin instrument includes either 3 acorn mouthpieces or 1 Michael Laird mouthpiece. Please specify.

Cornetti in wood - leather covered:

Cornettino (c'-d <sup>'''</sup> ) -- in preparation		
JW Cornetto (g-d <sup>'''</sup> ) after various originals in rock maple or fruit wood:		
in English boxwood:	£510	£599.25
JP Cornetto (g-d <sup>'''</sup> ) large bore model in rock maple or fruit wood:	£580	£681.50
in English boxwood:	£530	£622.75
	£595	£699.13

HP Cornetto (g-d<sup>'''</sup>) at A=466 after 17th century instrument formerly in the possession of the late Christopher Monk  
 in rock maple or fruit wood: £510 £599.25  
 in English boxwood: £580 £681.50  
 AL Alto cornetto after various originals (f-c<sup>'''</sup>) £595 £699.13

Straight cornetti:

Based on Praetorius in maple or fruit wood:  
 £360 £423  
 in English boxwood £420 £493.50  
 (The price of the wooden cornetti does not include a mouthpiece.)

Mute Cornetti:

SP Mute cornett in sycamore (f-a<sup>''</sup>)  
 £270 £317.25  
 GK Mute cornett in 2 sections (g-a<sup>''</sup>) in maple or fruit woods £335 £393.63  
 in English boxwood £380 £446.50

Lysarden - leather covered:

Tenor Cornett (C-c<sup>''</sup>) usually in sycamore or maple  
 SB Small bore after Norwich Museum £620 £728.50  
 LB Large bore after Galpin tenor with 1 key £725 £851.88

Serpents - leather covered: In sycamore (other hardwoods when available, prices on request)  
 Soprano "Worm" in C (c' - c<sup>'''</sup>)

	£ 495	£581.63
Tenor "Serpenteau" in C (C-c <sup>''</sup> )	£620	£728.50
BCD Serpent in D after Baudouin, c.1810 (D-d <sup>''</sup> )	£1,220	£1,433.50
BCC Serpent in C after Baudouin, c.1810 (C-c <sup>''</sup> )	£1,220	£1,433.50
BCK Serpent in C after Baudouin, c.1810 (C-c <sup>''</sup> ) with 3 keys:	£1,380	£1,621.50
with B key only	£1,280	£1,504.00
EM Military serpent in C after Pretty, c.1840 with 3 keys:	£1,705	£2,003.38

Anaconda - leather covered: In C after the only surviving original: £5,990 £7,038.25

Crooks/bocals

for bass serpent in C or D £70 £82.25  
 for tenor or soprano serpent - price on request

*How to Play the Cornett* - tutor by Jeremy West £22

\* **Graham Nicholson**

Van Hogendorpstraat 170, Den Haag, NL 2515NX, The Netherlands.  
 Tel. 31-70-3898988.

Graham Nicholson is a noted trumpet player and maker who has, on occasion, made cornetts. He currently makes two models - a copy of the Christ Church cornetts in 440 Hz and a high-pitch version at 465 Hz. Nicholson has been examining instruments in Verona, Hamburg and other locations for possible reproductions. His work is characterized by extremely fine craftsmanship. Prices upon request.

\* **Bent Nielsen**

Stenbergsvej 32, Valby 2500 Denmark.  
 Tel. 45- 36466686.  
 E-mail: <bnil@post9.tele.dk>

Bent Nielsen has been working on a new cornetto design for the past four to five years and reports that the result is an instrument that is very well in tune. He makes a cornetto covered in leather and pitched at 440 Hz as well as a cornettino. The cornettino is also very in tune and has a large sound that is quite close to the sound and response of the regular treble instrument. He uses apple or pear wood. His mouthpieces are made from African water

buffalo horn. The price is 30,000 Danish krona.

**\*Nicholas Perry**

20 Queen Street, St. Albans, AL3 4PJ, UK.  
Tel. 44-(0)1727-866080.

An active cornett player in the London early brass scene, Nicholas Perry makes a line of cornetts.

1. Large bore treble cornett A=440 Hz: £350
2. Round cross section treble based on Brussels 1219 A=460 Hz: £350
3. Round cross section tenor, unkeyed, scaled from Rome 700, A=440 Hz: £600
4. Brass cornetts in two sections with chimneys and bassoon hand rest A=440 Hz: £350

Nick Perry reports that these metal cornetts started out partly as a way of experimenting with bore profiles, but it does seem to work very well and is closer in response to a wooden instrument than one would expect. After he made his first metal instrument Perry came across an article by Cristina Bordas in *Revista de Musicologia* (Sept. 1991) which contains a reprint of an 1892 photograph of a very ornate bronze cornett without chimneys made in 1640 by Pedro Aldao. Aldao was the successor to Antonio de Selma Salaverde as curial maker to the Spanish Chapel Royal. The cornett was part of the Barbieri Collection but was not sold to Brussels and seems to have disappeared.

**\* Toni Romera**

C/Montsec 6, 08240 Manresa, Spain.  
Workshop Tel/Fax 34-93-8733718.  
E-mail <rb@romerabrass.com>  
Web cite: <http://www.romerabrass.com>

Toni Romera is making custom cornetto mouthpieces and is working with Jean-Pierre Canihac and Lluís Sole on mouthpiece design. Boxwood custom cornett mouthpiece: 67 euros, Ox horn mouthpiece: 73 euros. Romera is interested in working with players to custom design mouthpieces for the particular needs of the individual. He makes a full line of mouthpieces for natural horn, natural trumpet, and sackbut. Romera also makes mutes for modern brass instruments.

**\*Lluís Sole**

C/Camp. Dels Cirers, 21 Baixos, 2, 08530 La Garriga, Spain.  
Tel. 34-93-8716859.

Lluís Sole explains that he is mainly a cornetto player and not a professional maker, but he has made a number of instruments, and will gladly make one upon request. He makes a treble cornett pitched at 440, 460 or 415 Hz. He has also made a copy of an interesting double-curved treble cornett that is in the collection of the Toulouse Conservatory. Because the original is damaged it was not possible to determine the pitch of the instrument. Sole's copy reveals that it is pitched at 460 Hz. He reports that the bore profile at the bottom of the instrument is very wide (10 cm) and the low notes are extremely rich and full. The upper register from *g* and above requires fingering that is different from normal treble cornett fingerings. Prices upon request.

**\* Robb Stewart**

140 E. Santa Clara Street #18, Arcadia, CA 91006, USA. Tel. 626 447-1904.

Robb Stewart is a noted restorer and maker of 19th century brass instruments many different keyed bugles, ophicleides, 19th-century rotary valve and other brass instruments. While not the main thrust of his focus, Robb Stewart has made one model of a metal serpent that is based on the instrument in the Shrine to Music Museum.

**\* Siem van der Veen**

Kerklaan 3, 9251 Le Burgum, The Netherlands. Tel. 31-511-462659.

1. Treble cornetto, wide bore, based on the Christ Church instruments, bound in leather. A=440. In plum wood, 960 guilders.
2. Treble cornetto, narrow bore, based on various Italian and German instruments, bound in leather. A=440 or 466. In plumwood, 960 guilders.
3. Cornettino in D, bound in leather. A=440, 745 guilders.
4. Mute cornett in A or G. A=440. In plum, pear or boxwood. 735 guilders.
5. Alto cornetto in F (lowest note G) 1,100 guilders.

Mouthpieces are made in synthetic material or horn. Mammoth ivory is also occasionally available. Delivery is from immediate delivery to four months. Instruments in boxwood 120 guilders additional.

**\* Roland Wilson**

Emilstr. 35, Köln, D-50827 Germany.  
Tel. 49-221-5303180, fax 49-221-5303191.

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

**Treble cornetts**

1. cornetto - 466 Hz - After a Venetian instrument now in Hamburg. This instrument has a wide dynamic and sound-range but requires a strong embouchure - DM 1,600
2. cornetto - 466 Hz - After a small-bore Venetian instrument in Vienna. Offer an easy high register but not as full toned as #1. DM 1,600.
3. cornetto - 466 Hz - A narrow-bore German cornett useful for late 17th-century music requiring continual high and loud playing - DM 1,600.
4. cornetto - 490 Hz - A whole tone higher than modern pitch and a minor third above A=415 Hz, allowing the correct transposition of many late Baroque works. - DM 1,500.
5. cornetto - 440 Hz - A small-bore instrument after an original in Brussels - DM 1,700.

6. cornetto - at 440 Hz - A medium-bore Italian cornett based on an instrument in Verona. - DM 1,700.
7. cornetto - 440 Hz - Copy of the Christ Church, Oxford, instrument (large-bore). DM 1,650.
8. cornetto - 415 Hz - The correct procedure for playing at this pitch is to transpose! Some customers have, however insisted on having a cornett at this pitch, and it works very well. - DM 1,800.
9. Renaissance cornetto - 466 Hz or 440 Hz - An early Renaissance instrument with a very wide bore and a different sound for music around 1500-1570. - DM 1,800.

New research shows that 16th-century vocal music was often performed a tone lower than organ pitch in Italy. Renaissance cornetts were, therefore, sometimes built at a=415, so I am working on a Renaissance instrument at this pitch, although there are no surviving originals. Alto cornetts Wide-bore cornetts pitched a tone lower than trebles. These are very useful ensemble instruments and essential for many works by Schütz and Gabrieli. These alto instruments can be made with one or more keys to extend the range to F or lower.

10. alto cornetto - 466 Hz - After an original in Vienna. - DM 1,800.
11. alto cornetto - 440 Hz - After an original in Nuremberg. - DM 1,900.

Alto cornetts can also be made with a key to extend the range to f (single curve like treble cornett or S-form like tenor both available). Cornettini - Quartzinken - scaled from an original instrument in Linz which plays at a=ca. 452.

12. at a=466 DM 1,225
  13. at a=440 DM 1,275
- Sekundzinken at a=440 see Nr. 4
14. at a=466 (=Terzzink at a=440) DM 1,450.
  15. Terzzink at a=466 (=Quartzink at a=415) DM 1,380.

**Tenor cornetts**

16. at a=466 with a key for the low c after an original in Verona. DM 2,750. (keyless version DM 2,425). a=440 versions + DM 100
17. tenor cornett in D (440 or 466) one tone higher than standard tenor (lowest note e without key or d with key). DM 2,550 with key, DM 2,225 without key.

**Bass cornett**

18. An octave lower than a treble with a key for low G. DM 3,600.

**\* Romano Zölss**

Frankenau 7, A-7361, Austria.  
Tel/Fax 43-2615-87626.

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

Cornetto in A; Alto cornetto in G; Straight cornetto in A; Mute cornetto in A

## Public Defender Number One For the Serpent: An Interview with Douglas Yeo

by Trevor Herbert and Jeffrey Nussbaum

*The following interview took place in New York City on November 5, 1998 with Douglas Yeo, bass trombonist with the Boston Symphony Orchestra. The BSO was performing Bartok's Miraculous Mandarin and Mahler's Das Lied von der Erde at Carnegie Hall.*

Douglas Yeo: Here Jeff, I want to give you some of these photos that were taken when I performed chamber music on the serpent with members of the Boston Symphony at Tanglewood. There are some great shots of my Monk instrument, my Baudouin, and "George". We played the Haydn *Three Military Marches*, Hummel's *Partita*, the Krommer *Harmonie* Op. 79, and an arrangement of the slow movement of Beethoven's Seventh Symphony.

Trevor Herbert: Do you know the Circus Music by Charles Dibley? He was an important composer, not in the sense that he was a great composer but in that he wrote good light music. He was also the first musician to perform on the piano in public. They have good serpent parts.

DY: It sounds delightful, I would love to see them: Next Sunday I'm playing a concert in Hartford, CT, where I have three different roles. I'm playing the solo in Simon Proctor's *Serpent Concerto*. We're also doing an arrangement for winds of Beethoven's *Septet*, arranged during Beethoven's time, then I'm playing in the orchestra for a Mendelssohn overture.

Jeff Nussbaum: Do you play ophicleide as well?

DY: That would be the next logical step for me, although I have not done so at this time. You know that my main focus has been to play the serpent in the modern orchestra and in other modern instrument contexts. In the Boston Symphony, when an ophicleide part comes along, our tuba player, Chester Schmitz, usually plays it on the euphonium or the F tuba, which is a common and acceptable modern substitution. I suppose eventually Chester will retire - but not any time soon, I hope! - and when that happens I will speak with our music director about the possibility of my playing those parts on an ophicleide. It's certainly worth a shot. So, I hope to get an ophicleide in the near future and start on that and see where it leads.

JN: I find it intriguing that you were able to convince Seiji Ozawa so enthusiastically to use the serpent.

DY: It was an interesting thing. Because of my background in musicology, when I study a piece that I'm playing in the orchestra, I study it as if I'm conducting it. I read about it, the history, everything. I have a huge collection of scores and facsimiles. In 1994 we were doing the newly

discovered Berlioz mass, the *Messe Solenne*, which turned up in a church in Brussels. I just happened to be in the BSO library and noticed that it had a part for serpent and thought, hmm, that's interesting. I didn't pay much attention to it but shortly after that, I went over to the local brass shop and asked if they knew anyone who sold serpents. I found out about David Green's Antique Sound Workshop and went over. Now, I had never seen a serpent up close before, much less played or even held one. He had a plastic Harding serpent and without even playing a note on it, I gave him my credit card, bought it for a thousand dollars, went merrily on my way back to Tanglewood, and told my wife that I had just bought a serpent. Her reaction was, "What are you talking about!?" I then told the orchestra personnel manager that I was going to play the serpent on the Berlioz Mass and he said, "The heck you are. You'll have to play that for Seiji first."

I practiced that summer and at that time I contacted you, Jeff, and became aware of the HBS. You put me in touch with Craig Kridel and also sent me the *HBS Journal* with Phil Palmer's big article on the serpent. So, I made an appointment to see Ozawa. Seiji may be sixty-two years old but part of him is still a little boy. He appreciates in players the ability to show an interest in something a little different, not just sit there and play your part. After a rehearsal I went to his dressing room, he looked at the serpent and the first thing he did was start laughing. Then he said, "Ah, can you play in tune?!" So, I played the solo from the Mass and while it is not much of a part, it is prominent enough and you certainly can hear it. He listened and smiled and said, "I like, yes."

When I told Craig that I had sold Seiji on the idea, he immediately sent off a serpent T-shirt and serpent tie to me which he got from Martie Monk. When I gave them to Ozawa, he immediately took off his shirt and put on the serpent T-shirt and conducted the rehearsal in it. We got some wonderful photos, some of which you ran in the *HBSNL*. The only tie he ever wears is that serpent tie. He was quite taken with it.

We played the piece for a week in Boston and then in New York at Avery Fischer Hall for the New York premiere. Then we took it to Tokyo for the Asian premiere. Of course, I played bass trombone for most of the *Messe* and I had the serpent on a piece of foam padding next to me. When I picked it up, I realized that every eye in the place was on it. Most people who were there heard a serpent for the very first time. It's intriguing to be part of a process where you know that something is totally new for people. It dawns on people that the thing is to be played and its not just for hanging on a wall. Seiji was enthusiastically supportive

and even gave me a bow at the end of the piece.

With all that doubling money I more than paid for my Harding serpent. Then I got the idea of tackling the Simon Proctor Concerto which I had heard of when Allan Lumsden premiered it. Craig sent me the music and it looked just impossible! I like to set challenges for myself, and I contacted Keith Lockhart, the conductor of the Boston Pops and told him I'd like to do the piece in two years time.

I needed a proper instrument, and in September 1996, I got my Monk serpent. I was in England at that time recording my solo trombone CD, *Proclamation*, with the Black Dyke Mills Band. So, I played Simon's piece with the Boston Pops with John Williams conducting in 1997 and I did it again later in that same year with the Boston Classical Orchestra.

Jeff, I'm reminded of that interview you did in the *HBSNL* a few years ago with Simon Wills and members of the Chamber Orchestra of Europe. I thought that was one of the most interesting interviews I've read anywhere. What they had to say, and the way the whole interview evolved, about removing historic instruments from the "historic instrument ghetto" and being able to mix the instruments together, as they can, was so refreshing. That's exactly what I've done using the serpent with the Boston Symphony. It's getting it out of the youth concert/demonstration/amusement value setting. Or get away from thinking that it can only be used with early instruments.



Douglas Yeo & serpents (all by Monk)

Well, it can be played with a modern orchestra when a serpent is called for. It sounds like a serpent and there is nothing else that sounds that way. Somebody has to play the part and you can play it on the euphonium or play it on the trombone but why not do it on the serpent!

JN: I find the issue of the brass culture intriguing. My experience talking to modern players is often depressing because some of them have such stone-age mentalities. They are just not curious about the history and background of what they do. It seems to me that it's the most natural thing in the world to be intellectually curious about the history and development of brass music, particularly if you are one of the few who, against all odds, actually lands a job. Has your experience at the BSO had any impact on the brass culture there?

DY: I think what you are saying is exactly right, and it is a shame that in, say, the trombone world, for example, thinking is so restricted. All we seem to talk about is equipment that will make us play as loudly and efficiently as we possibly can. There is little or no discussion as you had with the COE players about, well, maybe not using historic instruments, but using a smaller-bore trombone for certain repertoire or using an ophicleide in a modern orchestra. Nobody wants to talk about that.

Our principal trombone player, Ron Barron, plays alto trombone quite a bit and he enjoys it. I like to play a small-bore bass or large-bore tenor when we play Classical period repertoire. When I mention this to colleagues from other orchestras they seem surprised and say things like, "You play Beethoven Five on a tenor trombone, why?!!" Well, first of all, the trombone is not that important in that piece. Also, we play this big bazooka now.

We brass players have unilaterally changed our instruments more than any other section in the orchestra. The brass players continue to look for instruments that allow us to play louder and louder. The string section still plays on instruments that haven't changed much since the 18th century and change in the woodwinds has been relatively static for the last hundred years, except for changes in fingering. For the brass to keep getting louder and louder is just ridiculous.

I wrote an article a few years ago in the ITA Journal about this "musical arms race" and I just came across an article by John Fletcher in *Brass Bulletin* from the mid-1980s where he was discussing exactly the same thing. I think it's a shame. It's like what you said, Jeff, people are missing out, not only on our history, but on a chance to get away from what we ordinarily do and branch out a little bit. I love playing the bass trombone but it's not my whole life.

TH: The Boston Symphony is well known for doing much chamber music. I have a marvelous recording that is now over 20 years old of the Boston string section playing arrangements of Strauss waltzes of

the Second Viennese school. Do you do much of that type of chamber playing?

DY: The Boston Symphony is really a three-part organization. There's the BSO and then there's the Boston Pops Orchestra which was patterned after the London Proms concerts back in 1885 when the BSO was made up of mostly European players. After the symphony season those players would often go back to Europe and not return to Boston. By adding on the Proms type concerts with the Pops Orchestra, it was an attempt to increase the playing season and keep the musicians here in America.

In 1962 the BSO became the first American orchestra to have a full 52-week season, including the Pops schedule. The principal players convinced the management that they should not play the Pops concerts but they would form the Boston Symphony Chamber Players. So the 12 principal players perform in that series, but, in recognition of the fact that other members in the orchestra like to play chamber music as well, there is a chamber music series at Tanglewood. The programs can be arranged by the players in terms of instrumentation and repertoire, but they try to have those prelude concerts relate in some way to one of the weekend BSO concerts. The Orchestra was doing Beethoven Seventh and our hook was to do the Beethoven Seventh Allegretto movement but with the Harmonie Musik ensemble. What I'd like to do now is prepare a serpent recording. Michel Godard has done such fabulous work particularly with the *avant garde* music.

TH: You know he was at the now famous HBS Symposium at Amherst in 1995 along with the other serpentist Bernard Fourtet. I remember thinking that he was really fabulous, but that he was actually playing with a technique that was beyond the instrument. Has that struck you? One of the things that has interested me is that when you have an instrument, and the serpent is a good example of what I'm thinking of, and you have a great player of, say, trombone or euphonium, who has a fantastic facility that comes from being a virtuoso on that instrument, if he applies that advanced modern technique to the serpent, an instrument that originally had more modest expectations, then you can, in effect, go beyond the instrument. In the Proctor piece did the composer actually extend the idiom of the instrument?

DY: It's interesting. I've read a great many of the historic French and German serpent tutors. I recently came across the Galpin Society book from the Edinburgh exhibit. In the section on the serpent there is a discussion of a 19<sup>th</sup>-century English serpentist who made quite a name for himself by playing the double bass etudes of Dragonetti. I found a copy of these etudes and it seems, by the way, that no bass player knows them, and they are very technical pieces. If that serpentist actually played those pieces the way they are written, then he had a technique as would be required to play Simon Proctor's Concerto.

TH: Dragonetti's copiest was a trombone player, a man named Mariotti and he used to play Dragonetti's music.

DY: I find that very interesting. I think there are only six etudes and they are all in flat keys.

TH: Right. Well, there you are. They were at the Haymarket Theatre together. I may actually have some of them in my collection that are in Mariotti's own hand.

DY: I'm working those etudes up. If we, in fact, have a historic serpentist who played these etudes, I want to be able to say, yes, it could be done. It can be done and there is precedent for doing it. When I do a demonstration, instead of playing a trombone etude I'll play an etude that was played by a serpentist. There are some etudes in some of the old serpent tutors as well. The Froehlich book has some that Christopher Monk transcribed and transposed in his little book, *The Serpent Player*. Trevor, you may be right in thinking that good modern players today may be playing past the traditional role of the instrument. But then again, thinking of those old etudes, I really wonder how different we are from the old technique.

TH: It's a question really. There is a group of you who are excellent musicians and have become interested in the serpent. What's really interesting is that as a trombonist or any modern brass player, when we sit down to play, we have an established frame of reference based on the great trombone players that we've listened to. You players, however, are real pioneers. You start, to a large extent, with a clean slate. You have some of this music, you have great musical gifts and you have been brought up in a culture of the great orchestra. I just think it must be a process of continuous experimentation to discover what the idiom of the serpent is. Of course, I know what the serpent is and I know what the music is, but to discover what the full idiom is must be a very fascinating and challenging process.

DY: Well, as I mentioned, when I first bought the serpent, I put down my credit card and bought the thing without playing a single note. When I took it home, the first thing that I noticed was it came with a mouthpiece that had a rim that was almost exactly the same as that of my bass trombone mouthpiece, which is a Yamaha - something similar to a Bach 1G or Schilke 60. It was a shock that I could play a historic mouthpiece that was not unlike my modern mouthpiece. However, I've since played on old serpent mouthpieces that feel very strange, having rims so sharp they feel like razor blades.

The second thing I noticed was when I first started to play the instrument I literally never had heard a serpent before. I never heard the London Serpent Trio, never heard Michel Godard, nothing. I had no idea if I was even approaching the type of sound that I was supposed to. My friendship with Craig Kridel led to his sending me some

recordings and I quickly found out that I had the right idea. One reason why I wish more good players would pick it up is because, often, people who approach the serpent are not accomplished players on any other instrument. In one sense that can be good – because they don't bring any preconceptions – on the other hand it can be problematic. I find that I have success on the serpent because I can play the trombone well and I have a good ear. My solfege ear, aiming for intervals, is very well developed. The serpent is so unstable a good embouchure and good ear are essential. Perhaps because the trombone has many similarities to the serpent in that the mouthpiece is about the same and the size of the instruments are about the same, I was able to play in tune. There are all these famous historical reports such as Berlioz's famous statement about how dreadful and out of tune it is, so I had to wonder. Well, you need a good player.

Christopher Monk is reputed to have been at a museum in England where a curator took down a serpent and played a c scale with one set of fingerings and then played another c scale with no fingerings at all. The curator's comment was, "See, you don't need fingerings to play the serpent." Christopher's reply was, "Yes, but both scales were played badly."

The reputation of the serpent is unjustified because what we've had, in recent years, is well-meaning people with little brass-playing skill playing on leaky, worm-rotted instruments. They put it up to their lips without any idea how to play it, or any brass instrument, blow into it and get a dreadful sound. They then pronounce that it can't be played in tune. Of course this is not true. If you listen to Godard, or Lumsden or any accomplished serpentist today, you see that it can be played in tune, can play most anything put before them, and can get a good sound.

TH: And play it for a long period of time. They said the same thing about the cornett.

DY: Yes, and what more beautiful sound is there than a cornetto played by an expert?

JN: There is also the humor angle to deal with.

DY: That's true and serpentists are guilty of playing that up as well, you know, getting PDQ Bach to write serpent pieces. So, we shouldn't push the humor thing too far. I'll use the shape of the serpent to help me get an audience. At first they may laugh but after you play for a few minutes you can win them over. The BSO does two weeks of youth concerts every year and I've taken now to bringing the serpent. I'll play some chant, print some music from the *Liber Usualis* and have the kids sing the *Dies Irae* with me. Then they learn something.

JN: So have there been any of your modern brass colleagues who have taken to the older instruments because of your influence or experience?



Douglas Yeo, serpent "George" (Monk, 1990)

DY: I wish that I could say yes, but I can't. For most players it's a very straightforward attitude. I play the B<sup>b</sup> trumpet, or tenor trombone, or C trumpet and that's it. It's just a lack of curiosity. When I got in the Boston Symphony, the first thing I wanted to do was to find out about the history of other trombonists who had been in the Boston Symphony. There was a famous trombonist, Johannes Rochut, who arranged etudes of Bordogni. EVERY trombonist plays out of that etude book. He happened to have arranged those vocalises when he was in Boston. The first thing I did was ask where are the archives. I was shocked to find it was just a room with old instruments, clippings, photographs and everything else, just piled from floor to ceiling. I'm happy to say that my interest in the history of the orchestra helped lead to the formation of a real archives. We now have a proper facility with a library, catalogues, computers, and the whole works.

I'm delighted that the BSO, which owns an exquisite collection of ancient instruments, mostly from the former Casadesus Collection, donated in the 1920s, has a good part of that collection on display in Symphony Hall. Darcy Kuronen, the keeper of the instruments at the Boston Museum of Fine Arts, is also in charge of the BSO collection. One of the plans that Darcy and I have is to work through the instruments in both the museum and symphony collections because between the two, there are over a dozen serpents in the city of Boston. I gave a presentation this past March, in the museum with Darcy and Gary Stewart, where I played and discussed many of the instruments in the collection. Our plans are to seriously catalogue the instruments, photograph them, play them and test the pitch, copy the mouthpieces, and then get this information out to people. My goal is to disseminate this information by publishing it and putting it on the Internet so other people can benefit from it.

I wish I could say more of my colleagues were interested in these ideas. You know, it's not only their disinterest in old instruments. It's the same disinterest about looking at a facsimile score of a Mahler symphony. I find it interesting to learn from looking at Mahler's facsimile manuscripts that he originally wrote his Seventh Symphony tenor horn solo for an instrument in E<sup>b</sup> but then changed it to a B<sup>b</sup> instrument. Also, he wrote "tenor horn oder tenor tuba." Well, everyone plays it on a euphonium. They say what the heck is a tenor horn. Was he looking for a British band E<sup>b</sup> instrument? In one of his early drafts he writes, "oder tenor posauene." For me that is an interesting discovery. We're doing Mahler's *Das Lied von der Erde* at Carnegie Hall this week. The BSO program notes had a facsimile of the first draft of the 3rd Movement. It said, "soprano." Then later it was written, "tenor oder soprano." Well, obviously Mahler had a change of mind about it but it's interesting to me to learn about that change. Maybe it's my musicological background but I like to think that it's just plain old curiosity. It's a shame that more players don't have it.



Douglas Yeo, serpent (Monk Workshop, 1996)

TH: Do you ever play the G trombone?

DY: I have one. It's an old Salvation Army instrument. I play it but have never done so publicly. I conduct a brass band now called The New England Brass Band. It had its genesis 10 years ago as the remnant of the old Cambridge, MA, Salvation Army Band which folded. Cambridge had all Salvation Army instruments which just went hither and yon, but I now have the old Cambridge Band G bass.

TH: It's interesting. I just gave a paper at the HBS session of the AMS meeting in Boston on the Salvation Army Band.

DY: It's a fascinating topic. This Cambridge band was very fine and competitive with the New York Staff Band. Something happened and the Army disbanded it. It came back to life as The New England Brass Band which was private. It was conducted by a fellow named Bill Rollins, who is the New England area music director for the Salvation Army. He stopped doing it last year and I started directing it.

TH: How far along are you with your serpent recording project?

DY: Well, I first would need about \$20,000 in seed money to start it off.

TH: Well, supposing the money were not an issue. You know, if Jeff here were to take out his checkbook and take care of all that. If you were to make a CD which were to have a hint of a mission about it. If you were to show the instrument in its different guises and to help reestablish it in the consciousness of thinking people, what sorts of things would you do?

DY: I have a very clear idea and I've thought about it quite a bit. Every collection has room for one serpent CD. So if I'm going to make that serpent recording, the one that I hope students, professionals, librarians, teachers and amateurs will have an interest in, it should have a clear cross-section of serpent in its various roles throughout history. That could be done with about five different pieces. It would start off with chant and the role of serpent in that ecclesiastical setting. Then there would be a number of serpent duets from the French tutors, either with another player or overdubbed with myself. Then I would move to the military band repertoire such as the Haydn *Military Marches* or something from the English style. Next would be the *Harmonie Musik* such as pieces like the Krommer or Hummel or some other German *Harmonie Musik* repertoire. I would also do something contemporary like the Proctor Concerto or another substantial piece that has not yet been recorded and could end with a brief *avant garde* piece. So covering that cross-section from chant to *avant garde* is really my goal.

That's my dream. My next project will probably be a recording of hymns and gospel songs for trombone and piano. I do a lot of that in churches and there is a huge market for it. If that becomes successful it

could pay for the serpent project. Then again, if there is some good samaritan who will front me the money, that's even better! The goal is to get the music out there.

JN: Have you played with Michael Collver? He's a fabulous cornetto player who lives in your home town of Lexington. When I heard La Fenice use serpent on the early 17<sup>th</sup>-century works by composers like Cima, Frescobaldi and Riccio, I found it very credible. You might look into exploring that music with him.

DY: I have never met him but you just touched on something that is a puzzle to me. You asked if any of my colleagues in the orchestra have expressed interest in historical instruments and the answer is, unfortunately, no. But, I've been playing the serpent for over four years in a rather high-profile way. There have been a lot of articles written about me in many publications so people know that I'm doing this. Now in Boston, which is known as an early music town, I've never gotten a call from anyone in the early music world about playing serpent with them.

TH: I think that's very interesting because I think the historic music community is as much at fault as are the modern players. I think you could regard mainstream players, such as those of the Boston Symphony, as being fixed in their orthodoxy. But I think in the early music community there is an alternative orthodoxy that they had created. The fact that the serpent has had the "children's concert" sort of association, the spirit of adventure has gone out of it.

JN: You mentioned that interview with Simon Wills and the COE guys. I found several things particularly eye-opening about it myself. I always assumed that the early music people were clearly on the high moral ground and could point fingers at the modern musicians and say how thick-headed they are. But Simon quite effectively explained to me how the early music people have their fair share of prejudice and lack of imagination.

TH: Absolutely. That's exactly right. It's this creation of a *form fixe*, of a different orthodoxy. It's the sort of thing that Taruskin goes on about. They've just replaced one set of dodgy values for another.

DY: I think the serpent is one of the biggest victims because it's marginalized by both groups. The fact is when people ask, what does the serpent sound like, I say, it sounds like a serpent. There is no other substitute for it. I happened to call up the Handel and Haydn Society in Boston, Christopher Hogwood's group. They have a new personnel manager who happens to be a bass trombone player and a friend of mine, and I told him that if they plan to do something with serpent, "I'm your man!" He told me that he didn't think H&H ever did anything with a serpent player with anything they've ever done. Either they have an incredibly parochial repertoire or whenever they have a serpent part they just leave the thing out or let another bassoon play it. I hear that they

plan to do some Mendelssohn next year. Depending on what they do, I'll be interested to know if they choose to use serpent.

TH: Do you know the Tolpuddle manuscript? I'm sure you know that the serpent was used a lot in the English church bands in the 19<sup>th</sup> century. There's a collection called the Tolpuddle manuscripts. The bandmaster from the church where these manuscripts come from was Thomas Hardy's father and his famous novel, *Under the Greenwood Tree*, is the story of that band. The serpent parts in that, while not at all virtuosic, are very nice and very idiomatic. There was a recording made on period instruments that's not particularly well played but very interesting none the less.

DY: This is exactly why I'd love to make a recording where we'd get interest from people from various contexts including music like you just described.

TH: There are only a few virgin territories left in the repertory. The ophicleide is another. It's a pity that there isn't some funding organization that would easily spend a few million dollars on some big exhibition on Jackson Pollock or someone like that, should not put a few thousand into something like this.

DY: Well the the seed money certainly comes back. As I said, I did the CD *Proclamation* with my friend Roger Green, and that was a very expensive \$25,000 project, and within a few years the money has come back.

JN: You might be interested to know that a biography of Christopher Monk is in the works. Sue Smith, a fine cornetto player and distinguished professor of geography in the UK, is doing it.

DY: I never met him. He died before I ever knew what a serpent was. However, through my connection with Craig Kridel, I certainly feel his spirit and enthusiasm. I see myself as trying to continue in that tradition. Although I'm not an instrument maker, I'd like to continue his tradition in terms of enjoying to play the instrument and wanting people to know about it. Yes, musicology is important but let's not be so parochial to say that the only time you can play the serpent is when it's surrounded by other like instruments of the same period in a particular type of repertoire. Yes, it's disappointing that my colleagues in the orchestra have not picked up on historical or more appropriately suited instruments. It's equally disappointing that not a single person in the early music community has ever called me, not only to play but to even talk about the serpent. The one exception is Michel Godard. We hung out in Paris, talked, exchanged ideas and it was there that I purchased my Baudouin serpent, which is nearly 200 years old. That, of course, is a wonderful thing – that we have a Baudouin here in America that's being played. Craig Kridel has it now. It's a really fine instrument. I just love to play.





Trevor Herbert

TH: Do you play every day?

DY: Yes, every day. Sometimes I only play serpent. I think playing serpent is good for my trombone playing. The rim is similar so I'm not going to mess up my face. Right now, at home, I'm not doing any trombone playing but just practicing serpent because I'm preparing for my concert next week. My

warming up and practicing is on the serpent and it's very easy to make the transition to the trombone. The serpent requires your undivided attention when you play. If you don't, it bites back. Also, and I don't want this to sound too weird but, as a brass player I'm used to playing something that always was and always will be an inanimate object. When I'm playing serpent, I'm playing something that was very much alive at one time. It's wood and leather and it has a whole different smell and feel. This is even more so when I play an ivory mouthpiece. Every bit of the thing, with the exception of the bocal, was at one time very much alive.

My Boudouin especially has a very comfortable feel. The finger holes have been nicely worn-in after decades of being played and that is special. I like to think that I play the trombone in a natural way and it feels comfortable, but, nonetheless, it will always have the same feel. The braces will never mold to my hand or anything like that. It's brass, for crying out loud. The serpent, however, takes on the feel of my hands. That's a unique thing for a brass player.

Because my fulltime job is with the BSO I can afford to do my serpent exploits in any way, shape, or form I wish. I see myself as a

kind of evangelist for the instrument. I really want people to hear what it sounds like. The music critic of the Boston Globe called me the leading public defender of the serpent. I thought, yeah. Phil Palmer would have been proud of that. He closed his article in the *HBSJ*, "In Defense of the Serpent," with the line, "The defense rests." And now, wouldn't it be great if we could move from a defensive posture to an offensive posture? We should say, this is what a serpent sounds like and, when it is called for, we should play it unapologetically, because the thing can be played well, it really can. Just because it's usually done badly, it doesn't mean that it can't be done well. Playing the serpent well is my mission. I want the legacy of Christopher Monk to live on.

[Editor's note: in the "Articles" section of Doug Yeo's award-winning Web site <[www.yeodoug.com](http://www.yeodoug.com)> may be found several articles about the serpent as well as photos of him with many serpents.]

## Letters to the Editor

To the Editor:

I would like to add something to the review of the CD *Del cielo y de la tierra* by Kenneth Kreitner, in the *HBS Newsletter* #11, 1998, pages 44-45. I was involved in this project playing cornett (I must add that the first cornetto player was Timothy Collins throughout the recording.). This recording is a further step to the realization of Egberto Bermudez's dream, the rendition of the huge corpus of music preserved in Colombia. The recording was more an Indiana Jones adventure than a typical session. It took place in Busbanz, the smallest village in Colombia (pop. 584) in a completely original 16<sup>th</sup>-century chapel, that houses a beautiful 19<sup>th</sup>-century small organ, built completely with 16<sup>th</sup>-century technology, and with the pipes still scaled to be tuned in mean tone temperament.

(Unfortunately, it could not be used for the recording.) Too many stories for a short letter.

I strongly agree with Prof. Kreitner concerning his views on the use of the shawm in Spanish and South American music. Years before the recording, Prof. Bermudez and I discussed what instruments could and should be used for the so-called

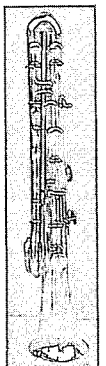
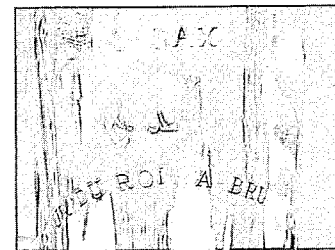
"catedralicia" music, and even if most of the documents pointed toward the shawm band with organ and sackbuts, we decided to have a couple of cornetti since we thought shawms were too "wild" to be used in some of the more delicate vocal music. So, in the rehearsals for the recording we started doubling most of the vocal music with the "standard" two cornetti/two sackbuts, trying the shawms just in some pieces. Gradually, the music itself asked for the shawms to be used in more and more pieces, up to the point that very few tracks in the CD ultimately included cornetti. Of course, this was possible because of the absolute tonal and technical control that Adam and Rotem Gilbert have on their instruments. For the sake of honesty, future recordings of Colombian music from the first half of the 16th century by CANTO will probably not include cornetts, or just very sparingly and only in later repertoire. (As a cornetto player, this makes me very sad, and also because it is my favorite instrument.) Still a lot of research needs to be done, particularly concerning the design and pitch of the instruments. In this CD, "Tiple" in c and Alto in G were used. There is no room here for a long dissertation on this topic, but now I think the first choice could be "Tiple" in c and Alto in F for music from Colombia, and "Tiple" in d or c and Alto in G for music from Mexico and Guatemala.

— Alessandro Zara

## Classified

**For Sale or Trade:** Slide trumpet by Ronald Collier, key of D 415 Hz. Raw brass, perfect condition with hard case. \$1,200. Contact: Richard Dundas. E-mail: <[RJDundas@aol.com](mailto:RJDundas@aol.com)>.

**For Sale:** Ophicleide made by C.J. Sax (the grandfather) in 1831. Very good playing condition. \$5000. Contact: Michel Smiga, early wind instrument repairer F60240 Vaudancourt, France Fax: 02-32-552454



**For Sale:** Christopher Monk serpent, wood, leather covered. \$1,500 with case. Contact: Jim Stehn, 6312 S.W. Capitol Highway #106, Portland, OR 97201. Tel. 800 980-1795. E-mail: [jstehn@yahoo.com](mailto:jstehn@yahoo.com)

## An Interview with Hornist Raul Diaz

by Alessandro Zara

Early in 1976, I was playing French horn in the Venezuelan National Youth Orchestra. We went to Barquisimeto, the capital of the Estado Lara, considered the most musical state of our country. At that time there were less than two dozen horn players in all of the country, and I knew them all. So I was astonished when, between the rehearsal and the concert, I heard a voice saying, "I play French horn." It took me a while, in the darkness of the of the theater, to realize that the voice came from a four-foot-tall, 12-year-old boy, bearing the same characteristic smile, athletic look and optimism Raul Diaz still shows today. A smile that knows no closed doors in life, at least none that cannot be opened. Raul plays principal natural horn with the Hanover Band and with many period instrument ensembles throughout Europe.

It is difficult to interview an old friend and condense in an hour's conversation his 20-year musical career. In December, 1988, Raul performed the third Mozart Concerto on the classical natural horn with the Orquesta Municipal de Caracas, and gave a one-week workshop in the Conservatory Simon Bolivar. This interview took place on January 15, 1999 in my shop in Caracas.

**Alessandro Zara:** We have known each other a long time, and even played together years ago in the same orchestra. How did you get started in music? Were there professional musicians in your family?

**Raul Diaz:** No. My father was a competent amateur who played the cuatro, a small four-string folk guitar that is very popular in Venezuela. I think he wanted to study music when he was young, but since he could not, he managed to have all his sons study music. I will thank him forever for that. I started studying violin with an Italian teacher as a boy. A friend of my family, another Italian music and trumpet teacher, Professor Ferlitta, offered to start me on a brass instrument. I knew nothing about brass instruments and given a choice of trumpet, trombone or horn, I chose horn. After my first lesson I went to a record store and I was very lucky. The only horn record they had was Dennis Brain performing the Mozart concertos. It was completely incredible, and I knew from that moment that I just wanted to play that instrument. I studied for a couple of years, and started playing in the music school "orchestra" (the typical five violins, eight clarinets, 12 flutes type ensemble that now had one horn!). One day the National Youth Orchestra came to Barquisimeto for a concert and to form a local chapter. The day after, I auditioned successfully and was given a double horn. Until then I played a single F horn. Now I think it would have been better to go on with the single horn for a longer time.

**AZ:** Months later, in the summer of 1976, the Orchestra performed in Aberdeen,

Scotland, at the International Youth Orchestra Festival, conducted by Carlos Chavez. You already played rather well and studied very seriously. You tried to stay in England at that time?

**RD:** Of course not! I was just 12 years old, and my father did not even allow me to go to Caracas to get lessons with Cesare Esposito, the principal hornist in the Venezuelan Symphony Orchestra.

**AZ:** Before coming to this sunny country, while principal horn in the Basel Orchestra, Esposito played natural horn in the '50s and the early '60s, with Cappella Coloniensis and the Schola Cantorum Basiliensis. Was that influential in your later specialization?

**RD:** No. I never studied with him because when I moved to Caracas he was almost retired. I started studying with two Uruguayan teachers, first Juan Soto and then Delfino Nunæz. I spent a few more years in Barquisimeto. The local youth orchestra grew quite a bit and I played principal horn here.

**AZ:** Today it's a professional orchestra and one of the best in the country.

**RD:** Yes, but back then we were not professionals. At least, we were not paid as professionals, but we were expected to work very hard. We played difficult music and I also had to teach horn to younger people. I also began to study conducting then, and soon started conducting the Guanare chapter of the National Youth Orchestra. Still, I was not satisfied. My first teacher, Ferlitta, had a limited musical career but was a very cultivated man. He told me to approach music to first search for the meaning then find the technique to be able to express it. This is still my approach. Delfino Nunæz was an excellent teacher and a wonderful player, but being a very nervous performer on stage, he was very concerned in achieving technical security. Eventually I moved to Caracas to join the Simon Bolivar Symphony Orchestra. I traveled to other towns to conduct youth orchestras, and also coordinated and conducted a horn ensemble.

**AZ:** Then did you decide to go to England?

**RD:** As I mentioned, I was searching for something else.

**AZ:** There were other Venezuelan horn students in England?

**RD:** Yes. Alejandro Nunez was there from 1978. He studied with Douglas Moore and graduated from the Royal College in 1984. He is now principal at Basel, and curiously, Cesare Esposito held that position before going to Venezuela! I began to study with Anthony Halstead at the Guildhall. I auditioned and was accepted as a part-time student. I spent three months in England but

had to go back home to work and save enough money to stay longer. Tony was pleased with my progress and encouraged me to audition in a college, which I did. I auditioned at three schools and was accepted to the Guildhall and the Royal Academy of Music. Anyway, I went back to Caracas and went on with my jobs. I searched for financial study support, but they were more interested to have me in Venezuela playing in the Simon Bolivar Symphony and conducting two student orchestras and the horn ensemble. I decided to go back to England and entered as a full-time student at the Guildhall, studying with Tony and Jeffrey Bryant.

**AZ:** Did you start on the natural horn then?

**RD:** No, I was not interested in early music or early instruments. I knew that the early music movement existed, but it never attracted me before. In Venezuela there were already some ensembles who played Renaissance and Baroque music, but I was not interested in that. But, one day in 1984, I went to the Barbican for a concert of the London Symphony. I bought the ticket for the wrong day. I was not allowed to change it or get my money back. "Oh my God, again Beethoven's Fifth, with an unknown orchestra! What a bore!" It was the Academy of Ancient Music conducted by Hogwood. Tony was playing principal. I could not believe what I heard. The sonority of the C horns stood my hair on end. I could not understand what was happening there, why they were playing in B natural in the C movement. I have perfect pitch and I knew nothing about historical tuning or that music could sound like that.

**AZ:** So, you started playing natural horn.

**RD:** Not immediately, but in my third year at Guildhall I had the chance to choose a second instrument. I thought I should be very tactful in asking Tony to teach me natural horn. But he was very receptive. Actually, he was very happy. In the first class Tony handed me a natural instrument and told me to play some written music. It was the adagio of Mozart's Second Concerto. After 10 minutes he told me to switch to the modern horn for the rest of the hour. That went on some weeks. I did not understand what Tony was thinking. Was I so bad on the natural horn that I did not deserve more than 10 minutes? Then, suddenly, he told me to bring the horn home, since I had to play Handel's Water Music the following week. "Who, me?" "Yes, you must play and you are going to play. So go home and study." It was an Alexander Baroque horn after Leichamschneider. After practicing for a while everything sounded off-pitch, and very low. So I called Tony and he said, "Oh, I forgot to tell you it is a half-tone below modern pitch."

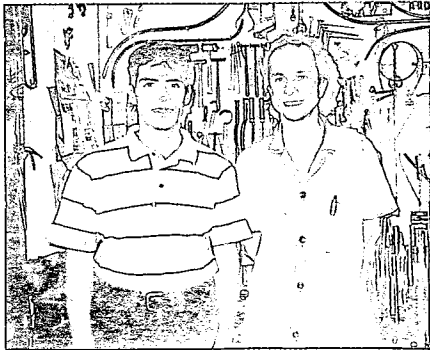
AZ: You didn't know Baroque orchestras play at 415?

RD: I knew nothing! And when you say 415, you sound like a doctor. If you just say half-tone down, it sounds like a butcher, "give me a half pound of meat." So I started trying the different crooks, and realized I was playing a pipe. I was playing an F instrument, playing natural harmonics, and this was music. Why hadn't I done that with modern horn? I felt angry and stupid for having played for so many years without the knowledge of where horn music came from. I started with a big modern tuba-like double horn, trying to imitate Farkas, and that led me three centuries away from the story of the evolution of horn music. I started reading every book on the subject, and listening to everyone who played natural horn.

AZ: There was already a high standard of horn playing.

RD: Yes, Baumann and his pupils in Germany, and Thomas Müller and in England, Tony Halstead and Tim Brown.

AZ: Before them Morley-Pegge...



Raul Diaz & Alessandro Zara

RD: Yes, it seems that he played very well and his book is still one of the best on the subject. Anyway, the hand horn playing tradition was never interrupted in England. It was not used in performance but I am sure even Dennis and Aubrey Brain were proficient in it.

AZ: Was it difficult for you to learn natural horn?

RD: Some time after that Water Music concert, I had to play Cherubini's Sonatas. I could hardly play them on the modern horn. Now I realize I had problems with the modern instrument because I had too many pre-conceived ideas. I had none of them with the natural horn. Halstead told me that he was not very explicit teaching me because he saw my approach was so natural that he really had very little to say. I showed fewer problems with the natural horn compared to the modern instrument, but common sense would indicate that it should be the opposite. My openness to the natural horn led me to focus on it, and many engagements followed. After recording the Haydn symphonies over a period of five

years, I knew that very few wanted to do this because it was so difficult. They said "You have to play Maria Teresa," and I replied "With the very, very little crook? Terrific! Let's go!", while other people looked frightened! In 1987 I finished my studies at Guildhall. Natural horn playing improved my modern horn playing dramatically. I already had so many jobs that I could not even play in my degree concert, as I was playing elsewhere. I was playing freelance with the Royal Philharmonic, the City of London Symphony, and the London Concert Orchestra. I was second horn in the Hanover Band with Halstead, and when he retired in 1988, I was appointed principal. We recorded all the Beethoven works, Schumann symphonies and 70 Haydn symphonies and lots of other music. Then I was called to perform at the Drottningholm Theatre in Sweden, and I still play there every summer. Soon engagements all throughout Europe became frequent. At an engagement in Germany with L'Estro Armonico, I met oboe player Alfredo Bernardini, with whom I now play regularly in Ensemble Zefiro. Through him I was called by Jordi Savall. Thomas Müller was already playing with him, and Jordi was looking for period instrument players from southern countries.

AZ: So you play a wide range of repertoire with many different groups. What instruments do you use?

RD: I have some modern instruments by Paxman, Holton, Schmidt, and one of them with a mouthpiece by Nick Perry. I have two Baroque horns, a Bohemian and French classical to cover both styles and an Uhlmann romantic instrument with valves for Schumann, Brahms and similar music. The Baroque horns are copies of a Leichamschneider by Andreas Jungwirth and a Webb-Halstead model based on the same original but with a considerably smaller bell.

AZ: Do they have vent holes?

RD: Yes, both do but I never use them. I prefer to use a little hand stopping with the Baroque horn.

AZ: But you try to achieve a different sound from a classical horn?

RD: Of course I try to sound as little *bouche* as possible. Also, the parts are written to require few non-harmonic notes. The Brandenburgs, for instance, are so high; Water Music is not so high but is written in the same style. So I think it is better to avoid holes and use as little hand-stopping as possible.

AZ: Some Baroque trumpet players have gone quite far in the technique of lipping or bending the harmonics. Don't you think the same should be done with the horn?

RD: I have met natural trumpet players who use as many as four or five holes, others use three, two or just one. Some are working hard to play with no holes. All these systems work. You just can't approach

every period instrument the same way you approach a modern one. You must sit down and practice bending every note with each instrument. This can be really boring when you play many different horns. On the modern horn harmonics are so close that you switch from one to another doing this. But if you use a hole for a fifth, a fourth or the octave you are simply lying. The few people who use holes on the horn are mostly confined to England. On the Continent, this is frowned upon. In Belgium, France, Holland or Germany, if you arrive to a rehearsal with a horn with holes they will just say, "no!"

AZ: So you think that the way we are taught modern horn technique is very different from what is needed for natural horn?

RD: Yes, they are very far apart. The stamina you need to play a historical brass instrument, in my opinion, is much greater than for a modern horn. So when I spend several weeks practicing the natural horn and I have a job playing the modern horn, it is very easy. It's like leaving your 1974 Jeep and driving a Cadillac. Everything is easier, louder.

AZ: But the level of sound required in a modern instrument performance is much greater.

RD: Right, but that is why you have a wider bore. With historical instruments you must play loud but with a smaller-bore instrument. The physical effort is much greater. Stopping also generates a lot of pressure on your lips. And since you work all the time with wider spaced harmonics, you must be very precise, and your muscles suffer more. In Haydn you wait 45 minutes and then you have to play a high d. In Mahler you play long phrases all throughout the symphony. You can place your lips properly, warm up while you play until the music reaches the climax. In Haydn you must reach it instantly. The muscular development and requirements are completely different.

AZ: That's why you always keep yourself so fit?

RD: No. That is to be able to dance salsa. That is as amusing and demanding as playing the horn. Also the styles we learn on modern instruments tend to be different from a period instrument approach. Some conductors (I will not name them) ask for a crescendo at the end of most Mozart phrases. Natural horns ask you for a diminuendo to avoid a harsh sound and keep a sense of homogeneity. I wanted to discover more about performance practice so I read and studied history, examined how horn parts were written down, and learned something of how they made instruments and mouthpieces. Old mouthpieces were made from rolled sheet metal, with the rim soldered on. You had to work hard on the grain of the metal, and this led to a sonority quite different from the one you get on a modern mouthpiece that was made in a short time with a computer-controlled lathe. I use a mouthpiece based on a Courtois, made for me by Yamaha. I try not to be

stuck to any mouthpiece, as I used to be. I look for the equipment that allows me to get the sound I imagine in my mind. For many years my approach to the instrument was completely technical. Now it is musical.

AZ: You mentioned the Baroque horns. What about the others?

RD: I use a classical horn which is a copy of a Raoux by Paxman. The interior of the bell is beautifully painted by an English artist. For some other repertoire I have a Bohemian Halstead/Webb instrument based on Spohr. They all have many crooks and combining them is an art in itself. I have been thinking of buying a differently made instrument that has a fixed mouthpiece and interchangeable tuning crooks. This helps, since you can get accustomed to a constant resistance. That instrument would have no future in orchestral use. Changing tonality is too slow. I think soloists used that kind of instrument in the past.

AZ: What about for Schumann? What horn did you use for your recording of the four-horn concerto?

RD: When the Hanover Band started the Schumann project I really was unsure what to use. I discovered that Andreas Jungwirth, the instrument maker near Vienna, made an Uhlmann model instrument with a Bohemian bell. That is larger than a French style horn and could also be fit with valves. In Schumann's time both Stoelzel/Bluhmel and German rotary valves were in use.

AZ: The first use of the Stoelzel valves on the horn was probably for a quick crook change device but still basically using the instrument as a natural horn.

RD: Yes, and they were too slow in small and long-bore instruments like the horn to be used in the modern way, that is, as a way of being a fully chromatic instrument. The pistons seem to have worked well with small-bore, short-tube posthorns, or in wider-bore tubas, but not in the horn. They were uneven in tone and there was too much difference in feel from position to position. It took a longer time before fine piston French horns were designed and manufactured. In the meantime, the Germans tried to make their versions and developed the rotary valve that allowed for nice legatos and even scales on the horn. The Viennese developed a compromise between both systems. So this maker said, "I can make a natural instrument with a set of detachable valves. I chose this kind of instrument, because we normally think of Schumann as the first to write for the horn as a fully chromatic instrument. Actually, I think Gounod and Kalliwoda preceded Schumann in this. We don't really know how many people during Schumann's time used which method. Today everything travels so quickly but back then communication and fashion changes were slower.

AZ: But you did think that it was correct to use rotary valves in Schumann?

RD: Yes. When we first began the project, the first horn tried to play hand-horn and it was a disaster. They could not perform it in the concert. Actually the first rehearsal of the *Konzertstück* in my London apartment was another disaster. In England it took a long time with the Hanover Band before attempting to do "original" versions of the Schumann works. Finally we were able to work it out and do it.

AZ: Who were the musicians involved and what kinds of instruments were eventually used?

RD: Roy Goodman was conducting, Gavin Edwards was playing second horn, Roger Montgomery third, Martin Lawrence fourth, and I played principal. The other players had original F rotary valve horns with clockwork springs, dated a little later but of the right style. I used the Jungwirth copy but pitched in B<sup>b</sup> not in F. The concert (we played it three times) included the *Konzertstück*, the third Schumann Symphony and Sigfrid's *Idyll*. The Hanover Band recorded all the Schumann symphonies and overtures for BMG. It was an incredible experience - particularly learning this music on those instruments.

AZ: So the Jungwirth is your first choice for Romantic repertoire?

RD: Yes. Now we've progressed to do things we didn't do years ago. When the Hanover Band performed in New York recently, we did Coriolano and Beethoven's Third in the first part of the concert with Classical instruments, and Schumann's Fourth with Romantic instruments in the second half. At that concert, during some rests, I looked to the back of the stage and was surprised to see Phil Myers and some other players from the N.Y. Philharmonic sitting there, very amused, looking at our hand stopping.

AZ: And probably very amused looking at your faces, I think.

RD: Yes. At the end of the concert Phil told me, "What are friends for? To bother you!" One year later the N.Y. Philharmonic performed in London. I did exactly the same thing. At the concert I managed to get seats exactly behind the horns. At the end of the concert Phil asked me, "What the hell were you doing sitting there?" And I could answer, "What are friends for? To bother you!!" But you know, in the *Eroica*, I do not stop the high a. I bend it sharp with my lips, so now one of Phil's favorite jokes is to take his hand completely out from the bell when he plays this note.

AZ: Do you think your performance had an influence in New York?

RD: Of course there are already fine natural horn players in the States. It stimulated players who are not involved in historical performance. I do not say that everybody has to do as we do. However, I do think if you play music written for the natural horn, on a modern instrument, I think it is a responsible approach to practice at home for

a few weeks on the original instrument, even if you are not going to perform with it in public. This will give you a point of view not possible to reach otherwise. Of course, we don't have the final and unique truth. Philip Jones performed musically wonderful renditions of early music but in a completely unhistorical way. Today I think it is more important to be historically informed. The instruments and their history tell us a lot about sonorities, tempi, and many other performance questions. For instance, a trill performed with the lips is very different from a valve trill.

AZ: This is why I think modern horn players are closer to the historical instrument than, say, modern trumpeters. A modern trumpeter has an instrument half the length of the original. He relies a great deal on the valves, and might not perform lip trills, because he will rely on the valves. This is not true for horn players. I remember that Esposito, who studied with Ceccarelli in Milan in the first half of the century, didn't have any trouble when he had to perform on original instruments with Cappella Coloniensis and Schola Cantorum Basiliensis in the early '50s. His technique was based on harmonics, long notes, and trills.

RD: Yes, our instrument has evolved so much, from a technical point of view. That's why it is so treacherous. You still blow in the same crooks, joined by valves, in a beautifully lacquered instrument. But it is still the same stuff. The nearest trumpeter can get to the feeling a horn player has, is when he plays with rotary valves. He will miss so many notes that you will be able to listen and feel a close brotherhood!

AZ: Are you still playing throughout Europe? Is that the experience most English horn players have?

RD: No. Most of them only play in England.

AZ: That places you in an interesting position in terms of awareness of different approaches and styles for historical performance.

RD: Yes, for instance, the first time I played with Savall, I felt very uncomfortable. He wanted to have a period ensemble that works and sounds different from Northern groups. So, he chose primarily Southern musicians. I was used to the English way of doing things. Everybody on time, no missing a note, even in the first reading. Everything is shaped before the afternoon rehearsal and a perfect concert is performed that night. With Jordi, everybody arrives more or less at the scheduled time just to say hi and chat for a while with friends who live in other countries and whom you've not seen in a while. Then you sit down, warm up the instrument and start playing. You rehearse for a week and music takes its shape slowly day after day. The first time I was very angry. "What a waste of time!" But then I understood that every country has its language, its phonetics, its lifestyle and, of course, its rehearsal style. That is very interesting. Now, I enjoy them all. Now I

understand Savall's way, and also why you prepare concerts so quickly in England and why you work so hard in Germany. All these ways lead to different musical results. But even in early music the globalization is arriving. Styles tend toward homogenization.

AZ: So you play with many different horn players.

RD: Yes, but the natural horn community is very friendly. I always feel at home with all the players I play with. This is probably because of the instrument – it is so treacherous but also so beautiful, so noble that it generates brotherhood. When I feel good with other players is when I play my best.

AZ: Are you teaching now?

RD: I teach at the Guildhall in London. I have also been giving master classes in Valencia, Spain and in Innsbruck. I teach both modern and natural horn. Many conductors now want to perform Classical music with modern instruments but they like to mix them with natural horns and trumpets. They feel they blend better than with modern ones. This is a challenge and can be very effective, even rather dangerous. In December I played a solo concerto with a modern orchestra. It took a great deal of practice to develop a sonority that could blend well with an orchestra of that large size. The conductor actually suggested reducing the size of the orchestra but I didn't want to. I thought it best to keep the sonority of the orchestra and try to develop my sound to match it. A number of conductors of period instrument ensembles are now also conducting modern orchestras. They look for sonorities that can be easier to achieve by using historical brass. Another approach is to use a modern orchestra but in stylistically informed manner. I think that is valid.

AZ: When you play in a Renaissance or early Baroque group, or even in a modern chamber ensemble, the conductor or director is usually sitting with you, often playing an instrument also. He takes the same risk as you. But in an orchestra, whether modern or historical, the conductor is standing with a baton that never misses a note (or at least the audience can't hear it when he misses!). Since you play with so many different conductors, what are some common attitudes towards the horn, an instrument so prone to missing a note at the worst possible moment?

RD: In Northern Europe there is more tradition, so most conductors (and musicians) understand the effort and the difficulties you are facing. In Southern Europe the tradition of period instruments is not as old, so some conductors make your life more difficult. Savall is an exception to this.

AZ: Your professional life is so full. Did you ever think that it would turn out the way it did?

RD: No. A door opened for me and I am now doing tasks at a level I never imagined. Before leaving Venezuela, after the concerts in the orchestra you and I played in, I remember talking with my friend Juan Jose Verde. I asked him, "Why must we play every week this way? Why do we approach an artistic challenge with a journeyman attitude?" When I asked others in the orchestra the same question they did not understand what I was talking about. I was lucky to meet people in England who had the same concerns. It helped lead to the fortunate professional music situation I have now.

AZ: So many of your engagements sound so interesting. But is there a special project above the others that Raul Diaz would really like to do? Also what about repertoire? Do you favor some repertoire over others? Do you happen to be hiding some rare music that you plan to astonish us with at the right moment?

RD: I am often asked to teach in master classes. But I would like to have a permanent teaching position. I'd like to be able to sit down and develop a natural horn teaching method. Today I am not able to do this. I have too many engagements. But I hope in the near future to start such a project in Venezuela. As far as repertoire, there are some Baroque concertos that Barry Tuckwell found in manuscripts in Blunt University by Quantz and others. He recorded those and nobody has done it again after him, neither on modern nor natural horn. It would be very interesting to do that with period instruments. Also the Reicha trios, we used to play when we studied with Delfino Nunæz, are wonderful. My ego is not big enough that I want to record the Mozart concertos. Many have done it very well, both on modern and period instruments. If I am asked to, I will, but it is not my priority. I prefer to record little-known repertoire or repertoire that has still not been recorded on historical instruments. I recorded the Telemann three-horn concerto with Halstead and Christian Rutherford. Last year I recorded Rosetti's two-horn concerto with Gavin Edwards and with Halstead conducting. I think there is a need to create documents so people can listen to a work that is as close as possible to the way it might have sounded during the very first performance. For instance, our performance of the *Konzertstück* was the first of its kind. It was a wonderful challenge, maybe not perfect, but perfection is a difficult concept. But we left something that can be improved and built upon. We did it. In the future others will do it better. In the arts and music you cannot be selfish. This is something I learned from my teachers when I was a student and try to keep in my professional life. That is why I would like to start a horn school in Venezuela.

AZ: You held a week-long workshop here last December. How was it? Were the kids familiar with natural horn?

RD: It was interesting. The general level has increased enormously from the time I left. Lots of kids played pieces that would have

been considered impossible 20 years ago. Most of the kids saw a natural horn for the first time at that workshop. Some didn't even know anything like it even existed. That is rather sad because it means that the level of information is still very low.

AZ: But Juan Jose Verdi, who lives here, has been performing on the natural horn during the past number of years. He performed a Mozart Concerto years ago and even gave a recital of many standard natural horn works.

RD: Yes, and you have been performing on the cornetto for many years and are still the only one around doing it. Most people don't know it even exists. And musicians still criticize you because it doesn't sound like a piccolo trumpet. That is why I would like to come on a regular basis and help the development of period instrument performance in the country. I'd like to give back here all that I've been taught. Juan Jose and I performed many duets during the master class. We enjoyed it, the students did also and I think it may have sparked an interest for them to start.

AZ: You are right about the state of period instrument performance here. Much of the criticism comes from the so-called professionals. They still think playing on period instruments is absurd, which speaks to their lack of knowledge. Students and the general public, even if they don't know much about it, will at least give it a chance. Is the situation similar in Europe?

RD: Historical brass and wind players usually play their modern counterpart also. So they understand both and are respected in both fields by the musical community. There is a prejudice against historical string players because people sometimes think of them as not good enough to play in a modern symphony orchestra. Actually, their task is at least as difficult as playing in a modern orchestra. In both fields one must work very hard to reach a high level. But what I like about the period instrument field is that it is less likely to turn into a regular job, compared to a chair in a symphony orchestra. You must research all the time and you never know what will happen when you change a crook in the middle of a symphony, even if it is Beethoven's Fifth and you have been playing it for 20 years!

AZ: Are you involved in musicological research? Do you have time for that? When you travel do you often visit libraries?

RD: Well, I write quite often for the British Horn Society. It is not truly musicological work. They might ask me to write on a particular instrument or a new mouthpiece design. I have been asked to do this for the Brass Bulletin also. But I really don't have enough time. That is why I would like to be more involved in the educational field. I do get to libraries on my travels, particularly in Germany and Sweden. I get copies of many originals. Reading from a facsimile is very different from playing from a modern edition with all the slur and breath marks and even cadenzas written down.



AZ: Well Raul, I thank you for the interview. I am sure HBS members will be enjoying your upcoming concerts and recordings. But now we have very important things to do.

RD: Yes. Having lunch and resting a while so we can spend all night dancing salsa!

AZ: Sure.

#### Notes

Juan Jose Verde plays modern horn in the Orquesta Sinfonica Municipal de Caracas and performs on natural horn in various chamber ensembles in Venezuela.

Alessandro Zara, formerly a horn player, is a brass repair technician and cornetto player.

Cesare Esposito was principal horn in La Scala in Milan before the Second World War, and in the Basel Orchestra and in Orquesta Sinfonica Venezuela. In the 1950s and 1960s he played natural horn with Umberto Baccelli in Cappella Coloniensis and Schola Cantorum Basiliensis. At the age of 85, he now lives in Pesaro, Italy.

The photographs are in A. Zara's shop, Viento & Musica in Caracas. Apart from being the best band instrument repair shop in the country, it is surrounded by the best fish restaurants in town!

## **Historic Brass Instrument Days – An International Symposium**

Sponsored by: Cité de la Musique, Paris Conservatoire, Musée de la Musique, Historic Brass Society Present

March 10-13, 1999

Cité de la Musique, 221 Avenue Jean-Jaurés, Paris, France

Benny Sluchin: Symposium Coordinator

**Lectures, Round-Table Discussions, Master-classes, Concerts, Tour of the Musical Instrument Museum,  
Early Brass Instrument Makers Exhibition, Playing Sessions**

**Schedule: Wednesday, March 10, 1999 (Abstracts & Concert Programs begin on P.23)**

#### *Paris Conservatoire*

- 9.00-9.30 Welcome
- 9.30 - 10.30 Introduction: Brigitte Marger, Marc-Olivier Dupin, Caroline Rosoor, Jeff Nussbaum, Benny Sluchin
- 10.30 - 12.30 Master class, Natural Horn: Hermann Baumann  
Concert with Hermann Baumann & Conservatoire String Quartet: *Quintet for horn and strings* K. 407, W.A. Mozart
- 2.00 - 3.00 Museum Tour of Brass Instruments

#### *Cité de la Musique (Symposium Hall)*

- 3.30 - 6.00 Lectures: 19th Century, Chair: Stewart Carter, Wake Forest University  
*Oskar Böhme re-visited* by Edward Tarr, Trompeten Museum, Bad Sackingen  
*Sax and the opera* by Ignace de Keyser, Musée Instrumental, Brussels  
*New Light on Gautrot* by William Waterhouse, London  
*Printed editions by German and Austrian Publishers for brass and military brass instrumentations in the second half of the 19th century* by Bernhard Habla, Universität für Musik und Darstellende Kunst in Graz  
*The Brass Solos of Amilcare Ponchielli* by Henry Howey, Sam Houston State University

#### *Paris Conservatoire*

- 7.00 - 8.00 Concert: La Fenice

### I. Oskar Böhme Re-visited

by Edward H. Tarr, Schola Cantorum, Basel, Switzerland

The ideas put forth in this paper relate to research previously conducted by Max Sommerhalder, Sergey Vasilyevich Bolotin, Lars Naess, Frigyes Varasdy, Bruce Brinye and myself (*The Böhme Brothers, Oskar and Willi*, ITG Journal 22/1, Sept. 1997, 16-26; East Meets West). The paper also hopes to contribute to an understanding of historic brass scholarship by showing the kinds of research tools required for a study of the late 19th century.

1. Specifically with regard to Böhme, archival studies conducted at Leipzig Conservatory show that the chronology established by Bolotin and standard lexica (Ho-Feonov) must be revised. He did not graduate from there as a trumpet student in 1888, as had previously been supposed, but was a composition student in 1896/97. His trumpet concerto in E minor was first performed there in a student recital in 1899, after his emigration to Russia, where he spent the rest of his life.
2. Since Böhme's early training must have been with his father and probably in a *Stadtppfeiferei*, this little-known institution, which was omnipresent in Germany into the mid-20th century as a musicians' basic training ground, is dealt with next.

Comparison is drawn to another German emigrant to Russia, Willy Brandt, and to the trumpet teacher at the Leipzig Conservatory to whom Böhme dedicated his concerto, Ferdinand Weinschenk. An amusing contemporary article "on the moral dangers of *Stadtppfeifereien*" is quoted from.

3. A trumpeter's possibility of employment in separate winter and summer seasons (in symphonic orchestras and in spa orchestras, respectively) is then dealt with - again via comparison to Brandt and as opposed to today's year-round contracts, which are very much of a recent phenomenon. Mention is made of Benjamin Bilsse's orchestra (precursor of the Berlin Philharmonic Orchestra), in which noted instrumentalists were employed, including Eugène Ysaye (violin), Theodore Hoch, and Hugo Türpe (cornet). On what kind of instruments did trumpeters play?
4. This leads to a discussion of a soloist's repertoire c. 1880-1900, as reflected in collections which have survived in their entirety, by the content of student recitals in conservatories, and by other sources such as reviews or reports found in newspapers and musical periodicals.
5. A brief discussion of "high" and "low" repertoire concludes the paper.
6. Concerning future research in this area, it is observed that serious musical periodicals such as *the Allgemeine musikalische Zeitung* and *the Musikalisches Wochenblatt* constantly report on the activities of the leading singers, violonists, pianists, cellists and string quartets, but hardly ever mention soloistic activities of brass players, since their repertoire apparently was of a too trivial nature to be bothered with. Reports on grass-roots brass activity is rather to be found in local newspapers - finding them will be an extremely time-consuming "digging" operation for future scholars!

### II. Sax and the Opera

by Ignace de Keyser, Museum of Musical Instruments, Brussels, Belgium

This paper will answer the question why Sax instruments (saxophone, saxhorn, saxotromba and saxtuba) have not so often been used in symphonic and operatic literature. It stresses on the fact that symphonic music in the French Second Empire was marginal, that Adolphe Sax himself as conductor of the "Banda" in the Paris Opéra was obliged to serve different composers who often had ideas opposed to his and that, nevertheless, more parts than could imagine are intended for Sax instruments.

This paper will give me the occasion to complete former research done by Mr. E. Fridorich and Mrs. Malou Haine, the actual director of the Brussels museum, and to divulge the results of my own research on Adolphe Sax's activities as a conductor of the "Banda" at the Paris Opéra.

### III. New Light on Gautrot

by William Waterhouse, London, UK

Information relating to the lives of makers and the history of their workshops can often shed significant light on the products themselves. The 19th century French maker Pierre Gautrot aîné was one of the most important musical instrument makers of his time. Both prolific and innovative, he made an important contribution to brass instrument technology in the 19th century through his over 40 patents. At the same time he also pioneered the use of several forward-looking strategies as a musical instrument manufacturer. The first wind-maker to use steam-power, in 1855 he opened a new plant outside of the capital in a green-field site situated on the banks of a navigable river - and thus with excellent communications. Recruiting his staff locally, he not only trained them, but housed them in a purpose-built accommodation. By 1857 he had also started a 36-piece works band, building a rehearsal shed and hiring a conductor for them.

My *The New Langwill Index* (London 1993) is the chief source of reference on historical brass-instrument makers. Although Gautrot was one of the most important of these, I had not, however, been able to discover anything about his private circumstances, in spite of having spent a day researching in Chateau-Thierry where his main factory was located. However, new biographical information on his family and that of his predecessor and father-in-law Guichard has now, for the first time, become available to me. Recent research by his great-great-grandson now sheds new light on the life and activities of this important brass maker.

### IV. "Mysterious, sublime" - Ponchielli's Solo Works for Brass Instruments

by Henry Howey, Houston State University, Huntsville, USA

Italian opera composer, Amilcare Ponchielli (1834-1886) was director of the *Banda cittadina* in his hometown of Cremona from 1864 to 1874. His tenure in this post was a source of pride to the city and was in no way demeaning to Ponchielli's reputation. In her article in *Grove's Dictionary of Music and musicians*, Fedele d'Arnico notes that Ponchielli elevated the band to the level of the orchestra, not the reverse. During his tenure Ponchielli produced a repertoire of nearly 250 pieces of music for the band consisting of marches, themes and variations, arrangements from operas (by others and his own), and occasional pieces for civic funerals.

Conspicuous among the nearly 200 works for band are four solos for brasses which span Ponchielli's tenure as director of the *Banda cittadina*. The four works are:

1. Op. 123, *concerto per trumba* (1866)
2. Op. 198, *concerto per corneto* (1867), 36 pages.
3. Op. 146, *fantasia per corneto sopra motivi dell'Opera La Traviata* (1869)
4. Op. 155, *concerto per Flicornobasso* (1872)

While the concertos share many characteristics of form and content, the *Fantasia* represents not only an homage but a gloss on Verdi's masterpiece. While the trumpet concerto has been edited by Emil Herrmann, preparation of the other three works has been a seven-year project for this writer. As exceptional as the individual works may be from this craftsman composer, considering all of them as a body of works previously unknown to the brass world marks them a major find. The scores present a composer who was working under constraints of time and place. When taken in conjunction with the substantial virtuosity demanded by these works, the musicians who populated the *Banda cittadina* were indeed of the highest order. While remaining in a generally modest tessitura, Ponchielli tests his soloists with extreme technical demands as well as exceptional *bel canto* graces in a style appropriate to the mid-19th century. A seemingly simple harmonic language is expanded by the addition of a linear chromaticism that taxes the ear of the performer with cross-relations and jazz-like interpolations.

Due to the secretiveness of the contesting 19th-century Italian bands, much of the literature they performed was held closely to keep competitors from using it. Likely, Ponchielli's works would remain largely unknown to us save for *Licia Sirich's Catalogo*

*Tematico delle Musiche di Amilcare Ponchielli* prepared by the Fondazione Claudio Monteverdi in 1989. With the kind assistance of professor Andrea Mosconi, I have been able to acquire photocopies of Ponchielli's scores and prepare editions of them. Since its premiere in 1993, the *Concerto per Flicornobasso* has become a staple of the euphonium repertoire. While the trumpet concerto has had only a modest success, the cornet concerto (whose themes are identified as *di diversi autore*) awaits a premiere. The *fantasia* has been fully decoded which will be available as tables.

With these solo works as the "camel's nose," the entire world of European bourgeois concertizing awaits the scholar. While there may not be other composers of Ponchielli's fame to be discovered, the quality of the music and the musicians which is represented can only be of help to give us a notion of the musical treasures which still await us.

**V. Printed Editions by German and Austrian Publishers for Brass and Military-Brass Instrumentations in the Second Half of the 19th Century**

by **Bernhard Habla**, Universität für Musik und Darstellende Kunst, Graz, Austria

With the invention and development of valves in the first quarter of the 19th century, trumpets, horns and the signal instruments were now capable of playing chromatic scales, something possible only on the trombones up to this time. The signal instruments with valves [Austrian flugelhorn, French saxhorn, Prussian cornet] became especially important in the military and the resulting amateur bands.

Within the Prussian military only the infantry had bands with woodwind instruments, able to play every kind of music. The other branches, jaeger and cavalry, had only brass instrumentations. Instrumental in bringing the valved instruments into the brass bands of the Prussian army was Wilhelm Wieprecht (1802-1872), the later director of the bands of the Garde in Berlin. It is in this period of technical development that the printing of music for these ensembles flourished. One can observe this development in Austria and several of the German-speaking countries, especially Prussia, Bavaria and Saxonia.

At the beginning of the 19th century there were only a few printed editions specially for trumpet choirs with timpani, and later a few for brass combinations, sometimes with keyed instruments. But the number increased after the middle of the century, and the repertoire changed. While publishers produced mostly marches and dances until the middle of the century, they now also included arrangements of excerpts from operas and operettas.

This paper is part of research in progress on the literature for wind ensembles and bands from the 19th century to the end of World War II, and is based on over 20,000 registered titles printed and edited by German and Austrian publishers during that time period. Based on that list, a survey of the titles, including harmonie and brass instrumentations, shows that production increased dramatically after the foundation of the German empire in 1871, and declined considerably during World War I, prompting a logical end to this study.

**Concert: La Fenice: De la Lagune à la Tamise**

Giovanni Battista Buonamente

*Sonata per doi cornetti e quattro tromboni*  
(Libro sesto delle canzoni e sonate, Venetia, 1636)

Giovanni Gabrieli

*Intonatione d'organo* (manuscrit, s.l.n.d.)  
*Canzon terza à sei* (Canzoni e sonate per sonar, Venetia, 1615)

Giovanni Bassano, d'après Pier-Luigi da Palestrina  
*Benedicta sit sancta trinitas* (Canzon francesci, motetti diminiuti, Venetia 1585)

Giovanni Picchi  
*Passamezzo* (manuscrit)

Dario Castello  
*Sonata decomaterza per 2 soprani e 2 tromboni*  
(Sonate concertate, Venetia, 1626 - Anvers, 1656)

Giovanni Priulu  
*Motetto O Pulcherrima Virgo a cinque voci*  
(Sacrorum concertum, Wien - Venetia, 1618)

Girolamo Frescobaldi  
*Toccata per spinettina e basso*  
(Il primo libro delle canzoni, Roma, 1628 - Venetia 1634)

Giovanni Battista Riccio

*Canzon per 2 soprani in echo*  
(Il secondo libro delle divine laudi musicali, Venetia, 1614)

Samuel Scheidt  
*Preludium, Paduan, Galliard*

Johann Vierdanck  
*Sonata auf das Lied Als ich einmal Lust bekam*  
(Capprici und canzon, Rostock, 1641)

Henry Purcell  
*Hornpipes* (The old bachelor)

Matthew Locke  
*Music for his Majesty's sackbuts and cornetts* (aria, pavan-allmand saraband), (London, 1660)

**ensemble La Fenice**

Jean Tubery, Gebhard David, cornett, mute cornett  
Stephan Légée, alto and tenor sackbut  
Jacques Henry, Christiane Bopp, tenor sackbut  
Franck Poitrineau, bass sackbut  
Jean-Marc Aymes, positiv organ and harpsichord  
Jörg-Andreas Bötticher, positiv organ and harpsichord



La Fenice



**Thursday March 11 (Abstracts & Concert Programs begin below.)**

*Paris Conservatoire*

- 9.00 - 11.00 Master class, Cornetto: Jean-Pierre Canihac  
11.20 - 12.30 Concert: The Historic Brass Band of the Lyon Conservatoire

*Cité de la Musique* (Symposium Hall)

- 2.00 - 4.30 Discussion Session: Early recordings and brass instrument performance practice  
Chair: Trevor Herbert, Open University  
Lecture: Robert Philip, BBC  
Lecture: Andrew Parrott, Taverner Consort
- 5.00 - 6.30 Lectures: 15th - 17th Centuries, Chair: Keith Polk, University of New Hampshire  
*The brief career of the trumpeter Johannes der Bancho: Patronage and welfare in Renaissance Parma* by Russel E. Murray, University of Delaware  
*Sir Tristrans measures of blowing, Jacques du Fouilloux and other excursions in historical brass hyper reality* by Peter Downey, Belfast  
*The Role and Affekt of the trombone in the Lutheran church music of 17th century Saxony and Thuringia: Trombone timbre as an enhancer of mood and text* by Charlotte Leonard, Huntington College, Laurentian University

*Paris Conservatoire*

- 7.00 - 8.00 Concert: Les Haulz et les Bas

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**Session on Brass Recordings and Performance Practice**

chairman: **Trevor Herbert**, the Open University, Cardiff, UK with **Robert Philip**, BBC, UK; **Andrew Parrott**, the Taverner Choir and Players, UK

The session will be used to explore themes concerning historic brass and recordings. During the twentieth century, the recording industry has come increasingly to influence performers, audiences and repertoire. Today, recording (mainly the CD) is the agency through which early brass performers communicate with their peers and audiences. The recording industry underpins the structure of the entire music industry, and its influence is not merely financial but also cultural. Decision-making is shared between performers on the one hand and producers, recording engineers and marketing managers on the other. Do performers have a decisive influence on the choice of repertoire and the manner of performance, or is their influence compromised by 'technical' and commercial factors?

Such questions impact on audiences in several important ways. The choice of repertoires may be guided less by musical than commercial factors, and the establishment of a canon follows by default. The record companies need only to point to the diversity of early music works in their catalogues to counter such claims. But is the recording industry still hospitable to the spirit of experimentation which marked the work of the early music revivalists in the 1960s?

We know that the recording industry has already affected performance styles. The process of globalisation, which has seen conductors assuming directorships of orchestras in countries other than their own, and the circulation of recordings throughout the world, has been a force for commonality rather than the sustenance of diversity. Early recordings show sharp differences between, for example, Russian, German, French, American and British orchestras. Today, such diversity has been diluted into something approaching a single, hybrid international style.

Early brass performers have been susceptible to this process. Leading players who are frequently recorded are focuses for imitation, and a new orthodoxy occurs in which national and regional differences, which must surely have characterised the performance of repertoire in earlier times, have been obscured. Finally there is the question of the way performers play in recordings. How true are they to the best ideals of period performance, and to what extent is their behaviour in recording studios guided by expediency? What are audiences to believe when

they hear period instrument performances, and what are they to understand and trust when they read the accompanying liner notes?

The emphasis in this session will be on practical matters concerning historic brass performance practice, rather than philosophical or theoretical issues. It is hoped that there will be a lively discussion involving as many contributors as possible.

Trevor Herbert of the Open University (UK), who will read a short introductory paper, chairs the session. Papers will be given by Robert Philip and Andrew Parrott. Robert Philip, a BBC producer, has made a study of early recordings, and his book, *Early Recordings and Musical Style* (Cambridge, 1992), is regarded as the standard work on the subject. The conductor and scholar Andrew Parrott is perhaps best known for his work with his own group, The Taverner Choir and Players. His recordings have won wide critical acclaim.

***Brass-playing before globalisation: the evidence of recordings*** by **Robert Philip**, BBC, UK

The growth of the recording industry and of international communications in the second half of the twentieth century has affected every aspect of music-making. Musicians of all kinds are familiar with each other's styles and standards to an extent which was impossible even fifty years ago. This has encouraged a trend towards homogeneity in performance. Orchestras, string quartets, singers, pianists and early music performers from different countries and schools have so much in common that musicians can move from country to country to perform with each other with very little need for adjustment or compromise. The purpose of this presentation is to demonstrate how different things were in the first half of the twentieth century. There was great diversity in brass-playing (as in all other music-making) between different countries, and even between different orchestras within the same country, and the standards of competence and polish preserved on pre-war recordings vary very greatly. The trend towards uniformity of style and standards over the century raises a number of questions: do we need or want perfection? If composers of the past expected diversity of performance, can there ever be a 'right' way of performing? Given the current state of the recording industry, and the expectations of audiences, where do we go from here?

**Concert: Ensemble des Cuivres Anciens du Conservatoire National Supérieur de Musique de Lyon  
Les Fêtes de Saint Marc au temps de Giovanni Gabrieli**

Giovanni Gabrieli  
*Canzon Duodecimi toni* (1597) & *Canzon VIII* (1615)

Giuseppe Guami  
*Canzon XXVI* (1612) & *Canzon XXVII*

Giovanni Martino Cesare  
*La Vittoria* (1621), *La Bavara*, & *L'Ecco*

Giovanni Picchi  
*Canzon Duodecima* (1625) & *Canzon Decima*

Giovanni Gabrieli  
*Canzon IX* (1615) & *Canzon XIV*

Ensemble des Cuivres Anciens du Conservatoire National Supérieur de Musique de Lyon:  
Benjamin Bedouin, Laurence Doutre, Judith Pacquier,  
Eva Godard, Jean-Pierre Canihac, cornetts  
Fabien Cherrier, Gilles Lallement, Jean-Marie Bonche,  
Guy Genestier, Daniel Lassalle, sackbuts  
Anne-Catherine Vinay, positif organ

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**Lecture on Research Papers, 15th century through 17th century**, chairman: **Keith Polk**, University of New Hampshire, Durham, USA

**I. The History of the Bancho Family of Trumpeters: A Study in patronage and welfare in Renaissance Parma**  
by **Russel E. Murray**, University of Delaware, Newark, USA

The sound of the trumpet in European cities in the Middle Ages and Renaissance marked the juncture of public and private life; the intersection of the power of the state and the lives of the people. Of all the instruments of the period it was the trumpet that was the exclusive property of power, and more than any other it served the ritual purposes of civic leaders. As such, the lives of trumpeters are of interest for what they can tell us about these civic institutions.

As numerous other studies have shown, families played an important role in supplying musicians and in maintaining the traditions of trumpet playing in various centers. In Italy in the late Middle Ages and early Renaissance, they seem, in fact, to have constituted an *ad hoc* guild structure. In this role, they provided the training, support, and continuity necessary to produce a reliable corps of trumpeters. For this reason, they were of immense value to civic governments, who relied on trumpeters to punctuate the commerce of civic life and to add splendor to civic occasions. The role of the family is amply illustrated in the corps of trumpeters in Parma: of the twenty trumpeters that can securely be identified during the half century covered in this study (c. 1480-1530), fully thirteen came from four family units. Of these, nine come from just two families. This study centers on a member of one of these families, who produces at least three generations of trumpeters for the city.

Johannes de Bancho's career illuminates the activities of this family and the role it played within the structure of civic government. He served as a trumpeter for the city of Parma only from 1520-1530. His hiring at a young age and his continued employment in the face of a seeming inability to fulfill the duties of his office suggest the power that such families had in relationship to their employers. The documents of this period make it clear that the city was willing to invest its resources in the training of an individual musician as well as in the support of his family. Indeed, the city government went out of its way to preserve Johannes's status when it could have just as easily replaced him. The reasons for such generosity are not simple, and reflect a number of competing interests; so much so that it is difficult to tell where pragmatic values of patronage and the more altruistic values

of welfare diverge. In fact, in Johannes's case, they are one and the same.

The role of the family that emerges from this study is consistent with the findings of other studies, yet at the same time it adds a new dimension to our understanding of patronage and civic welfare. The career of Johannes de Bancho is, on its face, insignificant. Yet within the context of his family and the civic government of Parma, this brief career reveals a great deal about the structures and practices of civic patronage and the role of the family in the development of the art and craft of the trumpeter in the early Renaissance.

**II. Sir Tristram's Measures of Blowing, Jacques du Fouilloux and Other Excursions in Historical Brass Hyper Reality**  
by **Peter Downey**, St Mary's University College, Belfast, Northern Ireland, UK

1. This study brings together various strands of recent and not-so-recent research into the English hunting-horn repertory and proceeds to trace the development of the genre from the late 16th century to the middle of the 18th century.
2. The relationship of the insular repertory to the highly influential French practice is examined and similarities and differences in both repertory and performance are indicated.
3. A chronology is established for the various manuscript and printed sources of the English repertory and the instruments employed to perform the hunting calls at different times are explored.
4. More generally, it is shown how a number of weaknesses have infiltrated recent scholarship which have given rise to statements and claims at variance with the period information itself. It is argued that, as the new millennium approaches, researchers must learn again to revisit the source objects of study in addition to more recent work on the same. In this way post-modern research may guard against distorting the raw materials of musicology through the agency of norms and values that belong of the present-day, but may more conscientiously contextualise the musicological objects within their original environments.

**III. The Role and Affekt of the Trombone in the Lutheran Church music of 17<sup>th</sup>-Century Saxony and Turingie: Trombone timbre as an enhancer of mood and text**  
by **Charlotte Leonard**, Laurentian University, Canada

The trombone was treated as a versatile and independent instrument in central German Lutheran sacred music composed in the 17th century. Its active role is demonstrated in the instrument's participation within the texture of a work, as well as in its contribution to the establishment of the overall *Affekt*, or the enhancement of portions of texts within a composition. This presentation will focus on the many ways 17th century composers used the trombone to portray an *Affekt*; and to enhance text settings in *coro grave* situations. Due to the paucity of research in the area of timbre, as well as in this repertoire as a whole, it is hoped that this paper will help to clarify associations between text and instrumental tone color that could help us to restructure 17th century timbral concepts. In other words, this study could aid performers in deciding which particular tone colors are appropriate for particular texts in works with unspecified instrumentation. The focus of this paper will be on the overall *Affekt* of works with trombones, the employment of trombones alone to enhance the overall or particular mood or text, and the use of the *coro grave*. Conclusions were drawn from an examination of just under 300 works that named the trombone in the instrumentation, by thirty-six different central German composers (plus nine anonymous pieces).

Trombone timbre was associated with joyful *Affekt* for principal liturgical feasts. A group of trombones was sometimes selected to help establish an *Affekt* that had already been or would be suggested by the text, such as in its use in the opening *sinfonia*, as a recurrent *sinfonia* timbre, as a prelude to a vocal solo, as a postlude to a vocal solo, and as a prelude and postlude to a vocal solo. The *coro grave*, or the low choir of a solo voice accompanied by a group of low instruments like trombones, could be indicated at the outset of a composition in the instrumental and vocal choir designations, or appear anywhere in a composition, to enhance a

particular text. The latter type of situation is used to establish the overall *Affekt* of a work at the outset, provide timbral contrast in *cori spezzati* situations, emphatically respond to phrases uttered by the voice, help characterize the speaker(s), characterize a speaker throughout a work, accompany references to *Stadtpfeifer* or to the trombone, enhance unique texts, enhance more than one unique text over the course of a work, and create large-scale unity with the recurrence of one particular low choir grouping. There are also instances of the use of one trombone to enhance particular textual images.

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Concert: Les Haulz et les bas  
*Tuba Gallicalis, les hauts instruments à la fin du Moyen-Age*

Anonyme, *Tuba gallicalis* (Strassburg)  
Mönch von Salzburg (1350-1400), *Das haizt die Trumpet*  
Dufay (1400-1474), *Gloria ad modum tubae; Donnez l'assault de la forteresse*  
Alexander Agricola (1446-1506), *Dictes moy tous*  
Dunstable (1380-1453), *Puisque m'amour*  
Pierre de Moulin (fin 14<sup>e</sup> siècle), *De ce que fol penser*  
Giovanni Ambrosio (1425-1480), *Petit rien*  
Anonyme (fin 15<sup>e</sup> siècle), *Helas la fila guilemin*  
Ffrankes (milieu 15<sup>e</sup> siècle), *Quene note*  
Domenico da Piacenza (milieu 15<sup>e</sup> siècle), *Rostibolli*  
Isaac (1450-1517), *Lalahöhö*  
Alexander Agricola (1446-1506), *D'une aultre amer*

Anonyme, *Dit le bourguigon* (Odhecaton, 1501)  
Anonyme, *Hor oirez*  
Antoine Busnois (1440-1492), *Fortuna desparata*  
Henry VIII, *Fortuna desperata* (manuscrit, London)  
Josquin Desprez (1440 - 1521), *Fortuna desperata*  
Anonyme, *La Spagna* (Bologna, 1500)  
Anonyme, *Königstanz* (1530)  
Passeraut (1485-1550), *Il est bel et bon*  
  
Les Haulz et les bas  
Gesine Bänfer, shalm, bombarde, bagpipe  
Ian Harrison, shalm, bagpipe  
Félix Stricker, slide trumpet, sackbut  
Gas Gevers, slide trumpet, sackbut

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#### Friday March 12 (Abstracts & Concert Programs begin below.)

Paris Conservatoire

9.00 - 10.30 Lectures: 18th Century, Chair: Benny Sluchin, IRCAM  
*Music in Masonic Ceremonies during the 18th century: The building of the "Athens of the North"* by Alexander McGrattan, Open University, UK  
*Trombone Choirs of the Unitas Fratrum in America: Some new avenues for research* by Stewart Carter, Wake Forest University  
*Christian Daniel Schubart's Remarks Concerning the Cornett* by Gerhard Stradner, Sammlung Alter Musikinstrumente, Vienna

10.45 - 12.45 Master class, Natural trumpet: Crispian Steele-Perkins

Cité de la Musique (Symposium Hall)

2.00 - 3.00 Lecture Session: Organology, Chair: Niles Eldridge, American Museum of Natural History  
*Evaluation of the Composition and the Technological Properties of Historic Brass in Brass-Instrument Manufacture of the 16<sup>th</sup> through the 18<sup>th</sup> Centuries* by Karl Hachenberg, Wissen.  
*Trumpet Design and Acoustical Characteristics* by D. Murray Campbell and Arnold Myers, University of Edinburgh.

3.00 - 6.00 Discussion Session: Organology, Chair: Laurent Espié and Joël Dugot, Musée de la Musique, Paris  
Herbert Heyde, Metropolitan Museum of Art, New York;  
Gerhard Stradner, Sammlung Alter Musikinstrumente, Vienna;  
Robert Barclay, Canadian Institute of Conservation, Ottawa;  
Arnold Myers, Edinburgh University, Edinburgh, UK;  
Renato Meucci, University of Parma

Paris Conservatoire

7.00 - 8.00 Concert: In Stil Moderno

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**Lecture on Research Papers: 18th century**  
chairman: **Benny Sluchin**, Ircam, Paris, France

***I. Music in Masonic Ceremonies During the 18th Century: the building of the 'Athens of the North'***  
by **Alexander McGrattan**, the Open University, Cardiff, UK

This paper will examine the role of brass instruments in masonic ceremonies in Edimburg during the 18th century. The period was

one of intense building activity in Edinburgh, which culminated in the creation of the New Town. The focus of the paper will be on ceremonies performed at the laying of foundation stones of buildings in the city. A summary of the musical content of these events will be included, as will some preliminary observations on the importance of freemasonry for the music profession in Edinburgh.

Recent research has revealed that modern freemasonry originated in Scotland around 1600 and subsequently spread to England. In

1717 the Grand Lodge of England was formed. During the course of the 18th century this body assumed supremacy in the masonic movement and served as the model on which lodges were governed in other countries. Masonic practices in Scotland during the 18th century were strongly influenced by the developments taking place in England, but retained certain idiosyncratic features.

The paper will also provide an overview of the use of brass instruments in masonic ceremonies outside Scotland and assess the importance of masonic archives for scholars researching the use of brass instruments elsewhere in Europe, and beyond.

## **II. Trombone Choirs of the *Unitas Fratrum* in America: surviving instruments and new avenues for research** by Stewart Carter, Wake Forest University, Winston-Salem, USA

The Church of the *Unitas fratrum* (Moravian Brethren) boasts one of the most important musical traditions in America. The historical use of trombone choirs in American Moravian communities, dating from the 1750s, is widely recognized but not fully understood. The most comprehensive study of the Moravian *Posaunenchor* is Harry Hall's doctoral dissertation (George Peabody College for Teachers, 1967); David P. Keehn's master's thesis (West Chester State College, 1978) offers a thorough treatment of the Bethlehem trombone choir only. Published studies are for the most part brief, out-of-date, and aimed at a popular audience. All of these studies have considered archival documents, but few have considered the early photographs of the trombone choirs in Bethlehem (PA), Lititz (PA), and Gnadenhutten (OH), and none of them have taken into account the thirty-six extant pre-1900 trombones that survive in five Moravian-related collections in Pennsylvania, Ohio, and North Carolina. (Herbert Heyde's article on the Schmied family of instrument makers in *Perspectives in Brass Scholarship*, 1997, lists a few of the trombones in Moravian collections, but does not comment on their use within the context of Moravian communities).

The documents and photographs help us follow the development of the religious and cultural function of the *Posaunenchor*, while the instruments tell us much about the sound, and also about instrument-related commerce. The provenance of the instruments reveals an initial dependence on Saxon makers in the late 18th and early 19th centuries, followed by a gradual turn toward American makers (or dealers?) - some of whom were themselves Moravians - in the later 19th century.

The present study is the first comprehensive examination of the Moravian trombone choir in America that considers the full range of surviving source material, including the instruments. It delineates an important chapter in the history of the trombone, comprising the earliest systematic use of the instrument in North America as well as one of the earliest systematic uses of the instrument by amateurs.

## **III. Christian Daniel Schubart's remarks concerning the cornett** by Gerhard Stradner, Sammlung Alter Musikinstrumente, Kunsthistorisches Museum, Wien, Austria

Christian Friedrich Daniel Schubart was one of the most important writers about music from the end of the 18th century in South Germany. His well known book *Ideas Concerning the Aesthetics of Music* was printed in Vienna in 1806 and has been often analysed in our time. Less attention was paid until now to the *Description of all musical instruments* which is found at the end of this book. These chapters describe all kinds of mostly European instruments and the change of the ideal sound of instruments in the second half of the 18th century.

The planned lecture is dedicated to the chapter concerning the cornett. Schubart describes the history of this instrument - as he believes - the material, its compass, the aesthetic of its sound and also some musicians playing the cornett. Many of his explanations are written subjectively and therefore must be proofed exactly.

The original German text consists of two pages or 61 lines, which will be translated in English and a critical commentary will be added.

Schubart's remarks concerning the cornett should be given attention as one of the last (or latest) description of this by and by disappearing musical instrument.

## **Lecture on Research Papers: Organology** chairman: Niles Eldredge, American Museum of Natural History, New York, USA

### **I. Trumpet Design and Acoustical Characteristics** by D. Murray Campbell and Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, UK

This paper outlines the development of the design of the natural trumpet and its immediate descendants, the trompette demilune, the keyed trumpet and the English slide trumpet, in terms of bore profile and derived parameters.

Measurements of the acoustic input impedances of some trumpets from the Edinburgh University Collection of Historic Musical Instruments will be presented and the possibilities for correlation of physical, acoustical and performance characteristics explored. It is believed that the systematic detailed measurements underpinning this paper have not been made previously, and that the synthesis of acoustical with physical measurements can be a valuable approach in the study of historic brass instruments of all kinds.

### **II. Evaluation of the Composition and the Technological Properties of Historical Brass in Brass-Instrument Manufacture of the 16th to the 18th Centuries** by Karl Hachenberg, Wisen, Germany

#### 1. Introduction

A summarized account of the wide range of opinions among musicians and instrument makers about the influence of the raw material brass on the playing qualities of a wind instrument. The bell hardened through hammering, and again softened by annealing in the last stage of manufacture! The secret of historical brass that never existed!

Definition of "historical" brass: a short description of its production and its characteristic properties (cf. K. Hachenberg, *Brass in Central European Instrument-Making from the 16th through the 18th centuries*, Historic Brass Society Journal 4, 1992).

#### 2. Test possibilities and test methods

The problem of the reliability of near the surface micro-analysis. The more reliable results of destructive test methods such as cross-section analysis, stretching tests, hardness tests and metallographic micro-section, as well as the limits of their practicability.

#### 3. Analytical composition of historical brass

An account of and comments on the general analytical variation in brass from the beginning of the 16th to the end of the 18th century as exemplified by Nuremberg jetons, and, in comparison to this, an analysis of the bells of five natural trumpets produced by Nuremberg and Viennese instrument makers.

#### 4. Detailed examination of a bell fragment from a natural horn by Johann Müller, Dresden 1720

- probable origin of the brass
- description of the sample and the location of the areas examined
- analysis: statement and comment on the results
- thickness of the brass: statement and comment on the results
- hardness of the material in its original state and after heat treatment: statement and comment on the results
- examination of the pronounced material faults caused by stress cracks-corrosion: evaluation of the crack formation
- development of the structure in its original state and after heat treatment
- surface structure

#### 5. Possibilities and limits in the restoration of historical instruments.

#### 6. Possibilities and limits in the "faithfull to the original" reproduction of historical instruments.

## Round Table Discussion

### Organology and Its Impact on Performance Practice

chairman: **Arnold Myers**, Edinburgh University Collection of Historic Musical Instruments, UK

with **Herbert Heyde**, Metropolitan Museum of Art, New York, USA

**Gerhard Stradner**, Sammlung Alter Musikinstrumente, Kunsthistorisches Museum, Wien, Austria

**Robert Barclay**, Canadian Conservation Institute, Ottawa, Canada

**Renato Meucci**, University of Parma, Italia

**Laurent Espié**, musée de la musique, cité de la musique, Paris, France

**Joël Dugot**, musée de la musique, cité de la musique, Paris, France

This session will bring together on one platform scholars who have made notable contributions to our understanding of brass instrument history.

The original ethos of the Historic Brass Society, and the source of its success over the last ten years, has been the lively interaction between the study of instruments and practical performance. Can these branches of study continue fruitfully to inform and give direction to each other, or will intensified scholarly effort yield only diminishing returns to the performance and appreciation of music?

This session will be open to all to join in the discussion, and whether you think that studying instruments is important or is now irrelevant to practical music making, your views will be welcome. The panellists will give presentations of their personal points of view, but all present will have their own experiences, and in this session we will be able to learn much from contributions from the floor as well as from the panel.

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## Concert: In Stil Moderno

Giovanni Battista Buonamente

*Sonate*, (*Sonate e canzone*, *Il sesto libro*, Venetia, 1636)

Giovanni Gabrieli

*Canzon prima*, (*Canzone e sonate*, Venetia, 1615)

Antonio Bertali

*Sonata*, (manuscript, Munich)

Vincent Jelich

*Domine Deus meus; O Pretiosum*, (*Parnassia militia*, 1622)

Marcin Mielzewski

*Canzon*

Daniel Speer

*Sonata*, (*Musickalisch Turkischer Eulen Spiegel*)

Giovanni Martino Cesare

*La Gioia; La Fenice a4*, (*Musicali Melodie per voci et instrumenti*, Monaco, 1621)

Among the topics to be investigated are:

- Have performers on brass instruments been more reluctant to learn from organological research than "historically informed" players of other kinds of instrument, and if so, why?

- Is there anything to be learned from playing surviving historic instruments, or can performers learn more by working with makers on building new historical instruments (which may be closer to the design of the original instruments when they were new than they are in their present condition)?

- Why are some instruments selected as models to be copied and others ignored by makers, and what should be the criteria for selecting a model?

- How close in period to a composition does an instrument have to be to do justice to the repertoire? Might it be that a trombone (say) from the late eighteenth century is so little different from a trombone of the fifteenth century that a player can give valid performances of music from widely different periods on one instrument?

- How significant are national differences in brass instruments? How much (if anything) is lost if we ignore the instrument-making traditions of the country or region whose music we perform?

- Have organologists put so much effort into examining instruments in detail that they are ignoring the social aspects of music-making in history to such an extent that the value of their work is undermined?

Tarquinio Merula

*Capriccio Cromatico*, (manuscript, Lynar, Berlin)

*Sonata seconda*, (*Il Primo libro de motetti e sonate*, 1624)

Giovanni Battista Riccio

*Canzon la Zaneta*, (*Il terzo libro delle divine lodi musicali*, Venice, 1620)

Dario Castello

*Sonata quarta*, (*Sonate concertante in Stil Moderno*, 1629, 1658)

*Sonata decima quarta*, (*Sonate concertante, libro secondo*, 1644)

Giovanni Battista Buonamente

*Canzone*, (*Sonate e canzoni*, 1636)

In Stil Moderno:

Heidi Erbrich, baroque violin

Evert Jan Schuur, baroque violin

Timothy Dowling, alto and tenor sackbut

Simen van Mechelin, tenor sackbut

Vincent Rombouts, bass sackbut

Chris Farr, positiv organ

## Saturday March 13 (Abstracts and concert Programs begin on page 30.)

Paris Conservatoire

9.00 - 11.00 Master class, sackbut: Daniel Lassalle

11.30 - 12.00 Lectures: Pedagogy, Chair: Daniel Burdick, Edinboro University

*Friedrich Gumpert (1841-1906): Hornist and Pedagogue* by John Q. Ericson, Crane School of Music, SUNY Potsdam  
*Off-Centered Embouchure in Brass Playing* by Benny Sluchin and Pierre Dana, IRCAM

Cité de la Musique (Symposium Hall)

2.00 - 4.30 Discussion Session: Pedagogy, Chair: Jan Neuchelmanns, Paris Conservatoire

John Wallace, Royal Academy of Music; Peter Bassano, Royal College of Music; Yves Rechsteiner, Lyon Conservatoire; Jean-François Madeuf, Lyon Conservatoire; Jean-Pierre Matthieu, Toulouse Conservatoire; Michel Garçin-Marous, Paris Conservatoire

Paris Conservatoire

5.00 - 6.00 Concert: The Wallace Collection

## Lecture on Research Papers: Pedagogy

chairman: **Dan Burdick**, Edinboro University, USA

### **I. Friedrich Gumpert (1841-1906) and the Performing Technique of the Valved Horn in Late 19th Century**

by **John Q. Ericson**, Crane School of Music, State University of New York at Postdam, USA

The name of Friedrich Gumpert (1841-1906) is today one of the most widely recognized of all the horn players and teachers of the 19th century. I hinted at his significant achievements in my D.M. dissertation *The Development of Valved Horn Technique in Early 19th Century Germany: a Survey of Performers and Works Before 1850 with Respect to the Use of Crooks, Right-Hand Technique, transposition and Valves* (Indiana University, 1995), and in two of my articles *The original Kopprasch Etudes* (The Horn Call, February 1997) and *The double horn and its invention in 1897* (The Horn Call, February 1998). However, Gumpert is a hornist who certainly deserves a broader treatment than has ever been published.

As I researched my dissertation, I collected a great deal of preliminary information on Gumpert; I would propose in this paper to complete this research. This study of Gumpert builds on a number of recent publications relating to the horn in the 19th century. In addition, there are a number of technical differences between the horn playing of today and the horn playing of the late 19th century to set in clear perspective; this paper would propose not only to look at Gumpert specifically but also to build greater general understanding of the performance practices of the horn in this period.

The major career achievements of Gumpert include:

- principal hornist in the Gewandhaus Orchestra and professor of horn at the Leipzig Conservatory from 1864-1898, performer on many important premieres and teacher of numerous prominent students.
- editor of the first published collection of orchestral excerpts for the horn; to this day this thirteen volume work remains the largest ever published of its kind.
- editor of the most widely used edition of the *Kopprasch Etudes*, by far the most popular horn etudes in print today.
- editor of a large collection of horn solos.
- author of a horn method, which is not widely known today and offers much insight into the performing practices of the mid to late 19th century, especially on issues relating to the use of crooks on the valved horn.
- horn designer of some note, both for a single horn model with crooks bearing his name and, by association, for his likely influence in his nephew's invention of the double horn (1897).

Several other items will be noted in the presentation, especially the remembrances of former students which shed light on the performing practices of the horn in the era immediately before the double horn, in particular Gumpert's use of crooks on the valved horn. The most curious fact, that his name is misspelled as Gumbert, on every published work will also be examined.

### **II. Off-Centered Embouchure in Brass Playing**

by **Benny Sluchin**, Ircam, and **Pierre Dana**, doctor (CD and DSO), Paris, France

The mouthpiece of a brass instrument is ideally symmetrically centered on the lips. Modern tutors and method books advice different proportions of the mouthpiece on the upper/lower lip but advocate a centered position.

In reality, many players have an "abnormal" embouchure position - slightly uncentered or excessively placed to one side of the mouth. Lip-reed instruments with small mouthpieces (i.e. shofar, cornett) are examples of instruments whose common way of playing is off-center.

The aim of this pluridisciplinary study is to consider this phenomenon from different angles:

#### 1. Physiological study

Efficient labial emission versus teeth and lip's form.

#### 2. Acoustical study

Practical work of musicians on different brass instruments and comparative acoustical analysis.

#### 3. Musicological and iconographical study

Observation of historical documents

### **Round Table Discussion: Pedagogy**

chairman: **Jan Nuchelmans**, Conservatoire de Paris, France

with **John Wallace**, Royal Academy of Music, London, UK  
**Peter Bassano**, Royal College of Music, London, UK  
**Edward H. Tarr**, Schola Cantorum, Basel, Switzerland  
**Jean-Pierre Mathieu**, Toulouse Conservatoire, France  
**Michel Garcin-Marou**, Conservatoire de Paris, France

The discussion will feature the following topics: links between historic and modern brass instruments, study of early music and its effects on contemporary playing, links between theory and practice regarding training methods, question of instruments stock in an early music department - which instruments, for whom and why; purposes of training - specialization and general training, specialization within an early music department, professional integration.

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### **Concert: The Wallace Collection**

Gioachino Antonio Rossini

*Ouverture de Guillaume Tell*, (réduction des arrangements *Cyfarthfa Castl* Georges D'Artney)

J. S. Bellon

*Quintette n° 1*, (c. 1845)

Jules Levy

*Whirlwind Polka*

J. Demersseman

*Introduction et Polonaise op. 30*

J. S. Bellon

*Quintette n° 2*, (c. 1845)

Alfred J. Phasey

*Fantasia sur l'opéra Attila de Giuseppe Verdi (1860)*

The Wallace Collection

John Wallace, petit bugle en mi bémol par Wigglesworth (c. 1845), cornet à pistons en mi bémol par Higham (c. 1865), cornet à piston en la bémol par Distin (c. 1850)

John Miller, cornet à piston par Coveson (c. 1880)

Paul Gardham, cor à pistons par Sax (c. 1845), cor à piston par John Webb

Simon Gunton, trombone ténor par Sax (c. 1845)

Antony George, ophicléide en ut par Gautrot (1870), hélicon en mi bémol d'origine Bohémienne (c. 1860)

Bernard Robertson, piano



*The Wallace Collection*



*Hermann Baumann (L) receives Monk Award from Ed Tarr (center) and HBS President Jeff Nussbaum (R)*



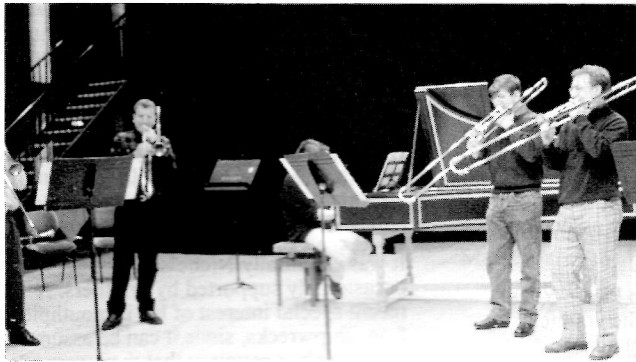
*Tony George (center) with John Wallace (left)*



*Crispian Steele-Perkins (L) and trumpet masterclass*



*Stewart Carter (L) and Dan Burdick (R)*



*Trombone masterclass*



*Arnold Myers (L), Bruno Campman, & Howard Weiner*



*Hermann Baumann conducting horn masterclass*



*Stew Carter (L), Gerhard Stradner, Benny Sluchin*

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## A Symposium on Historic Brass Instruments in Limoges

by Edward H. Tarr

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On the weekend of March 7-8, 1999, in a small historic castle of la Borie in the countryside near Limoges, the "Troisièmes rencontres autour de la trompette et du cor naturels" took place. Host was cellist-conductor Christophe Coin, artistic director of the Ensemble Baroque de Limoges. Sophie Noiret was the capable organizer. The entire symposium took place in an amicable atmosphere and was pervaded by French charm. (It is only to be hoped that future events will either take place in the summertime or else that an efficient heating system be installed in the venerable castle. Participants bundled up, the only heat coming from logs burning in a large fireplace at the end of the assembly room. Authentic performance of early music was thus discussed in an authentic surrounding!)

As will be seen from the two-day program and the list of speakers, it was a small but elite gathering of performers and scholars associated with authentic performance on trumpets and horns; a highlight was the presence of several specialists on the French hunting horn. For those participants who went on to attend the highly successful HBS Conference in Paris two days later ("Les journées des cuivres anciens"), it was more than just a mere upbeat or apéritif. For example, the issue of vent holes, which was rather adroitly sidestepped in Paris, was confronted head on and demonstrated convincingly by the leading performers in the field (who for whatever reason were either unable to attend the Paris conference or were not invited to give a demonstration there). Each speaker was given about half an hour to report on his topic, with a 15-minute discussion period following. The speakers and their topics were as follows.

### March 7th

Martin Kirnbauer, "Les cuivres au XV<sup>ème</sup> siècle dans l'alta capella; remarques sur la trompette du XV<sup>ème</sup> fabriquée à Limoges par l'artisan Guitbert".

Kirnbauer reported [in French, bravo] on the very exciting recent find of a perfectly preserved 15<sup>th</sup>-century trumpet, now owned by a private French collector. It was made in the very city where our conference was taking place, Limoges. This instrument and the unsigned 14th-century "Billingsgate trumpet", discovered a few years ago in London during excavations on the bank of the Thames, seem to be the only two authentic trumpets surviving from the late Middle Ages or early Renaissance. (The many instruments in public collections attributed to Hainlein or Montini and supposedly dating from the 15<sup>th</sup> and 16<sup>th</sup> centuries are probably falsifications.)

The French trumpet, which was found in a well, bears the name of Marcian Guitbert of Limoges and the date 1442; its pitch is modern E-flat. It has two possible shapes: folded with the bell and mouthpiece each

pointing upwards at a 35° angle, or S-shaped. Kirnbauer pointed out that there was a flourishing metal industry in Limoges and that the name of a metal-worker named Guitbert actually appears in local archives during the period in question; he went on to a discussion of the role of the trumpet in the alta capella. Out of consideration for the owner, who wishes to remain anonymous, the trumpet was not available for examination, and it may be some time until more is known. Pierre-Yves Madeuf (who measured the instrument) and Graham Nicholson are collaborating on a copy.

Denis Raffaelli, "Technique de la trompe de chasse"

Raffaelli showed how French players of the hunting horn perform ornaments which have been handed down through the centuries. Such instruments' mouthpieces have a very thin, sharp rim preventing the players from exerting undue pressure. By darting the tongue between the lips, players can produce an ornament called the "tayau" which passes extremely rapidly through an octave or more in the upper harmonic series. A wide, slow vibrato is also a stylistic element of this music, as is a kind of upwards rip at phrase endings.

A discussion on the following day raised the question as to whether such stylistic elements could have been used in the performance of late Renaissance and early Baroque trumpet music. In this connection, I would like to point to the tonguing syllable "dran" or "tran" which we find on two pitches at the beginning and/or end of several military signals transmitted by Bendinelli, Mersenne, and Fantini, and Raffaelli speculated as to whether Bendinelli's "teghe" could be associated with the "tayau".

Michel Garcin-Marrou and Pierre-Yves Madeuf, "Pour une approche vraiment historique sur le cor naturel dans le répertoire baroque"

Today 99% of the leading horn players active in the concert and recording industry of the early music scene either use hand-stopping or resort to vent holes to bring the 11th and 13th partials of the harmonic series into tune. Madeuf showed convincingly how it is possible to play a Baroque horn accurately and in tune without these means, by the simple means of getting used to a mouthpiece with a larger cup and wider bore. He and Garcin-Marrou played 18th-century duets, demonstrating pure intonation. Most players are afraid to abandon the familiar feel of their habitual mouthpiece rim, a step that requires a lot of courage but which is absolutely necessary, if we are to pass on to a higher level of consciousness and artistic integrity. During the ensuing discussion it was pointed out that most conductors are interested only in "right

notes" and familiar sonorities in the narcissistic pursuit of their own careers. Fortunately, two conductors attended the Limoges conference and took an active part in the discussions: Christophe Coin (Paris/Basel/Limoges) and Michael Uhlmann (Basel).

Luc Breton, "Le symbolique de la trompe de chasse"

Breton went into much arcane lore and numerology associated with the roots of the French hunting horn.

Don Smithers, "La symbolique des cuivres naturels de l'antiquité à l'époque baroque"

Present-day "young Turks" in the French early brass scene are indebted to Smithers for his uncompromising attitude on vent holes, and they have adopted his ideas with success. It was a noble gesture on their part to invite their mentor Smithers to attend the Limoges symposium, and, in their protective circle, he put on a brilliant, entertaining four-hour show (two hours at the end of the first day and two more at the beginning of the next), commenting on numerous slides of brass instruments from various cultures and time periods and showing the deeper connotations that they have held since time immemorial.

### March 8th

Smithers finished his discourse, which was impressive to listen to and showed his deep and continuing commitment to his subject.

Don Smithers and Graham Nicholson, "L'embouchure comme partie la plus essentielle de la trompette et des autres cuivres"

It was essentially Nicholson talking, occasionally supported by Smithers. A recent special interest of his is mouthpieces from shipwrecks, since it can be assumed with absolute certainty that they were not tampered with during their centuries-long sleep at the bottom of the sea. Several have survived in quite good shape and can be copied. From these finds Nicholson postulates that the earliest trumpet mouthpieces (from the late 16th and early 17th centuries) were often made in several parts and have a huge bore (like the well-known 7-part Basel mouthpiece from 1578); they are very similar to contemporary trombone mouthpieces. During the course of the 17th and 18th centuries trumpet mouthpieces grew smaller, but it was not until well into the 19th century that they acquired dimensions with which modern players would immediately feel comfortable. Several sheets of paper with mouthpiece sketches showing their dimensions made a very welcome handout.



Robert Barclay, "Atelier sur la manufacture des trompettes au XVIIIème siècle à Nuremberg"

Barclay showed a number of slides, mainly taken from his (very successful) trumpet-making workshops, which demonstrate how in modern times it is possible to build a Baroque trumpet with historical tools and methods. Indeed, the very process of fabrication is essential to the instruments' functioning the way they were expected to during the Baroque period.

Igino Conforzi, "Fantini, monarque de la trompette et sa méthode de 1638"

Conforzi commented at great length on Fantini, his life, his fame, and his trumpet method. HBS readers who already know his two exhaustive articles on this subject (HBS Journals Nos. 5 & 6) may not have learned anything new, but it is with pleasure that we took note of his recent complete modern edition of Fantini's method, *Modo per imparare a sonare di tromba* (Bologna, Ut Orpheus Edizioni, 1998, ISBN 88-8109-285-9).

Edward H. Tarr, "Bach et les autres, ou quand les trompettes jouaient du cor"

At the symposium I also had the pleasure of presenting a new publication: the first volume of my 3-volume Baroque trumpet method, *The Art of Baroque Trumpet Playing*, which had appeared in print only four days earlier (Mainz, Schott, 1999, ED 8838, ISBN 3-7957-5377-5).

My discussion of trumpeters who played the horn was basically a resumé of material to be found in various older musicological tomes, mainly those of Schering (1941) and Dahlqvist (1991). I showed that except for Gottfried Reiche, who was succeeded at his death in 1734 by Ulrich Heinrich Ruhe, the four *Stadtpeifer* and three *Kunstgeiger* who performed J. S. Bach's cantatas and other works during his Leipzig tenure (1723-50) were more or less Bach's age, with virtually no turnover until the end of Bach's life. It

was expected of several of these musicians to play various brass instruments, including both trumpets and horns, as well as trombones. From about 1730-40, however, a new type of horn player emerged, the specialist who was not required to play another instrument (except perhaps the violin).

At the end, I showed a recently discovered painting by Paul de Vos (c. 1596-1678) of Antwerp, showing a small coiled brass instrument being blown during the hunt. The painter was not known ever to have left his native city. Therefore, when we speculate on the name given to such an instrument, we suggest that foreign terms such as "Italian" or "Welsh trumpet", "posthorn" or "tromba da caccia" were not used, but rather the native one: "Jaagdtrompet".

Concluding rehearsal and informal concert  
The works in question, which were all performed on natural trumpets without vent holes, were Monteverdi's "Orfeo" toccata, two sonatas by Fantini for trumpet and organ, the anonymous Czech "Sonata a 5 clarini" for 5 trumpets and continuo, the first two of Zelenka's six fanfares (performed in two choirs), and the sonatas Nos. 6, 5, and 36 by an anonymous composer of Lisbon's court trumpet ensemble, the *Charamela real*. The performers of the Monteverdi toccata used silver Barclay trumpets with an early Baroque bell (after H. Hainlein 1632), after that turning to instruments of a slightly later design (mostly after J. L. Ehe III, 1746). Many performers in today's early music scene still tend to use one instrument for music of all periods, so it was refreshing to hear different sonorities in early and late Baroque music.

The performers were: Igino Conforzi, Josel Lahens, Jean-Francois Madeuf, René Maze, Graham Nicholson, Gilles Rapin, and Edward H. Tarr (natural trumpets), Jean-Jacques Herbin (natural trumpet, bass part), Jean Chambous (Baroque timpani), and Guy Marissal (organ).

Postlude: early mouthpieces

It is a simple fact that nobody will ever be able to perform with success and in tune on a natural trumpet without vent holes, using a mouthpiece of modern dimensions. The same fact also applies to the horn. In a brief concluding chat, Gilles Rapin, who has developed astounding accuracy, good range and endurance, and purity of intonation on a true natural trumpet, together with the fine tone which was always one of his characteristics, stated that he now plays a valved instrument only once every few years, and this only with a mouthpiece with an inside diameter of about 20 mm adapted from his large Baroque mouthpiece rim. His main instrument is the Baroque trumpet - as well as the valveless French cavalry trumpet in E-flat, which he plays in a police band; most of today's successful natural trumpet players in France are actually policemen by profession! The switch from the normal mouthpiece to the large Baroque one was a necessary prerequisite for playing without vent holes. Obviously, endurance is a burning issue on such a mouthpiece, but for Gilles this is not a great problem with a little extra daily practice.

Jean-Francois Madeuf, who teaches modern trumpet at the Montpellier Conservatory and natural trumpet at the Lyons Conservatory, actually continues to play both modern trumpet (and cornet, etc.) and natural trumpet, each with its appropriate mouthpiece. Although he performs on both instruments at a high level, he mentioned that he sometimes has difficulty in convincing his students at the Lyons Conservatory (who are members of the regular trumpet class under Pierre Dutot) to learn to switch back and forth. It is his opinion, proven by experience, that one's lips can be trained to get used to using both kinds of mouthpiece. And is there not another good example, a performer who switches back and forth between trumpet and trombone - Maynard Ferguson?

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## German Fanfarenzuege In Former Times and Now

By Karl Muentner (with Bob Goodman)

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### a) The Name

The name "fanfarenzug" is a bit of a misnomer. At first, trumpeters indeed played fanfares on natural trumpets to announce politicians when they wanted to speak to the crowd. "Zug" means platoon. Shortly thereafter, because knowledge about the trumpet and the trumpeters was nearly lost, the name fanfarenzug was born. The trumpet was called a "fanfare" and the trumpeters "fanfarenspieler" (fanfare players).

### b) Traditions

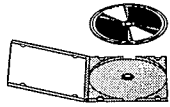
Germany has a long and rich tradition in playing the natural trumpet. For over five

hundred years, every court and many cities had trumpeters and timpanists.

By the time of the classical music period (ca. 1750-1825), the prominence once occupied by the trumpet in the orchestra during the baroque period had seriously declined, both in Vienna and elsewhere. After Napoleon's 1806 victory over the Austrian Empire, the trumpeters' guild lost the protection of the emperor and, with the invention of the valve by Stoelzel in 1815, the newer style of composition had little use for the natural trumpet. Only the army seemed to have use for the natural trumpet.

Some notable exceptions are compositions by Dessary (1830), Weber (1822), Moesl (182?), Duernberger (182?), Spohr (1825), Schiedermayr (1827), Neukomm (1833), Keller (1834), Andrelang (1835), Giordigiani (1836), R. Sutor (1856), Kunz (1858), Gmenth (186?), R. Wagner (186?), Oertel (187?), Kosleck (1887), Dvorak (1891), Stiegler (190?), Plass (1903), churches in Schnaitsee, Dingolfing and Viechtach (Bavaria), tower music from Eger (Bohemia) and Nuremberg, and Royal Prussian, Hannoverian, Danish, and Saxonian post trumpet music. However, these pieces were like a drop of water in a

## Recording Reviews



\* *Let the Bright Seraphim*. The Handel Players. Crispian Steele-Perkins, English slide trumpet; Jeni Bern, soprano. Carlton Classics 3036601182. Recorded 1998.

The day this CD arrived in the mail at my home I, of course, was eager to play it immediately. My enthusiasm was dampened, however, as that very day the local electric company, Con Edison, decided to do repair work on my building and shut off the electricity for almost 24 hours. I think Crispian Steele-Perkins would enjoy the irony and humor of that situation. He seems to take particular pleasure in the joys of the 18th century and would probably be most happy could he transport himself back a couple of centuries, playing the trumpet for Handel or Purcell, or rubbing elbows with the likes of John Grano, Thomas Harper or John Shore. One result of his fascination with 18th-century music, particularly English trumpet repertoire, is this extraordinary recording. He blends a flawless technique with a quest for historical verisimilitude and employs an instrument that helps present those results.

Steele-Perkins plays an original 18th-century natural trumpet that was converted to a slide instrument in exactly the same manner as the first slide trumpets made at the end of the 18th century. A great champion of the English slide trumpet, Crispian offers a program of music by Handel, Corelli, Purcell and Scarlatti, and he demonstrates the great advantages of this instrument. Basically being a natural trumpet with a slide mechanism to adjust the 11th and 13th harmonics, it can maintain a beautiful full trumpet sound throughout, something not possible on contemporary vented "natural" trumpets. The use of a Baroque trumpet mute is much more effective and there is a

historical tradition of using this instrument from the late 18th century on. Finally, in addition to playing 19th-century repertoire originally conceived for it, the instrument can be used in a historically honest manner for Baroque repertoire, since it is also a much more flexible instrument harmonically than the standard Baroque trumpet.

The program consists of over an hour's worth of glorious music. There are 10 selections by Handel including a number of beautiful trumpet and soprano arias such as the famous *Let the Bright Seraphim* from *Samson*. Steele-Perkins and soprano Jeni Bern have a wonderful rapport on these pieces as well as on the selections from Alessandro Scarlatti's cantata *Su le sponde del Tebro*. Their technical brilliance is equally matched, as are their lyrical qualities. Most enjoyable is listening to the spectacular ornamentation they trade back and forth. The liner notes to this recording have an illustration of Thomas Harper and the soprano Clara Novello and this CD does much to spark the imagination as to what they might have sounded like. The Corelli *Sonata for Trumpet and Strings* is also admirably performed. The trumpet always maintains a delicate and sparkling tone. Also very effective is his performance of six Purcell pieces – of particular note are *Sound the Trumpet* and *Hark the Echoing Air*.

Crispian Steele-Perkins is not just another wonderful natural trumpet virtuoso, although, granted, he is certainly that. In this age when so many good trumpeters simply regard the natural trumpet as a way of getting another gig and nothing more, Crispian Steele-Perkins is a breath of fresh air. He has put his intellectual curiosity and deep musical talent to a noble effort: to make a serious attempt at understanding the music of a bygone era. He has done much to explore historical performance practice, research English trumpet music, pioneer the use of the English slide trumpet, and show us all how it might have been done.

--- Jeffrey Nussbaum

### LET THE BRIGHT SERAPHIM



JENI BERN, SOPRANO  
CRISPIAN STEELE-PERKINS, BAROQUE TRUMPET  
THE HANDEL PLAYERS

\* *Le Cor Romantique Français*. Claude Maury, natural horn; Sophie Hallynck, harp; Guy Penson, fortepiano; Teunis van der Zwart, Rafael Vosseler, Gilles Rambach, Denis Maton, Piet Dombrecht, natural horns. Ricercar 206672 MU/750. Recorded 1998 at Stavelot Abbey.

This recording nicely complements other recent recordings that have mined the French romantic repertoire for the natural horn. (*Musique de Salon: 19th-Century French Music for Horn and Piano*; Jeffrey Snedeker, natural horn; 1996. *Cornucopia: French Chamber Music for Horn and Strings*; Richard Seraphinoff, natural horn; 1996.) Claude Maury, using an orchestral horn by Marcel Auguste Raoux from the early 19th century, performs a broad sample of works by Rossini and professors at the Paris Conservatory during the first half of the 19th century.

The six *Caprices* (Opus 32, numbers 1,3,7, 8,10, and 12) by Jacques-François Gallay (1795-1864) were intended as study pieces that exploit the chromatic capabilities of the natural horn. However, they are enjoyable as recital solo pieces, and Maury fully conveys their expressive potential. The *Deuxième Nocturne* for horn and harp by Frédéric Duvernoy (1765-1838) is a good example of the *cor-mixte* approach to the natural horn in which the middle range of the instrument (eliminating both extremes of the range) is played exclusively on the F crook. Maury's tone is gorgeous, and the tonal difference between the open and stopped notes is often barely perceptible. The combination of horn and harp was a popular one at the beginning of the 19th century, and the exquisite balance between Maury and the harpist Sophie Hallynck makes a strong case for this ensemble.

The offerings from Gioacchino Rossini – *Le rendez-vous de chasse* for four horns, and *Prélude, thème et variations* for horn and fortepiano – illustrate well Rossini's love for the horn, an instrument he himself had played. *Le rendez-vous de chasse* apparently is a compilation of the solo passages that Rossini composed in 1828 for four solo horns and orchestra (orchestra accompaniment unfortunately now lost), *Grande fanfare pour quatre cors a la Dampierre en Re*. Here it receives a spirited reading from Maury and colleagues. The *Prélude, thème et variations* was composed in 1857 and dedicated to Eugene Vivier, a leading natural horn player of the time who was noted for his ability to produce on the horn chords of two, three and four notes in his own compositions. Rossini certainly presents significant technical and musical challenges to the hornist (though no chords are called for), and Maury (and presumably Vivier before him) surmounts them all.

The high point of the recording, for me, at least, is what I believe is the first recording on natural horns of the *Six Sextets* by Louis-François Dauprat (1781-1868). With each horn crooked in a different key, the enthusiastic performances of Maury and colleagues well-convey Dauprat's published view that each crook of the natural horn gives the instrument a special character and that ensembles of horns crooked in different

bucket compared with what had previously been a rich tradition of music for multiple natural trumpets.

#### c) The Revival in Germany

Following World War I, ca. 1920, the first fanfarenzuege were formed, initially in small groups of four to six people. During the Weimar Republic, many political parties used the powerful sound of drums and trumpets for their parades and demonstrations. It is important to stress that not only the National Socialists, but other political groups, used fanfarenzuege. The well-known trumpeter and maker Helmut Finke once mentioned to the author that his brothers were in a fanfarenzug in 1930 run by the SAJ (not to be confused with the Nazi SA). SAJ was short for Sozialistische Arbeiterjugend (Socialist Youth Workers).

At this time there were a lot of fanfarenzuege all over the country and the fanfare (trumpet) was popular. The literature was simple. Short marches and fanfares were played with mostly two voices and drums. Before and during the Second World War, so called fanfarenmärsche (fanfare marches) were very popular. Every marching band in Germany played these fanfarenmärsche. Each performance had at least four fanfare marches in their programs. The best-known fanfare march worldwide is the *Fehrbelliner Reitermarsch* by Richard Henrion, published by Bote & Bock, Berlin. Timpani were necessary for the performances, so each marching band in Germany had timpani. After the war, these marches went out of use and timpani vanished into cellars and attics.

#### d) After World War II

The rebirth of the fanfarenzuege began after the foundation of the Federal Republic of Germany in 1949. In the early fifties, all organizations which needed martial music for their celebrations and parades founded "blasorchester" (marching bands) and "spielmannszuege" (fifes and drums). All were created without the auspices of the government. They were organized by the "feuerwehr" (auxiliary fire brigades), the "turner" (gymnasts), the "schützenvereine" (rifle associations), Christian organizations (Boy Scouts, YMCA) and carnivalists. The music and the uniforms were simple.

In the years between 1950 and 1960, there was no great evolution in the fanfarenzuege. They only used the fanfare (a long single folded natural trumpet in e-flat), "kavalleryfanfare" (a twice folded cavalry trumpet in e-flat) and the so called "landsknechtstrommel" (mercenary drum). The trumpets were all pitched in e-flat. This was based on the fact that the first teacher of the earliest fanfarenzuege came from the cavalry. The pitch of the German cavalry trumpet was in e-flat because that pitch gave it a clear and strong sound over a long range and because they had inherited it from the trumpets of the Napoleonic troops who had occupied many of the German speaking countries.

The years from 1960 to 1970 saw the foundation of independent fanfarenzuege. Some of the fanfarenzuege added new instruments: the so-called "bassfanfare" (a tenor trumpet in e-flat), snare drums, bass drums and glockenspiel. The uniforms which were adopted mostly in the south of Germany became more historically accurate. Uniforms of the period between 1600 and 1700 were preferred ("landsknechtsumformen," i.e., musketeers outfits). Concerts first began to be given by these groups.

#### e) 1970 - 1990

In Germany, about five thousand fanfarenzuege emerged. The development primarily came from the south. Music and uniforms became more pretentious. Influences from France and (mainly) from the Netherlands, which didn't limit their ensembles to only trumpets and drums, brought the natural horn to the ensembles. These fanfarenzuege now came to be known as "erweiterte fanfarenzuege" (enlarged fanfarenzuege). The rediscovery of the opportunity to use kettledrums brought timpani back into the daylight.

Some of the fanfarenzuege now played with four voices. The pitch of all brass instruments remained in e-flat, with the highest tone reaching g". The enlarged fanfarenzuege only played modern literature, mostly from the Netherlands and France. But soon, they discovered some of the other classics of the natural trumpet ensemble. For example, the *March and Trio*, WoO 188, by Carl Philipp Emanuel Bach; *Sinfonia Gavotte* from the opera *Atalanta* by G.F. Handel; and some intradas from J.C. Pezel (Pezelius) came to be honored anew.

Unfortunately, a bad influence came over the fanfarenzuege. Some of them (mostly the bad ones) decided to make use of valved trumpets to be more flexible in their musical style. The instruments selected, however, were clumsy and badly out of tune. A few instrument makers quickly developed non-precision-made valved trumpets, horns and Sousaphones in e-flat. The fanfarenzuege which used these instruments were now called "modern fanfarenzuege," a rather terrible and inexplicable name, because the title fanfarenzug was already a misnomer. They now performed such works as *Beer Barrel Polka*, etc. I cannot explain why they didn't call them marching bands or something like that. In any case, is it a matter of fact that more and more fanfarenzuege became modern fanfarenzug without changing their name, much to the regret of the honorable traditional groups. The number of the real fanfarenzuege decreased to ca. 2000.

The Fanfarenzuege now were organized in associations. 1969 saw the first German championship in Cologne. From 1975 until now, the fanfarenzug from Neubrunn (Bavaria) has been the German champion. Their forces feature clean cantabile playing and a mighty sound.

Through 1985, drum and bugle corps and marching bands were founded in Germany, mostly influenced by the U.S., Great Britain and the Netherlands. Another breakdown for the fanfarenzuege resulted!

#### f) From 1990 through Today

In the last ten years the fanfarenzug scene has made great progress. Through the dissolution of the German Democratic Republic, a large number of outstanding fanfarenzuege have come to participate throughout Germany. Their playing is very clean, but also martial. Most of them are attempting to put on field performances. The uniforms of some of the eastern groups still date from the communist era. In West Germany, the uniforms have become much more historical.

The literature of classical trumpet pieces is still growing. New composers are constantly enlivening the scene, and B-flat has become a popular pitch these days. Techniques are becoming steadily more professional. Unfortunately, we presently only have about 500 fanfarenzuege in Germany, including those of the former GDR. Nevertheless, Germany has a higher number of fanfarenzuege of any other nation.

For my own group, "Fanfarenzuege Weyhausen," a town near Wolfsburg (home of the VW), we developed, together with Helmut and Johannes Finke (his son), a new type of trumpets for fanfarenzuege. These instruments improve intonation by the use of vent holes. We also use the vent holes for trills and to play the non-natural notes B and A. F sharp has been added as a new tone. New methods of training are improving our technique.

#### g) Europe

In Europe, there are fanfarenzuege in the Netherlands (perhaps 50). In France quite a few marching bands have their own cavalry trumpet and drum sections. They mostly play together. The same is true in the French-speaking parts of Belgium, and in Spain and Portugal. In Italy, there are fanfarenzuege in the north. They play at traditional festivals like the Calzio (soccer tournament), Sienna or the boat procession in Venice. In England and Switzerland there are also fanfarenzuege.

#### h) The Rest of the World

I know that fanfarenzuege exist in China and in Brazil. In Senegal, Morocco, South Korea, Japan, Sweden, Russia, Norway and in the U.S., the natural trumpet is still used by military units.

It is to be hoped that this splendid centuries-old tradition of natural trumpet playing continues to flourish and that more composers will be inspired to create new works for our ensembles.

Karl Muentner Karl.Muentner@t-online.de

keys will allow the composer to explore wider ranging harmonies than would be feasible with horns all crooked in the same key. The challenge for Maury, presumably playing the high-lying first part which often calls for a horn crooked in C alto or B $\flat$  alto, is a formidable one, and he plays splendidly. The lower crooked parts also pose challenges as the chromatic writing in the lower register is equally difficult (demonstrating why players of the time specialized in the high or low register, using mouthpieces and instruments that favored their chosen register), and the players in the ensemble conquer most of these challenges. Intonation, though not always perfect, is extremely good, and a fine sense of line and phrasing carries the ensemble over the most difficult passages. My only criticism is of the occasional passage that receives a somewhat harsh attack. However, the chance to hear these remarkable pieces on their intended instruments should not be missed.

The notes accompanying the recording are exemplary, providing not only a detailed discussion of the composers and their works but also a detailed history of the horn in France during this period. There are photographs of historical instruments as well as plates of original editions of some of the works included on the recording. The famous portrait of Frédéric Duvernoy from the Paris Opera is reproduced in color on the jacket of the CD case, which opens nicely like a book (unlike the more typical jewel box). All in all, this is a wonderful addition to the natural horn discography and, with its comprehensive notes, an excellent introduction to the unsurpassed French school of natural horn playing.

--- Tom Reicher

\* **Bronze & Brass: Music from the Danish Past and Present.** Royal Danish Brass Ensemble. Rondo Grammofon RCD 8366. Recorded 1998. Oh Musik ApS, Postbox 49, DK2680, Solrod Strand, Denmark. Fax 45-56146667. E-mail: oh@ohmusik.dk

This is a unique and wonderful CD. The Royal Danish Brass presents an array of Danish music, some original compositions and some arrangements for large modern brass ensemble, but what will be of special interest to HBS members is that it features performances of the lur in solo and ensemble settings. Torbjörn Kroon, Keld Jørgensen, Brian Bindner, Lars Haugaard, and Mogens Andresen are all featured playing this early brass instrument that bears a 3,000-year history. The pitches of the various instruments are given as G/G $\flat$ , E $\flat$ , and C.

The liner notes relate the story that, in 1797, while digging for peat in a bog at Brudevaelte Moor near Fuglerupgaard, north of Lyngø in north Zealand, a farmer found six lurs lying in three pairs. Five of these rare instruments are preserved and exhibited at the National Museum in Copenhagen. The sixth lur, through a series of diplomatic maneuvers, ended up in Russia where it is currently housed at the Hermitage Museum in St. Petersburg. Remarkably, these 3000-year-old instruments are played on this recording. The sound is warm yet powerful

(not unlike a great old Burgundy wine!) and might be compared to a blend of a natural horn and trombone. The notes indicate that one piece, *Let it Resound Sweetly on High*, an arrangement of a traditional Christmas carol, by Mogens Andresen, features not originals but copies of the original Brudevaelte lurs in E $\flat$ , made by the Copenhagen firm, I.K. Gottfried.

Since the known repertoire for lur is a bit thin, present-day musicians must use original compositions or arrangements. The Royal Danish Brass came up with some interesting combinations of performance including solo lur, lur ensemble and lurs with modern brass instruments. The program starts with a lur solo written by Mogens Andresen and nicely played by Keld Jørgensen. The sound can be surprisingly delicate. The lur trio playing on the melody, *How wonderful on a Summer Night*, bears this out, as does the brass ensemble joined by two lurs on *The Retreat* from the ballet Napoli arranged by Mogens Andresen. Most intriguing in terms of exploiting the tone of the lur is Andresen's quintet *Foldrisdam & Brudevaelte*. Four Brudevaelte lurs (a pair in E $\flat$  and a pair in C) are joined in performance by the Folrisdam lur in G/G $\flat$ . The intonation is a bit strange, but we must remember that the last time these horns had an overhaul was 3,000 years ago! There are several other settings for solo and lur ensemble that further exploit the tonal possibilities of these instruments.

Aside from the novelty of the in-depth focus on the lur, the modern brass performance of the Royal Danish Brass is very fine. The range of repertoire on the program is extensive and offers an interesting view into the musical history of Denmark.

--- Jeff Nussbaum



Sculpture: "The Lur Players"  
by Siegfried Wagner & Anton Rosen  
(located in Town Hall Square, Copenhagen)

\* **Soaring: the Music of Italy.** The Fanfare Consort; Thomas A. Freas, trumpet and Timothy M. Lewis, organ. Champignon International CI-CD101 (1996).

Girolamo Fantini seems to have commanded new interest in the 1990s. Igino Conforzi's articles, "Girolamo Fantini, 'Monarch of the Trumpet': Recent Additions to His Biography," *HBSJ* 5 (1993) and "Girolamo Fantini, 'Monarch of the Trumpet': New Light on His Works," *HBSJ* 6 (1994) contribute importantly to our consideration of this pivotal figure in the history of the trumpet. Moreover, these articles are joined by Conforzi's recording of Fantini's music (*Quadrivium SCA 030*) and also by a new edition of selections from the *Modo per imparare* . . . by Irmtraud Krüger (McNaughtan, 1992). Continuing the trend is The Fanfare Consort's recent recording, "Soaring: the Music of Italy," devoted in large part to the music of Fantini, with the two trumpet sonatas of Viviani and organ music by Giovanni Gabrieli and (expectedly) Frescobaldi performed, as well.

The music is well performed. Trumpeter Thomas Freas plays with both confident flair and congenial grace throughout the recording. *Passaggi* are executed with ease - little signs of effort here - and the range of his playing is impressive. Timothy Lewis is a stylish organist who makes interesting use of the Italianate organ by Charles Fisk at Mount Holyoke College (Massachusetts). Ears will perk up at the first thump of the organ's "tympani" (*Sonata del Nero*), and the use of the organ's high-register bells on several occasions - an acquired taste, perhaps - effectively distances the trumpet from the aura of the battlefield. Fantini, of course, is one of the earliest and clearest voices we have concerning the dual nature of the trumpet - warlike, on the one hand and "musical" on the other - and Freas and Lewis attend closely to the niceties of the "musical" side of things. Tellingly, in the last movement of the second Viviani Sonata, for instance, the dance-like *tripla* is delicate enough to be accompanied on four-foot registration.

Amid much that is very good, there are a few details that invite quick comment, especially the recording balance between trumpet and organ, occasionally a disconcerting mismatch of the organ "up close and present," with the trumpet sounding in the distance. Also the adoption of the term "clarino" as the name of the instrument Freas plays will likely raise an eyebrow or two, as well. But these are, once again, quick matters.

At a larger level, two aspects of the recording prompt more extensive comment. When I was listening to the Viviani Sonatas, I found myself smiling at the familiarity of the continuo realization: it was, unsurprisingly, the realization of Edward Tarr's deservedly standard edition (*Musica Rara*, 1969). That it was "unsurprising," however, ultimately prompted further reflection and fewer smiles. Variability lies close to the heart of continuo practice - one of its chief joys, I think - and much of the delight in performing 17<sup>th</sup> century music lies precisely in the interplay of fixed and unfixed ele-

ments. My criticism here is not that Lewis uses a written continuo realization and his historical forebears did not, but rather that in using a published and very familiar realization, predictability has dampened the spark of more spontaneous interaction, and the piece has assumed a more closed and fixed identity than its text suggests. (This is of course compounded by the preponderance of recordings in mediating this repertory to us. Even the most spontaneous realizations, ornamentations, etc. will become predictable and "part of the piece" after the multiple repetitions a CD allows.) Asked to sing the opening of Viviani's second sonata, how many trumpeters would unthinkingly sing the *mi sol do, mi fa sol fa mi fa mi* of the Musica Rara organ part rather than the opening trumpet motto? More than a few, I would hazard, for it seems to have become, as this recording nurtures, an unwitting part of the "text" itself. (Similarly, Lewis often, though not always, stays quite close to the 1971 Musica Rara edition continuo part of the Fantini Sonatas, as well, with the same result.) At the time these editions were published, printed realizations were standard, in part, because their absence would have dramatically impeded performance. Non-specialist players needed the guidance, modeling, and security that the hand of experienced editors offered. It is in part owing to their editorial efforts as models that the situation today has so dramatically changed, but changed it has, and our expectations as listeners with them.

The remaining issue is that of the program itself. Fantini is a figure who has commanded our attention for some time, but surely this is more the result of his (and his treatise's) historical circumstance, rather than his compositional prowess. Nineteen of his pieces – remarkably similar one to the other – in a program lasting under an hour, makes for a daunting listening exercise, I fear. Works written to fulfill a variety of occasional functions in a largely pre-concert world are often strained to meet the demands a modern concert or recording impose. Fantini, as a sonic thread in the Medici social tapestry, is thrilling to ponder. Can we say the same thing of a half-hour of his music as the main event? Our modern obsession with the combination of trumpet and organ (glorious and practical, though it be) seems to outweigh the amount of original Baroque music to support it, and the straining here of Fantini to fit the bill is a good example.

Admittedly, the Fanfare Consort has attempted to serve up their feast of Fantini with assorted side dishes to keep the appetite keen. The most successful of them is a variation set by Frescobaldi, whose individual sections alternate with seven Fantini sonatas. The other organ pieces are prelude intonations by Gabrieli. Their Venetian accent is curious amid such strong evocations of Rome and Florence, but more curious is their place on the program at all. In function they were originally short passages to establish the pitch for a choral piece that followed. Here they seem insubstantial and, in one case (Intonation in the Ninth Tone), tonally unpredictable of the sonata that follows.

In the end, "Soaring" presents some engaging and stylish playing by two performers I look forward to hearing again, especially in more weighty compositions. It is a good recording to have around for archival and pedagogical purposes, and certainly for sampling in small doses. Taken as a whole, however, it will tax even the enthusiastic listener.

--- Steven Plank, Oberlin College

\* *The Age of Extravagance: Virtuoso Music from Iberia and Italy*. Jeremy West, cornetto; Timothy Roberts, organ/harpsichord; Paula Chateaufort, chitarrone; Frances Kelly, double harp. Hyperion CDA 66977. Recorded 1997.

What wonderful progress early brass playing has made in the past decade or so! One could illustrate this with any brass instrument of one's choice, but by any measure the cornetto is an excellent example. There are now many eloquent exponents of the instrument, instead of just one or two, and the tonal and stylistic approaches are equally varied. Solo discs by Bruce Dickey, Doron Sherwin, and the present artist, Jeremy West, as well as those with large solo contributions by such other virtuosi as Jean Tubery and Roland Wilson, attest to the very high level attained by players in these last years. As I have surveyed the discs produced in the past five or 10 years by leading cornetto virtuosi, an aspect that intrigues me as much as the actual playing is the sort of repertory that clearly interested the player enough to merit the trouble of recording it.

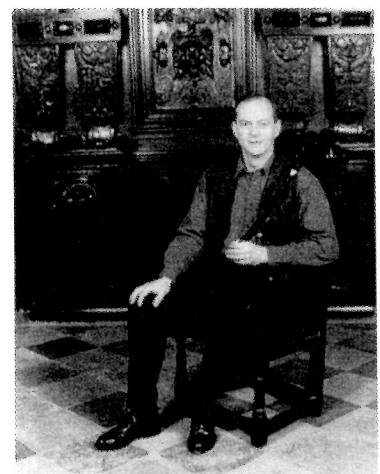
The present recording, the second solo album by Jeremy, features a very inventive program; not only the sort of Italian solo repertory that we have come to expect from cornettists, but also an attempt at resurrecting an Iberian virtuoso literature. In this, Jeremy is much aided by the other musicians on the disc, who contribute not only as accompanists but also as fine soloists in their own right, adding greatly to the variety of the disc.

In 16<sup>th</sup>-century Spain (and Portugal) a curious situation prevailed. In contrast to its neighbors, especially Italy, Spain had virtually no music publishing industry. In fact, such ventures were actively discouraged by the court. Toward the end of the century, a few publications began to be sponsored by officials at court or by cathedral chapters, but otherwise most publications were paid for entirely by the composer himself, who was then responsible for distribution and recouping his costs. This was, of course, far beyond the means of any instrumentalist. Furthermore, the handful of instrumental manuscripts we know about were intended for cathedral groups, not soloists, and the virtuoso canzona tradition of Italy seems never to have been taken up in Spain. So, unlike Italy, in Spain, we see no indication of any virtuoso tradition among wind players. Yet virtuosi abounded among the keyboardists and players of plucked and bowed stringed instruments. And we know from cathedral and court records that there were long-serving cornettists (to speak now only of

that instrument) who were highly thought of, in fact, in some shocking cases, more highly thought of than their chapelmasters. The thesis underlying this recording is that surely they sought some appropriate outlet of expression beyond just ornamenting motets (something, though, that I would like to have seen attempted on this disc).

Thus, Jeremy and Tim have turned to the solo music we usually think of as the exclusive province of the organ/harpsichord/harp (these were considered nearly interchangeable by the Iberian composers) and speculate that it would be performed by solo and accompaniment combinations as well. As the liner notes point out, even if such works are played by organ solo, Spanish organs, with their divided keyboards and different registration possibilities for the right and left hands, naturally produce this sort of sonic result. If one adds to this the fact that most such Iberian sources were written in open score, such a performance possibility is extremely easy to image.

The Iberian repertory performed on this disc draws upon well-known keyboard composers such as Pablo Bruna, Francisco Correa de Arauxo, and Sebastian Aguilera de Heredia, and features some lovely works by them. The curious omission is Antonio de Cabezon, the composer more than any other who invented this *tiento* style. Jeremy's playing throughout is wonderfully fluid and sensitive, with some of the most expressive *pianissimo* high notes I have ever heard from a cornett. Clearly, he and the other musicians feel a great sympathy for this repertory. The performances convey the excitement of discovery and give us some very fine music-making. I particularly liked the *tientos* by Francisco Correa de Arauxo and Pablo Bruno, which, in Jeremy's and Tim's hands, exemplify so well the way Spanish composers were able to combine virtuosity and musical profundity.



Jeremy West

The Italian section is also very well played but here we are on much more familiar territory. In fact, a couple of the pieces (particularly Bassano's diminutions on "Susanna ung jour" which Jeremy plays in a quite "pecky" style) are almost overplayed by cornettists. It is good, though, to hear

works of Fontana, Merulo and Merula that one encounters less often. Castello's Sonata Secunda is given a surpassingly delicate performance by the whole ensemble.

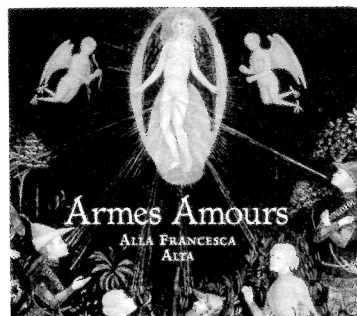
A final aspect of this CD that should certainly be mentioned is the pitch. Jeremy is playing an instrument at 465 Hz in quarter comma meantone. The organ and chitarrone are also at that pitch, while the harpsichord and harp are a tone lower at 415 Hz and simply transpose up when necessary. This is very much what musicians of the time would have expected (except that probably the chitarrone should have been at the lower pitch level as well) and is something that all too few of us do in performances now. A very laudable exception is Roland Wilson's Musica Fiata, which has been performing at high pitch for many years. The benefits of using instruments at high pitch are clear on this disc – a delicacy and effortless brightness to the sound that is almost impossible to get with instruments at 440 Hz. I hope that this recording will inspire others to follow its example and try performing at high pitch, as well as investigating repertory and repertorial traditions that are less well known. On this disc, Jeremy and his fellow musicians have given us a glimpse of the potential rewards to be found.

--- Douglas Kirk

\* *Armes, Amours*. Recorded by Alla Francesca in Alta. Opus 111. Paris OPS 30-221. Recorded 1997.

\* *Alta Danza: Dance Music from 15th century Italy*. Recorded by Les haulz et les bas and Véronique Daniels. Christophorus CHR 77208. Recorded 1997.

In her lucid notes to the *Armes, Amours* CD, Véronique Lafargue draws attention to the diversity of the program presented on the disc and the wealth of traditions which it demonstrates (both are fair claims). She also makes an interesting point about the extent to which, despite such diversity, the disc hints at "the birth of European music." The idea is taken from Strohm's *The Rise of European Music* (Cambridge, 1993). This disc gives substance to this idea, partly because the program is so well chosen, but also because the performances are authoritative. The program contains music that originated in the 14<sup>th</sup> and 15<sup>th</sup> centuries. The



whole CD is a pleasure, but HBS members will be especially interested in the playing of the Alta performers; Pierre Boragno, Gilles Rapin and Michèle Vandenbroueque. This is one of the best discs I have listened to for some time.

It compares neatly with *Alta Danza: Dance Music from 15th century Italy*, which exploits a much narrower repertoire, containing only dance music originating in Italy in the 15th century. The wind players are Ian Harrison, Daniel Pelagatti and Gesine Bänfer; the excellent slide trumpet player is Félix Stricker. This group plays early dance repertoire entirely convincingly. Their approach is robust, the techniques virtuosic and the execution of the complex polyphony so fundamentally relaxed as to make it clear that the sense of ensemble and meter is second nature to these players. Such instinctive ease with the 15<sup>th</sup> century dance-music genre is rare, but is the way it should be.

--- Trevor Herbert, Open University

\* *Per il Santissimo Natale: The Heritage of Monteverdi*, Vol. 5. La Fenice. Ricercar 106 562. Recorded March, 1998 in L'Eglise de Mormont. Works by Donati, Cazzati, Monteverdi, Banchieri, Storace, Cifra, Tarditi, Picchi, Scarani, Merula, Frescobaldi and Riggatti. Booklet in three languages.

La Fenice: Jean Tubery, cornetto, cornetto muto, cornettino muto, recorder; Gebehard David, cornetto, cornetto muto, viola da gamba; Enrico Parizzi, violin; Roberto Falcone, violin; Jeremie Papasergio, fagott, bass recorder, krumhorn; Jean-Marc Aymes, organ; Christina Pluhar, triple harp; Matthias Spaeter, archlutea; Marie-Christina Kiehr, soprano; Kathelijne Van Laethem, mezzo-soprano; John Elwes, tenor.

This series of recordings, dedicated to the masters of Monteverdi's time, continues, to our great pleasure. This time La Fenice chose to present a program completely dedicated to music for the birth of Jesus and sonatas in the same spirit. There are many reasons for its success; the choice of great singers, and among them the fabulous voice of M.C. Kiehr, who already proven by her past efforts to be the queen of 17<sup>th</sup>-century music (Sances, Cazzati...). She knows how to touch the listener through a great variety

#### Les Haulz et les Bas



Ian Harrison Gesine Bänfer Felix Stricker

of timbres and creates a direct link between her sound and the text sung. In that respect, track 13, *Hor che temp di dori mio* by Merula, will give you the shivers. Another good reason is the inventive and dynamic continuo played by J.M. Aymes on the organ. It is always clever and discreet, and he also assumes a perfect virtuosity, as in the nice *Pastorale* of Storace in track 5. Of course, for readers of the HBS reviews, the main reason of success of this series is due to the director of La Fenice, Jean Tubery. The tracks he plays on are bathed in light thanks to the sound of his instruments (unfortunately, the makers are not listed). This recording presents a large array of cornetts. The cornettino muto sounds soft in comparison to the violin with which there is an interplay in the sonata *Pastorale* a 4. The cornetto muto brings to life that often-made comparison between the human voice and the cornetto. This is displayed on Cifra's *Quem vidistis pastores*. He also plays the "ordinary" cornetto that most people know. He plays with such a level of precision, with such a quality of sound, that it is always a pleasure to hear, even in the most rapid ornamented passages. It becomes clear that, in Tubery's hands, it is not an ordinary instrument in any sense of the word. You can double your pleasure when Tubery plays with his alter ego, Gebhard David. The *Alma redemptoris mater* of Cazzati, for soprano, two cornetts, fagott, and continuo is a marvelous example of that superior quality. Moreover, the composers played here are so seldom recorded that it's just one more reason that you shouldn't hesitate to get this CD.

---- Bruno Corneic

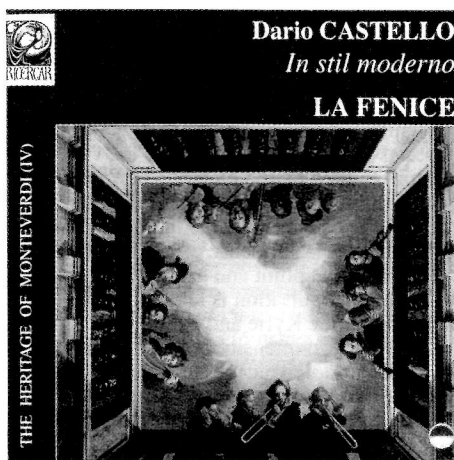
\* *Dario Castello In stil moderno* La Fenice: Jean Tubery, cornetto, cornetto muto; Yoshimichi Hamada, cornetto; Jean-Jacques Herbin and Franck Poitrineau, trombones; Enrico Parizzi and Alessandro Ciccolini, violins; Judith Depoutot, viola. Arno Jochem de la Rosee, cello and violone; Jérémie Papasergio, bassoon; Christina Pluhar, theorbo and triple harp; Matthias Spaeter, archlute and chitarrone; Jean-Marc Aymes, harpsichord; Jörg Andreas Bötticher, organ; Maria Cristina Kiehr, soprano. Ricercar 206422 (The Heritage of Monteverdi Series IV). Recorded 1995.

This CD is the fourth in the series by La Fenice representing masterpieces from the early Baroque and it is every bit what we have come to expect from this ensemble. The program on the CD comprises one piece with voice, *Exultate Deo*, and nine instrumental sonatas on which the brass are nicely featured. Jean Tubery and Yoshimichi Hamada (listed as Yamada in the CD notes) are nothing less than spell-binding. Tubery's light articulations, in particular, are a study in fluid execution. Herbin and Poitrineau are equally brilliant in their performance.

In the preface to his First Book of *Sonate concertate di Dario Castello venetiano*, the composer writes, "they will appear to be difficult at first glance; such musicians should nonetheless not lose the desire to play them more than once, for they will become easier by repeated playing - nothing

is difficult if one enjoys it." Well, the members of La Fenice certainly took his advice and the result is glorious. The virtuosity of the writing is part of the vocabulary of the new style that Monteverdi helped create and Castello embraces all aspects of this style; ornamental tremolo, echo, and florid vocal lines. Jean Tubery presents an interesting essay on the composer in the CD notes. Little is known about Dario Castello and, as Tubery points out, while this is not unusual for many early 17<sup>th</sup>-century Italian composers, it is rather unusual in the case of a composer who was internationally known and whose music went through reprinting four times, a strong indication of fame. While we may not have much detail about Castello's life, we have his music and a stronger representation of that music could not be imagined than what is presented on this recording.

--- Jeffrey Nussbaum



\* *The Art of the Baroque Trumpet, Vol. 4* "Virtuosa Trompetkonserter #2," Niklas Eklund, Baroque Trumpet. Drottningholms Barockensemble. Directors: Nils-Erik Sparf/Edward H. Tarr. Naxos DDD 8.554375s. Recorded 1997.

Niklas Eklund exhibits his superb command of the instrument on this, the fourth CD in a series devoted to "The Art of the Baroque Trumpet." An emphasis, however, should be placed on the word "Art" in the title to this collection of 18<sup>th</sup>-century German trumpet concerti, to which Eklund brings a warm lyricism, unprecedented in contemporary Baroque trumpet performance. *Cantabile* and *bel canto* have always been qualities held in check by the delicate parameters of the Baroque trumpet, but not in the hands of Niklas Eklund. Resting secure on a superbly balanced technique, he executes every trill with confidence and aplomb, every tone with full shape and center that pushes the envelope of Baroque trumpet expression further than it has gone before. For both skeptics who have missed (as well as the purists who have resented) the modern trumpet's capabilities. This album will delight!

--- Michael Collver

\* *Vespro della Beata Virgine, Monteverdi.*

Recorded by Les Arts Florissants and William Christie. Erato 3984-23139-2. Recorded 1997.

Another record of the Marian Vespers. The quality of this one is superb: beautifully sung, played and recorded. Les Arts Florissants graces most of the repertoire it touches. However, I did not find this recording wholly satisfying. William Christie adopts an approach which is altogether more large-scale, dramatic and expansive than others – most notably that of Parrott, which has become something of a benchmark. I prefer the lighter touch in which the textures are clearer, the subtleties less obscure. But Christie likes brass instruments with voices and he explores the timbres of *tromboni/cornetti* to great effect. He uses the excellent Le Saqueboutiers de Toulouse (Jean-Pierre Canihac, Marie Garnier-Marzullo, Philippe Matharel, cornetti; Daniel Lassalle, Stefan Légée, Bernard Fourtet, tromboni). I have always found this group impressive. They are fine players, and one always gets the impression that they are ploughing their own furrow rather than imitating other groups which exploit similar repertoires and styles. Anyone wishing to find a recording of the Vespers which contrasts markedly with more established recordings, but is entirely convincing in its own right, need look no further.

--- Trevor Herbert, Open University

\* *Bartolomeo de Escobedo Missa Phillipus Rex Hispania.* A Sei Voci, Les Saqueboutiers de Toulouse, Choeur Phillipus Rex Hispania. Director Bernard Fabre-Garrus. Auvidis Astrée E 8640. 1998.

*Missa Phillipus Rex Hispania, Carole magnus eras* (Clemens non Papa), *Dicite in Magni* (Gombert), *Laudate Dominum* (rogier), *Ave Maria* (Guerrero), *De Sancto Phillip* (instr.), *Nunc enim si centum* (Manchicourt), *Regina Coeli* (Guerrero), *Mortuus est Phillipus* (Cotes).

European recording companies have marked the 400th anniversary of Phillip II's death with a number of compilations and boxed sets of previously released material that usually bear the marketing-friendly, if unimaginative, rubric "Music from the Time of Phillip II." Along with these re-wrapped chestnuts are some interesting new recordings. Early this year, Paul McCreech and the Gabrieli Consort released an impressive new recording of Christóbal de Morales' five-voice Requiem Mass (Archiv 457 597-2), although the subtitle, "Music for Phillip II," is somewhat misleading. There is no record of what Mass was sung at Toledo for Phillip's *exequias*, and the Morales Mass, by 1598, would have foundered on the liturgical reforms that Phillip championed during his lifetime. The new recording of the *Missa Phillipus Rex Hispania* by Bartolomeo Escobedo (c. 1510-1563), recently released by the vocal group A Sei Voci and the Saqueboutiers de Toulouse, is perhaps a more direct tribute to the controversial Counter-Reformation monarch, although this work was also by a composer from Morales' generation.

Escobedo, a native of Zamora, sang in the papal chapel from 1536-54, along with his fellow countryman Morales (1535-45), and most of what is known about Escobedo is recorded in the diary of the Sistine Chapel, which records the activities of the Papal choir members. His name appears quite frequently between 1545 and 1554, due to a series of antics which may have resulted in his excommunication for one day in 1546. Escobedo's knowledge of music theory was extensive and praised by none other than Francisco Salinas in his *De musica libri septem*. Escobedo returned to Spain in 1554, funded by a non-resident prebend from the Segovia cathedral, and remained in his home country until his death in 1563.

The *Missa Phillipus Rex Hispania* probably dates from the time of the coronation of Phillip II as King of Spain (1556), and its composition may have been an attempt by the composer to gain some favor with the new monarch. The mass is constructed on a "royal" cantus firmus, based on the phrase *Phil-li-pus Rex His-pa-ni-æ* (mi-mi-ut-re-mi-re), in the same manner as Josquin's *Missa Hercules Dux Ferrariae*. The work features Escobedo's immense theoretical knowledge in the form of multiple mensurations, three-in-one canons, and *si placet* lines for virtuosi singers. Since the only surviving manuscript source of the Mass (Vatican, Sistine Chapel, Apostolic Library) is very damaged, the ubiquitous theme, according to the informative liner notes, actually made the transcription of the work possible. The laborious task of transcribing this work was presumably undertaken by Jean-Charles Léon as he is the author of the description of the process. Disgracefully his name is not emblazoned on the page that lists the names of the singers, musicians, and recording engineers.

The Escobedo mass is supplemented by motets that, for the most part, are dedicated to Phillip II by Flemish composers. That so many northern composers should be represented on a recording dedicated to this Spanish monarch is reflective of Phillip's Flemish roots and the influence of his father Charles V, the first Hapsburg king of Spain and Holy Roman Emperor. The inclusion of motets by Phillippe Rogier and Pierre Manchicourt reflect their service in the *Capilla flamenca*, or Flemish Chapel, of Phillip's court. Francisco Guerrero, the most well-known Spanish composer of Phillip's reign, is represented by two Marian works, and Ambrosio Cotes' motet on the death of Phillip is placed at the end of the recording. The glaring omission of a work by Fernando de las Infantes, who had occasion to serve as Phillip's agent to Naples from 1572-79, is the only real mark against the programming of this recording. Perhaps one of Infantes' motets celebrating Phillip's battles with the Turks might have been substituted for the Cotes motet on the death of Phillip, since this recording celebrates the rise of Phillip rather than his demise.

The performance on this recording seeks to give the dedicatory mass all the trappings of a performance for a royal audience. A Sei Voci gives a fine performance, although some unfortunate vibrato occasionally

intrudes to spoil things. The use of only men's voices seeks to emulate the Spanish use of tiple, or falsettist, singers at some institutions in that country, and it is quite effective in this recording. The *Choeur Phillipus Rex Hispaniae* is identified only by name, but the group sounds as if it numbers between 20 and 30. The choir is used to provide volume increases at key moments, and with all the other trappings of a royal occasion, the use of this large choir is neither overwhelming nor anachronistic.

This readership will be especially pleased with the performance of the members of Les Saqueboutiers de Toulouse along with double-reed work by Josep Borrás, Fernando Sanchez, Laurent Le Chenadec, Beatrice Delpierre, Philippe Canguilhem and Alain Sobyzak (shawms, curtals, contrabass curtal). The instrumentalists are used principally for vocal support but not in an omnipresent fashion. The three tracks on the recording that feature the instrumentalists include an introduction featuring trumpets, trombones and double reeds which may be based on the "royal" theme, an instrumental setting of *De Sancto Philippo* by an unnamed composer, and a beautiful rendition of Guerrero's *Regina Coeli*.

I recommend this recording for both its program and performance with the above caveats. I am heartened that more recordings of Spanish sacred music are appearing with instrumental accompaniment since most of the evidence points to the use of instruments in these works as a Spanish preference. The use of the organ, even when the wind instruments are not present, is also appreciated. I sincerely hope that more music of Phillip II's time will be recorded, although the marketing usefulness will expire by the time this review is printed. Another mass composed on the "royal" theme was published by Philippe Rogier, Phillip II's own chapelmaster, under the title of *Missa Phillipus Secundus Rex Hispaniae* in 1598. I hope that this rival work also finds its way into compact disc along with all the Guerrero music that will certainly be issued in 1999.

Michael O'Connor, Oviedo, Spain

\* *Tromba Triumphans Kammermusik und Barocktrompete*. Bell' Arte Salzburg with Paul Plunkett, natural trumpet. 910 036-2. Recorded 1998. Music Edition Winter & Winter, Osterwaldstrasse 10, Haus 19, 80805 Munchen, Germany. Fax 49-089-36101055. E-mail: WinterProduction@compuserve.com

Paul Plunkett presents a program of solo trumpet repertoire of the most virtuosic variety and does a dazzling job. The thirteen works on this CD represent some of the finest trumpet writing of the Baroque era, mostly from composers of the Viennese court and associated with Kremsier such as Alessandro Poglietti (?-1683), Johann H. Schmelzer (1623-1680), Antonio Bertali (1605-1689), Pater F.G., Andreas Christophorus Clamer (1640-1700), Pavel Josef Vejvanovsky (1639-1693), Henrich I. F. Biber (1644-1704), and Franz Reinhardt

(1682-1727), Gottfried Finger (1660-1730), and an anonymous suite of dances most likely by one of the represented composers.

Accompanied by a small Baroque string ensemble with continuo, Paul Plunkett pulls out all the stops, relying on a strong technique for this program. The sonatas by Schmelzer, Bertali, Vejvanovsky and Finger are all expressive, but remarkably demanding, works. Plunkett is joined by Claudia Gerauer on a Ganassi soprano recorder on Poglietti's *Sonata à 3*. The trumpet very effectively matches the recorder in lightness of attack and fluidity. Paul Plunkett is playing a trumpet made by Jürgen Voigt after an original by J. Anger (1790). Both contemporary maker and his 18th century counterpart are from Markneukirchen. This instrument is vented, but in a recent phone conversation Plunkett explained that he tried to keep the use of the holes to a minimum. Of particular interest is the fact that the pioneering early music specialist Konrad Ruhland is playing gamba on the recording. The CD was recorded at 440 Hz at Ruhland's suggestion that this is the proper pitch for this repertoire. This repertoire marks some of the most brilliant writing for trumpet, and Paul Plunkett does a terrific job presenting this wonderful but seldom-recorded music. Mention should also be made concerning the impressive packaging of the CD. The CD box is embossed and it contains various illustrations and brief notes on the program.

--- Jeffrey Nussbaum

\* *Bertali: Sonate Festive*. Musica Fiata. CPO 999 454-2. Recorded August 1997 in Studio Stolberger Strasse, Köln. Musica Fiata brass players - Cornetto: R. Wilson, A. Paduch (*instruments made by R. Wilson*); Cornetto muto: F. Petit-Laurent (*instrument by S. Delmas*); Trombones: D. Reimers, Y. Fujimoto, U. Schardt, H. Plumeyer (*instruments by A. Egger, Meini und Lauber, U. Schardt*); Trumpets: F. Immer, T. Robinne (*instruments by R. Egger*); Pitch A=466 Hz Meantone temperament. Booklet in three languages. Presentations by R. Wilson.

Bertali isn't a composer whose recordings are so numerous that they clutter the boxes of your local reseller! A violinist at the Vienna court, he was also chapel master, and as such, a predecessor of Schmelzer and Biber. He is the link between those Austrian composers and the Italian polychoral musical tradition of Gabrieli and instrumental tradition of Castello. A renowned virtuoso, the composer wrote difficult works for his instrument, the violin. He also wrote difficult music for other instruments including the cornetto and trombone (hear track 7). Roland Wilson explains all of these historical and musical facts, in detail, in his excellent booklet. Here he is a triple-threat man – performer, musicologist and cornetto builder – as he plays on instruments he made himself. He and his ensemble, Musica Fiata, succeed in ravishing us here as well as with their recent Schütz recordings, thanks to the virtuosity, range of dynamics, and richness of color created by the mixed consort. Particularly effective is the chromaticism of the Tenth Sonata, and the

effects of the double choir writing in the Eighth Sonata. What results shows us that the 17<sup>th</sup> century still has marvels to reveal and to be discovered!

--- Bruno Cornec

\* *Biber: Missa Salisburgensis*. Musica Antiqua Köln, R. Goebel and Gabrieli Consort & Players, Paul McCreech. Archiv 457 611-2. Recorded July 1997 in Ramsey, Hampshire, Abbey Church, SS Mary & Ethelflaeda. Works by Riedl, Augustiner, Biber. Brass players – Cornetto: D. Staff and Jeremy West; Sackbuts: S. Addison, P. Neiman, P. Jackman; Trumpets: D. Hendry, R. Vanryn, R. Farley, M. Harrison, D. Blackadder, M. Laird, C. Pigram, W. O'Sullivan, S. Keavey, P. Bainbridge. Booklet in three languages. Presentations by R. Goebel and P. McCreech.

As soon as I read that these two groups were to join and record one of the monumental pieces of the Baroque era, I knew it would be well worth hearing. Moreover, Biber is among my favorite composers, and I feel he is vastly under-valued. One track has distant-sounding brass, and then the Kyrie creates a close-up surprise with the various colors created by the blending of voices and brass. First it is a shocking effect and then leaves the listener with the impression of magnificence. The sense of ceremony is created at that point and grows from there. The internal pulsation is fabulous. It is obvious in the Kyrie and continues to grow in volume and intensity. The superimposition of multiple voices (up to 53!) generates an incredible sensation. It is beautiful, imposing and grandiose. After a quieter *Christe*, the return of the Kyrie reconfirms that feeling. Considering the great number of musicians and the complexity of the work, the technical aspect of the recording is fantastic. You can even clearly hear the articulations of the sackbuts. The listener can take great pleasure in the precision of this performance. The double brass choir is particularly effective. The final Amen of the *Gloria* should lift you off the ground! Other areas of excellence are the fine vocal soloists, the trumpets in the final Amen of the *Credo* and the instrumental sonatas. You can guess now, that I love this disc. It's a milestone production of 1998 not only for early brass music but for all recorded music last year. Buy it!

---- Bruno Cornec

\* *Nicolas Gombert: A La Incoronation*. Odhecaton directed by Paolo Da Col, Ensemble Pian & Forte directed by Gabriele Cassone and Cornetti e Tromboni directed by Bruce Dickey. Bongiovanni GB 5083-2. Recorded 1998.

In 1530 Charles V was crowned Holy Roman emperor and king of Italy by Pope Clement VII at Bologna. Paolo da Col, with the assistance of his ensemble Odhecaton and a stellar array of instrumentalists, presents a possible musical recreation of that royal coronation. It is known that Nicolas Gombert was in the service of Charles V (c.1495-c.1556) and was among his large and impressive retinue for the coronation. Gombert's music serves as the



main course for this musical feast. His five-part mass based on the chanson *Sur tous regretz* by Jean de Richafort is believed to have been performed at the coronation. A surviving printed source is, in fact, labeled "A la Incononation." Gombert's six-part *In illo tempore* and the glorious 12-part *Regina Coeli* are his other works represented on the CD. Jean de Richafort (c. 1480 -c. 1547) is believed to have been a fellow student of Josquin's along with Gombert and the original four-part chanson is given a beautiful reading by Odhecaton. The great master, Josquin, is represented by his glorious *O bone et dulcissime Jesu* which is beautifully performed on this recording.

There are organ interludes in this program including a brief piece by Pietro Lombarchion, an organist in Bologna during that period and one who certainly would have contributed to the musical activities for the great event. Bologna had one of the most spectacular brass traditions in Europe in its famed Concerto Palatino, and a royal coronation would have had the pomp and splendor of trumpets, if it had anything! Unfortunately, written accounts of the coronation ceremonies do not mention specific composers or pieces, but descriptions of trumpets, drums, and wind instruments are mentioned. Taking a cue from these historical documents, Gabriele Cassone leads the members of Ensemble Pian & Forte in a great reading of the Fantini *Prima entrata imperiale* and the Bendinelli *Sonata # 336* using natural trumpets, drums and shawms. The ensemble consists of natural trumpeters Gabriele Cassone, Luca Primo Marzana, Mauro Bernasconi, Jonathan Pia, Mauro Morini; shawms Marco Ferrari, Lucio Paolo Testi, Stefano Vezzani, and percussionists Alberto Macchini and Fabio Tricomi. Bruce Dickey leads the cornetts and trombones in featured pieces from Gombert's *In illo tempore*; *Alleluja Spiritus Domini* and *Felix namque es*. Dickey is joined by Doron Sherwin, his cornetto colleague from the modern-day namesake of the ancient Bolognese ensemble, Concerto Palatino. The two great cornettists were united in this performance with trombonists Luca Bonvini, Mauro Morini, and David Yacus. The playing is flawless.

Paolo da Col and his colleagues present a well thought out program that is artistically performed and reveals an intriguing historical recreation of a significant political and cultural event. While the brass does not have a major part in the program, it is still a beautifully performed recording and a worthwhile buy.

---- Jeffrey Nussbaum

\* **Ministriles/Spanish Renaissance Wind Music.** Piffaro, The Renaissance Band, Joan Kimball and Robert Wiemken, directors. Adam Knight Gilbert, shawms, recorders, bagpipes, crumhorn; Rotem Gilbert, shawms, recorders, crumhorn; Grant Herreid, vihuela, guitar, percussion, recorders, shawms; Joan Kimball, shawms, recorders, bagpipes, crumhorn, dulcian, three-hole pipe; Mack Ramsey, sackbut, recorders, crumhorn; Robert Wiemken, dulcian, percussion, crumhorn, recorders,

shawms; Tom Zajac, sackbut, hurdy gurdy, harp, percussion, bagpipes, recorders, pipe and tabor. Archiv 453 441-2. Recorded 1996.

The Ministriles were players, mostly of wind, but occasionally of string instruments, who filled the Spanish music scene from the 15th century onwards. In the 16th and 17th centuries (the period this recording covers) ministriles were both freelance or employed in the numerous *capillas* in churches and *palacios* of nobility, wealthy people, or government to play both indoors and outdoors. This tradition is still alive in some parts of Spain, such as Cataluña, where the *Cobla*, a curious musical ensemble, is very popular, being the accompaniment of the principal folk dance, the sardana. The typical *Cobla* formation consists of the tiple and the tenora (modern keyed-shawms) pipe and (or without!) tabor, fiscorno (sic/C flugelhorn), C valve-trombone, and percussion. The "typical" formation of the ministriles in Renaissance times (or we should better say *Siglo de Oro Español*) has been an interesting topic of discussion for a long time. Doubtless shawms and sackbuts were used outdoors (and before these the *trompeta de ministril*, mostly accepted today as a slide trumpet) were widely and effectively used as in other European countries (and Latin America).

The problem rises when we ask ourselves what they could have used indoors and when voices had to be doubled. (Please refer to the review of the CD *Del cielo y de la tierra* by Kenneth Kreitner, in the *HBSNL* #11, 1998, pages 44-45). The other problem is what music the ministriles actually played. Of course they doubled or replaced singers. Some music, thought to be instrumental, has survived but this is probably just the tip of the iceberg. It is likely that the ministriles played instrumental (and even vocal) music from memory or improvised. The only works in this CD that I think are presumably "original" instrumental pieces are the vihuela and lute tablatures by Narvaez, Dalza, and Mudarra, and the *Propiñan de Melyor*, that has no text in the three-part setting in the *Cancionero de la Colombina*. Piffaro members faced this apparent lack of sources in two ways. The first is the instrumental rendition of polyphonic vocal music, or "splitting" the voices from the tablature (Dalza and Mudarra). The other is arranging traditional tunes, melodies and ground basses. In both cases the results are totally convincing. Piffaro uses many different instruments, always played with flawless technique and in very effective ways. They use no cornetti, but the inclusion of sackbuts is appropriate and irreplaceable, filling the inner voices between soprano and alto shawms and tenor shawm and bass dulcian.

The CD opens with Mateo Flecha's *Ensalada La Guerra*. Piffaro decided to leave out the (probably Italian) *battaglia* and "rearranged" this four-voice piece for five instruments. The comparison with previous recordings of *Ensaladas* that include voices and instruments is inevitable. There is the Hesperion XX (Astree E7742) 1987 recording that includes *La Justa*, *El Fuego* and *La*

*Bomba*, but not *La Guerra*. Camerata de Caracas recorded *Les Chemins du Baroque* (1990-95) and that recording includes six *Ensaladas*. I do not miss the singers listening to Piffaro, as I did with another instrumental version (Ricercare Ensemble, with Michel Piguet and Jordi Savall). Both Hesperion XX and Camerata use an instrumentation that is becoming very popular and is becoming a sort of "standard symphonic sound" for early music ensembles. It consists of gambas alternating and doubling with cornetto, alto shawm, tenor sackbut and bass dulcian. The musical results are very nice. The Hesperion recording has some of the best players in the world. I have to reserve judgement on the Camerata recording since I play on it. However, even if it is known that all these instruments were widely used in Spain during the 16th century, there is little evidence that they were combined this way. It may be that the Piffaro instrumentation is more historically defensible and, to my ears, more appropriate and homogeneous too. (This last point is, of course, a completely subjective view, and I don't think cornetto players need to fear unemployment!)

Another very pleasing and interesting combination is heard in Mudarra's *Recuerde el alma dormida* (from the *cifra para vihuela*) where an effective low consort is established by matching the two sackbuts with tenor and bass dulcian. The sackbuts make an impressive contrast with the shawms with their "vocal" playing in the two-part coplas (originally a single line) and in the five-part *Rimontes De la piel de tus ovejas*. The notes (unfortunately only in English) by Douglas Kirk are excellent, as one can expect from a sensitive and prepared musician and Spanish music scholar of his level. In balance this is a very enjoyable CD and an important scholarly contribution to further our understanding of Spanish Renaissance instrumental music. ---- Alessandro Zara, Caracas

\* **Ave Maris Stella Motetes Marianos Venecianos, Claudio Monteverdi.** Musica Reservata, Sandrah Silvio, director, with Benjamin Bedouin, cornetto Recorded 1998.. Produced by Musica Reservata, Calle Aripao, Quinta Reseda, El Marques, Caracas 1070 Venezuela. Tel. 242-3005 / 987-0230. E-mail: <sandrah@true.net> or mizquierdo@dollder.com.

This fine new CD, recorded and self-produced by the Venezuelan group, Musica Reservata, features a series of Marian motets for one and two voices by Claudio Monteverdi (1567-1643). Sandrah Silvio has taken a beautiful and virtuosic repertoire and created an interesting program that represents a possible musical practice common to Italian convents of the late 16th and early 17th centuries. Musica Reservata consists of six female vocalists who possess beautiful, clear voices and perform this music with fluidity and charm. On this recording they are joined by seven additional singers and instrumentalists including cornettist Benjamin Bedouin. The publicity material mentions Bedouin as a student of Jean Tubery and Jean-Pierre Canihac and represents the new generation

of French cornettists. Well, considering that Jean Tubery is not exactly hobbling to the senior citizens' center, it is a bit of a shock to realize that there is now a generation of his students rising among the cornetto ranks. Makes one feel a bit old! However, Bedouin has a solid command of the instrument and makes some nice music on two featured cuts on this CD. He is used to great effect on *Ave Maris Stella* and also has some breathtaking moments ornamenting and playing a tricky echo part on *Laudate Dominum*. He trades passages back and forth with soprano Zaira Castro and matches her delicate articulations and sense of line. It's heartening to see that this fine Venezuelan group has continued to explore interesting repertoire and is playing on a very high level.

--- Jeffrey Nussbaum

\* *Monarca della Musica: Die Musik der Machtigen im 17 Jahrhundert*. Barocktrompeten Ensemble Berlin and Johann Rosenmuller Ensemble Leipzig; Johann Pleitzsch, natural trumpet and slide trumpet; Henry Moderlak, natural trumpet and slide trumpet; Ulrike Fahlberg, Christoffer Wolf, and Petra Klocke, natural trumpets; Tan Kutay, timpani; Arno Paduch, cornetto; François Petit-Laurent, cornetto; Matthias Sprinz, Baroque trombones and natural trumpet; Detlef Reimers, Baroque tenor trombone and natural trumpet; Lars Juling, Baroque tenor trombone and natural trumpet; Ralf Müller, Baroque bass trombone; Thomas Ihlenfeld, chitarrone; Klaus Eichorn, organ. Kammerton KT 2006 (Zossener Str. 50, Berlin D-10961 Germany). Tel 49-30-6941411, Fax 49-30-6941213. Recorded 1998.

While listening to this CD I was transported back to the days when I was just discovering early music, and early brass instruments were still foreign and exotic territory; yet it took me a while to figure out why. In the end I decided there were two reasons. First, this is a "sampler" type of album that showcases different styles and different combinations of early brass. As an example of this genre it is very good, and notably for the fact that the slide trumpet ensemble is represented. Second, this is clearly a brass player's album, in the best sense of the phrase. The musical approach suggests to me that many of these players hail from a modern brass background, but they bring solid musicianship and musicality too, in the great tradition of groups like the New York Cornett and Sackbut Ensemble.

I really enjoyed listening to this CD. It offers a chance to hear many of the old "chestnuts" that modern brass players favor played on original instruments, and often combines the instruments in novel ways that create interesting timbres and textures. One example I especially liked was the alternation/combination of trumpets and cornetts on Byrd's *Earl of Oxford's March*. The CD opens bravely with a zugtrompete selection, Purcell's *March for the Funeral of Queen Mary*. The intonation is not perfect, but only rarely have I heard anyone do better on these difficult instruments. I give the group high marks for their zugtrompete playing, but I think that as an opener this cut is not

ideal. It gives a negative first impression, especially to anyone not familiar with the difficulties of the instruments.

Aside from that, I had few complaints. I found the cornett playing outstanding, maintaining fluidity even into the extreme high range — both players producing a bright, clear tone. The Baroque trumpet playing combines musical phrasing with a rich tone full of those harmonics that let you know you're listening to an eight-foot instrument. The trombones go from soft, lyrical playing to punching out notes with a gusto that would make any brass player proud, then back again.

All in all, this was an interesting and exciting album, one I will listen to again just because it's fun. I would highly recommend it to teachers and students looking for an introduction to early brass instruments and styles of playing, as well as recreational listeners.

--- Flora Newberry

\* *José de Nebra: Viento es la dicha de amor*. Zarzuela in two acts, edited by Alicia Lazaro. Ensemble Baroque de Limoges, Capilla Penaflores, Christophe Coin, director. Jean-François Madeuf, Graham Nicholson, natural trumpets; Emanuel Padieu, Gilles Rambach, natural horns. Auvidis Valois V 4752.

This CD is a must for anybody interested in 18<sup>th</sup>-century Spanish music. It makes one wonder why so little of this beautiful repertoire has been performed and recorded. José de Nebra (1702-1768) was the most important musician in Madrid during the first half of the 18<sup>th</sup> century. He achieved a brilliant reputation throughout Europe and South America as a composer of theater and religious music. He was highly esteemed by Farinelli and was the teacher of Father Antonio Soler. The present work is one of the first zarzuelas to be composed and performed, and we must thank Alicia Lázaro for her efforts to revive it. She combined the 1743 version with the 1752 version in this recording. The 19<sup>th</sup>-century style zarzuela is still popular today in Spain and South America. Baroque zarzuelas by composers like Nebra and Litéres are more similar to Baroque opera, but sung in Spanish with spoken parts. Almost all the singers on this CD are Spanish virtuosos, and better choices for the roles could not be imagined. Christophe Coin shows, with his ensemble, absolute, free and natural control of Baroque and Classical styles, and above all shows his love for Spain and Spanish art and culture. The main interest to HBS members will be the beautiful trumpet parts, flawlessly performed by Jean-François Madeuf and Graham Nicholson on ventless natural trumpets, with really exciting results. The brief natural horn parts are also nicely performed. The booklet includes excellent commentaries, in four languages, by Andrés Ruiz Tarazona and Alicia Lázaro. We eagerly await the next production of Lázaro and Coin.

---Alessandro Zara

\* *W.A. Mozart, Divertimenti for two oboes, two bassoons and two horns*. Zefiro Ensemble: Alfredo Bernardini and Paolo Grazzi, Classical oboes; Raul Diaz and Dilenio Babin, natural horns; Alberto Grazzi and Josep Borrás, bassoons. Astree Auvidis E8529. Recorded 1994.

The Zefiro Ensemble takes its name from the Greek mythological god of the western wind and specializes in 18<sup>th</sup> century wind music. The group belongs to the refreshing wave of Italian musicians that play period instruments with flawless technique and southern fire. This group includes Giardino Armonico, Europa Galante and Sonatori della Gioiosa Marca, among others. This CD includes six Mozart Divertimenti for two oboes, horns and bassoons: No. 8 KV 213 (1775), No. 9 KV 240 (1776), No. 12 KV 252 (240a), No. 13 KV 253 (1776), No. 14 KV 270 (1777). It does not include Sextet KV 289, a work whose authenticity is now in doubt due to its anachronistic style. They were composed while the teenage Mozart was in the service of the Archbishop Colloredo in Salzburg. The manuscripts are now in the Jagiellonska Library in Krakow, Poland. As Renato Meucci points out in his concise and illustrative commentary in the booklet (in English, French and Spanish), these works have long been regarded as entertainment music, a view that led them to be unjustly considered as superficial and of minor quality. These sextets should better be regarded as experimental pieces that fully explore the possibilities of this instrumentation. Even if Mozart's favorite wind instrument, the clarinet, is not present, the master's hand avoids any monotony that might originate from the limitations of these instruments. All six parts alternate between solo and accompaniment roles.

As one can expect from Zefiro's previous recordings (*J.D. Zelenka, Six Sonatas for Two Oboes and Bassoon with B.C.*, Astree E8511 and E8563), the listener's attention is never allowed to drop. The performance by the horns is lively and vigorous, fully exploiting the various sonorous possibilities of the instruments (a Raoux copy of Paxman and a Courtois copy by A. Jungwirth), from the exquisite classical blending of the "horn fifths" to the *trompe de chasse*-like passages in the Contredanse in KV 213. Even if the performance is pervaded by Latin flavor and freedom, Diaz does not evade his British influence. The phrasing of the arpeggios in the Minuetto of KV 252 shows a direct link and homage to the 1952 Dennis Brain recording of KV 289 (Serafim LP 60040), although the sound conception is completely different. Since these works were composed six years after Mozart's travels to Italy, the "Italian" approach of this recording feels very appropriate and welcome.

---Alessandro Zara

**\* Die Herrlichkeit der Erden muss Rauch und Aschen werden, Music and Poetry from the time of the 30-years War.**

Ensemble Musica Fiorita with Dietrich Fischer-Dieskau, speaker. AM 1216-2, Freiburger Musik Forum, D-79117, Freiburg. Recorded 1997. Program notes in three languages; texts in German only. Program notes by Peter Reidemeister.

Ensemble Musica Fiorita: Daniela Dolci, director & harpsichord; Susanne Rydén, voice; William Dongois & Bork-Frithjof Smith, cornett; David Plantier & Olivia Centurioni, violin; Petr Skalka, cello; Dolores Costoyas, theorbo; Johannes Strobl, organ.

**\*La Barca D'Amore, Balli, Canzoni, Motetti, Diminuiti, e Sonate per il Cornetto Solo.** Le Concert Brisé: William Dongois, zink; Anne-Catherine Bucher, organ; Carsten Lohff, harpsichord. Carpe Diem, 16254. Recorded 1998. Booklet in three languages. Program notes by William Dongois.

The Schola Cantorum Basiliensis (Basel, Switzerland) has produced a number of fine cornettists under the tutelage of Bruce Dickey, and his musical and stylistic influence is evident among these excellent players. Of these cornettists, William Dongois, in particular, has developed his own unique playing style, which is admirably demonstrated in these two recordings. His effortless high register is more flute-like than most cornett players achieve, and his phrasing bears his own distinct stamp. This is strikingly evident in his rendition of Pandolfi-Meallis's *Sonata "La Cesta"* (heard in the *La Barca d'Amore* CD). His lyrical side is strongly illustrated in the *Die Herrlichkeit der Erden...* recording, most especially with his mute cornett in the compositions by Thomas Selle.

The *La Barca* recording features many familiar diminutions by Bassano, Rognoni and dalla Casa, as well as sonatas by Fontana, and the aforementioned Meallis sonata. Although one might expect to tire listening to a CD devoted entirely to



Musica Fiorita

cornetto and keyboard, Le Concert Brisé is to be congratulated for developing an interestingly varied palette of tone colors. Particularly pleasing is the sound quality of the catgut stringed harpsichord used in many of the selections.

We've heard and enjoyed other excellent renderings of diminutions by Bruce Dickey, Jeremy West and Jean Tubery. This recording by William Dongois is sufficiently different in style and interpretation to warrant adding to one's collection and can serve as an inspiring tutor to "student cornettists."

The *Die Herrlichkeit der Erden* CD brings to our attention the works of some lesser-known composers who specified cornetti in their works – Becker, Schop, Vierdanck, Selle and Staden. Although not as well-known as their contemporaries, Schütz, Schein, and Scheidt, the music on this recording is excellent.

The album is punctuated by frequent poetry readings (from the works of Andreas Gryphius—a German poet who wrote during the 1600's) by Dietrich Fischer-Dieskau. The German poetry can be jolting

on first listening (particularly to those whose knowledge of the German language is somewhat limited). Upon repeated listening, however, the rich voice and excellent phrasing of Mr. Fischer-Dieskau is reminiscent of a recitative and actually adds to the enjoyment of the album.

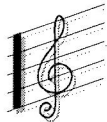
(Nonetheless, an English translation of the texts would have been incredibly welcome!)

Mr. Dongois is supported by Bork-Frithjof Smith as second cornettist, and their cornetti partnership is excellent. Mr. Smith displays a wonderfully rich low register blending beautifully with the lofty highs of Mr. Dongois. The use of the mute cornett in the works of Selle is a wonderful contrast to the brighter, more brilliant sounding cornetti.

The members of Musica Fiorita met while they were students at the Schola Cantorum. We look forward to future recordings from this talented group.

---Submitted by Karen Snowberg & Ron Nelson

**Music Edition  
Reviews**



**\* Philippe Matharel; L'ART DE DIMINUER AUX XVIIe ET XVIIIe SIÈCLES THE ART OF DIMINUTION IN THE XVIth and XVIIth CENTURIES. Volume I: formules**

*d'auteurs anciens pour la voix ou l'instrument.* Gérard Billaudot Éditeur, 14 rue de l'Échiquier, 75010 Paris, France. Published 1997.

Philippe Matharel has come out with a compilation of interval and cadential diminution formulas from 16th and early 17th century Italian sources. Though it is

intended to aid recorder players in the art of improvisation the book should be of interest to players of the cornett and sackbut as it covers some of the major diminution sources for those instruments. It is organized much the same as diminution manuals of the period, beginning with a section of intervallic formulae, followed by one of cadences, and ending with excerpts of diminutions from real works of the period. Matharel has extracted material from the seven sources listed below and drawn them together into one binding.

Girolamo Dalla Casa; *Il vero modo di diminuir*, Venice: Angelo Gardano, 1584

Francesco Rognoni; *Selva da varii passaggi*, Milan: Filippo Lomazzo, 1620

Aurelio Virgiliano; *"Del dolcime...Libro terzo."*

Silvestro Ganassi; *Fontegara*, 1535

Giovanni Luca Conforto; *Breve et facile maniera*, 1593

Giovanni Bassano; *Ricercate Passaggi et Cadentie*, 1585

Diego Ortiz; *Tratado de Glosas*, 1553

While admittedly, a much richer picture awaits the musician willing to purchase the editions and facsimiles available for the above sources, the sacrifice in cost and library space is considerable. For many players of the cornett and early trombone here lies an alternative. This book will be an economical way, both in terms of space and cost, to add the above source material to their library. Though I really like the idea of such a compilation, I wish that the editor had kept the extracted examples in their original context. Unfortunately, the identity of the individual styles is lost in a compilation where formulae from the various

sources are taken out of their original contexts and interspersed. Perhaps there is some value in mixing the examples but, unfortunately, this reviewer could not find it. I can recommend buying this book, but only if you buy a set of seven highlighter marking pens and mark the first two-thirds of the book accordingly!

In addition to the diminution formulas, Matharel has added various extracts of passaggi drawn from the repertoire of the period. The scope of the examples contained in this section is much too broad, with the result that the only direct link to the previous sections of the book are eight examples of madrigal diminutions by Bassano. Rather than presenting similar extracts from Dalla Casa and Rognioni and Ortiz the editor departs into the land of Luzzaschi, Schütz, and Monteverdi - later styles in a different repertoire and tradition. Yes, a connection *can* be made to these "masterwork" extracts but it is not made in this book. I am left to wonder...what is going to be in Volume Two?

--- Michael Collver

\* ***Band Music from the Benjamin H. Grierson Collection.*** Edited by Lavern J. Wagner. Madison, WI, A-R Editions, 1998. xxiii+167 pages, \$60. ISBN0-89579-390-3, (Vol. 29 in "Recent Researches in American Music").

I have not previously encountered a publication of band music which has been given this treatment. It is an edition of more than 20 pieces from the collection of the American Civil War cavalryman and musician Benjamin H. Grierson. The works are carefully and clearly edited, and they represent a lucid profile of the type of repertoire which a good mid-19<sup>th</sup> century American town band would have played; marches, medleys and dance music. The sources are the manuscript collections (partbooks and scores) of the Youngstown, Ohio town band. They date from the 1840s, and the editor, with grounds for some confidence, claims the collection to be the earliest known substantial repertoire of an American town band. The distinctive quality of this publication - and it is one for which I have the highest regard - is that the handsomely presented volume does not just contain a wide selection of music, but also extensive, helpful and detailed contextual notes which explain the provenance of the sources, the instrumentation and the editorial procedures which have been used. This is an important publication; it dignifies its subject, and sets this part of the American musical heritage in a format which makes its musical and cultural nature easy to assess. It would be a bonus to know that a period recording of the works were to be forthcoming.

--- Trevor Herbert, Open University

\* ***Music of 19th Century America for Brass Selected and Arranged by Mr. Randolph Cabell.*** Available from R. Cabell-Bookseller, Route 1, Box 448 A, Boyce, VA 22620. E-mail: Rcabell@visuallink.com

In the past eight years, Randolph Cabell and his wife have contributed to the formation of three over-the-shoulder saxhorn bands: the "Band of the Shenandoah" at Shenandoah University, Winchester, VA; the 26th NC Regimental Band (Moravian) in Winston-Salem, and the Brass Band program at Virginia Military Institute. The latter is interesting because it is a small brass band which will become a part of the regular musical life of VMI by participating in parades, concerts, and other musical activities expected of a 19<sup>th</sup>-century ensemble.

Randolph Cabell has assembled a large selection of brass and choral music from the 19th century and edited it for consumption by amateur musicians in school and civic bands. The scope of the project as it is published so far is impressive. Items in his catalog include:

*Patriotic Songs and Airs of the Confederate States of America* (20 selections for brass quintet with optional chorus), \$25.  
Songbooks \$8.45 MIDI file for songbook \$15.

*The Brass Band Journal for the Rest of Us* (16 selections for brass quintet), \$25.

*The Martial Music of Camp Dupont* (21 selections for brass quintet), \$40.

*The Lord's Army Band* (gospel songs arranged for four-part brass)

*Pawnee Bill's Mexican Hippodrome and Wild West Show* (for quintet), \$25.

*Band of the Shenandoah*, arranged for brass quintet (\$5) or full concert band (\$25).

If your modern brass quintet is asked to play a civil war reenactment or a four-hour 19<sup>th</sup>-century ball, you will need to fill out your order form to Mr. Cabell now! Cabell copied full scores of his favorite band selections into his computer and then made reductions (while correcting mistakes in the originals) for a brass quintet. The harmonic simplicity of the original selections often makes this a fairly straightforward task, but Cabell didn't stop there. In some cases where the E<sup>b</sup> soprano parts were high, he included transposed arrangements (often down a fifth) so that the top part can be played comfortably on the B<sup>b</sup> cornet or trumpet. He employs period type fonts that give the ambiance of the originals and wordy title pages that give the flavor of a 19<sup>th</sup>-century publication. The arrangements are musically literate and great fun to play. They are particularly well-suited to younger student players. Purists will correctly question the wisdom of both the reductions and the transpositions, but Cabell makes it quite clear that editorial purity is playing second chair to accessibility of a wider audience.

Many of the pieces have an added practical advantage of having alternate parts and flexible instrumentations. This strategy reminds me of the early Robert King editions for brass ensemble which had extra alternate parts and offered many performance possibilities. For my taste, some of the spacing of the notation is "tight" which

results in unnecessary difficulties in sight reading the music. My only suggestion would be that the music be printed on standard size paper with wider note spacing, rather than the octavo-sized samples I've seen for this review. It is interesting that Cabell has made MIDI files available as well. With the right software, a musician could customize his or her own performance edition based on the material supplied by Cabell in the MIDI file. Perhaps future projects from other small presses will give performers this option. Cabell is to be congratulated for the many hours of work that go into such a labor of love. Perhaps his efforts will introduce a new generation of players to this repertoire.

--- Ralph Dudgeon, SUNY Cortland

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## Book Reviews



\* ***Brass Musical Instruments in the United States*** by Richard J. Dundas. Published by the author 1998. ISBN 0-9617093-1-6. Distributed by Bryant Altman, Inc. Endicott Street, Building #26, Norwood, MA 02062. 76 pages, \$12.50.

First published in 1986 and reprinted three years later, Richard Dundas has now brought out a revised third edition of his book. Dundas lists 47 brass instrument making firms that are either located in the U.S. or whose instruments are extensively distributed in the U.S. Dundas clearly explains that there is no attempt to make comparisons or any deep qualitative analysis of the various makers. His stated purpose is to provide a handy collection about the history and general characteristics of the instrument-making firms. Each entry is about one to three pages long with a brief historical essay, some descriptions of the instruments and ample photographs of the makers and their instruments.

A few additions would have added to the value of this handy publication. Information on current factory and distributor addresses and phone numbers would seem to be very helpful. It's not clear why current historic brass instrument makers were not included. Mention was made about historic instruments of a few makers such as Paxman, Alexander and Cerveny but many others such as Thein, Kalison, and Lewis were omitted from the book. Perhaps a fourth edition will include this growing segment of brass instrument making concerns. Those issues aside, Richard Dundas has provided us with a very useful resource in his publication. There are many photographs of the instrument makers and that fact alone makes this book an interesting publication. Reading the entries are fun but seeing the photos of the Alexander line, Vincent Bach, Elden Benge, Gustave Besson, Bob Giardinelli, Frank Holton and the others, really puts a "face on our brass history" (no pun intended).

--- Jeffrey Nussbaum

## NEWS OF THE FIELD

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

### Mary Rasmussen Receives 1998 Christopher Monk Award at the 14th Annual Early Brass Festival

The pioneering scholar and publisher Mary Rasmussen was the recipient of the 1998 Christopher Monk Award which was presented by Historic Brass Society President Jeffrey Nussbaum at the HBS 14th Annual Early Brass Festival at Amherst College, Amherst, MA, USA. Dr. Rasmussen began publishing *The Brass Quarterly* in 1957 and it was that publication that set the standard for serious scholarly studies of brass music. In addition to her groundbreaking research in the brass field, Rasmussen has engaged in numerous musicological research projects including a monumental study of musical iconography, having compiled and collected tens of thousands of musical images over the years. At the presentation Rasmussen gave a spirited talk mixed with biting humor and wit, and regaled the audience with tales of the early days of her activities. She recently retired from her position as Professor of Music at the University of New Hampshire at Durham. The Christopher Monk Award was established by the Historic Brass Society to honor scholars, performers, instrument makers, teachers or others who have made significant and life-long contributions to the early brass field. Past recipients of the Christopher Monk Award have been: Edward H. Tarr (1995), Herbert Heyde (1996), and Keith Polk (1997). Nominations for the Christopher Monk Award should be sent to the Historic Brass Society by January 31, yearly.

The 14th Annual HBS Early Brass Festival was held on July 31- August 2, 1998 and about 75 musicians participated in a weekend of lectures, informal early brass playing sessions, workshops, and concerts. Many of the leading early brass performers in the field were in attendance. The bass sackbut virtuoso Wim Becu led cornetto and sackbut players in a workshop on Renaissance and early Baroque wind band repertoire and Niklas Eklund gave a class in natural trumpet pedagogy.

Horn papers were given by Thomas Hiebert, who discussed 18<sup>th</sup> century cor mixte styles, and William Rogan, who presented a talk on Schumann's horn terminology. Three trombone-related talks were given by Charlotte Leonard (*The Role of the Trombone and its Affekt in 17th C. Lutheran Church Music*), Richard Raum (*Schubertian Trombones*), and Benny Sluchin (*The*



Mary Rasmussen & Jeff Nussbaum

*Trombone à Piston in France*). Andre Smith gave a spirited talk on the life of Victor Ewald and the history of the tuba in Russia.

A special session, with more than a touch of hilarity, was the first known public performance of the "cornahawk." This instrument, made by cornetto maker John McCann, is a combination cornetto and tomahawk and was given its debut performance by Allan Dean and Bob Stibler who played several Renaissance duets. McCann explained that it not only joined his interests in cornetto making and American Revolutionary War history, but also was a continuation of a long tradition of making instruments in wild and flamboyant styles often with animal heads or instruments of warfare. Additional suspense to the performance was added as the blade part of the instrument was pointing in toward the player but all went well and the audience enthusiastically responded in the spirit in which the session was presented.



Allan Dean (L) and Bob Stibler rehearsing for the debut of John McCann's new "Cornahawk"

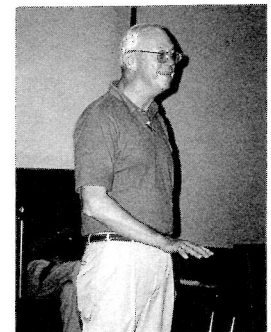
A Gala Festival Concert included a wide range of early brass repertoire. Cornettist and countertenor Michael Collver performed Medieval music by Ciconia and Grenon, joined by slide trumpeter Steve Lundahl and

Wim Becu, the Frescobaldi canzona for cornetto and sackbut, "La Liparella" with Becu, and closed the concert in a dazzling rendition of Handel's *Eternal Source of Light Divine* with trumpeter Niklas Eklund. Eklund also gave a stunning reading of Leopold Mozart's Concerto for Trumpet and was later joined by trumpeter Robin Pyle in a performance of an anonymous 17<sup>th</sup>-century *Sinfonia*. Horn performances included

two Cherubini sonatas performed by Jeff Snedeker accompanied by keyboardist Kathryn Cok and two trio sonatas by Pezold and Graun performed by Claude Maury who was joined by strings and continuo. One of the more unusual performances was Fred Holmgren's reading of the Haydn Trumpet Concerto played on keyed trumpet. (This performance on keyed trumpet was a first for the EBF.) Benny Sluchin gave a beautiful performance of a work by Demersseman on the valve trombone.

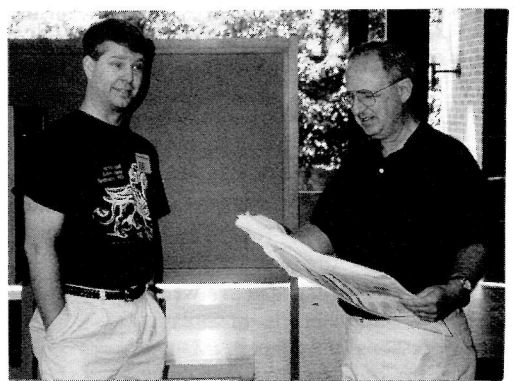
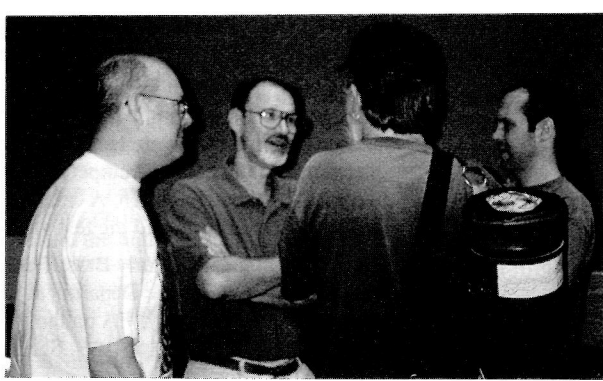
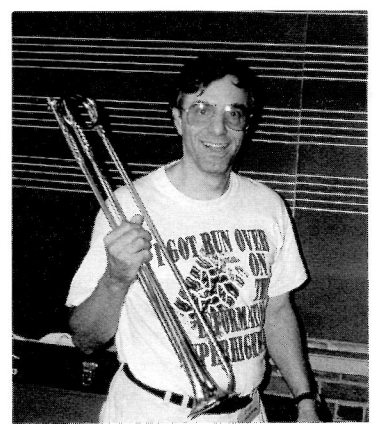
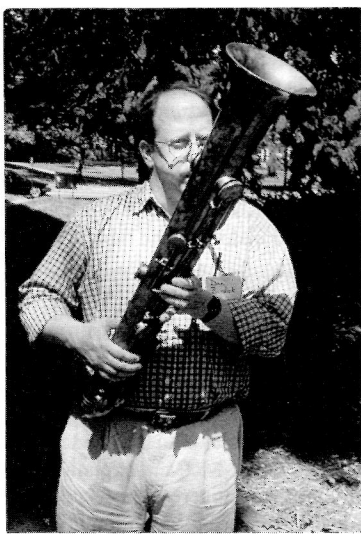
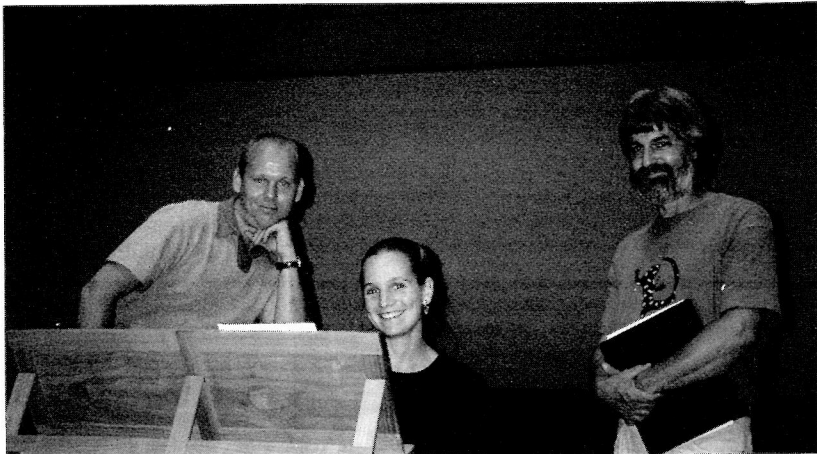
Informal playing sessions are always a main part of the HBS Early Brass Festival. This year Richard Seraphinoff led about a dozen natural horn players in reading sessions throughout the weekend, while the cornett and sackbut sessions were led by Orum Stringer, and the natural trumpet sessions were led by Fred Holmgren. A small group of keyed brass also joined the festivities.

The 15<sup>th</sup> Annual HBS Early Brass Festival will be held at the Music Department of U.C. Berkeley, Berkeley, CA on the weekend of August 13-15, 1999. See page 66 for further details.



John McCann

**HBS EARLY BRASS FESTIVAL #14**



**Symposium on Brass Practices in Bach's Day at the International Bach Academy (IBA) Stuttgart**

[This article by Edward Tarr is reprinted, with permission, from the Euro-ITG Newsletter 1999/1]

IBA musicologist Ulrich Prinz had invited leading scholars, instrumentalists, and instrument makers to Stuttgart, where, for three days (August 28-30, 1998), they discussed the advantages and disadvantages of historic and modern instruments for the performances of J.S. Bach's music. Prinz is one of the leading Bach specialists; his 1979 Tübingen dissertation dealt with Bach's instrumentation, and he is now preparing a larger book exhaustively treating every instrument employed by the Thomaskantor. The well-attended symposium was the upbeat of this year's annual Summer Academy and dealt with trumpets, horns, cornetti (and trombones), and even timpani. The moderator was Christoph Wolff, Harvard professor and noted Bach scholar, among whose publications *Bach-Compendium* (BC) stands out – a reference work in several volumes which began to appear in 1985 and has become an indispensable point of departure for any Bach research. The lecturers and their topics were, in their order of appearance:

*Friday, 28 August*

Ulrich Prinz (Stuttgart) opened the symposium with a general introduction (*Zur Verwendung der Blechblasinstrumente bei J.S. Bach*) giving an overview of Bach's brass writing in Mühlhausen, Weimar, Cöthen, and Leipzig. Edward H. Tarr (Basel/Bad Säckingen, *Kalendarium der Blechbläserstimmen Bachs nach der neuen Chronologie*) first showed how Bach's brass players were involved week by week in approximately three-quarters of Bach's cantata production. Then, taking the alto aria with obbligato trumpet from BWV 77 as a point of departure, he developed possible criteria for determining whether a given trumpet part may have been intended for natural trumpet or slide trumpet (*tromba da tirarsi*). Jürgen Eppelsheim (Munich, *Musikallische Physiognomie der Bachschen Hornpartien*), in a lecture both witty and profound, showed that any investigation of instrumental writing must proceed from various perspectives and dare not neglect the music itself. He confirmed Reine Dahlqvist's 1991 study that Bach's various terms for horn – *cornò*, *corne*, *cornò da caccia*, and howlers such as *corne du chasse*, etc. – were synonymous. **Corno was thus the abbreviation of *cornò da caccia*. Not only in this question did he emphatically reject the dubious terminology proposed in 1994 by Gisela and Jozsef Csiba; but also, concerning horn in alto or basso pitch (BWV 65,**

205), he showed how a study of the music itself could only support the basso theory.

*Saturday, 30 August*

The instrument-maker Rainer Egger (Basel) and the acoustician Gregor Widholm (Vienna) in collaboration (*Naturtrompetenbau im 20. Jahrhundert; akustische und bautechnische Überlegungen, Resonanzcharakteristiken, Optimierungsprozesse*) took an original instrument of the 19th century as a point of departure for predicting the influence of bore profile on intonation, particularly in regard to the 13<sup>th</sup>-partial of the harmonic series – the goal being the development of a Baroque trumpet which can be played without the vent holes now commonly in use. Herbert Heyde (New York) objected that one could not view an 18<sup>th</sup>-century instrument through 20<sup>th</sup>-century glasses, but the ensuing discussion showed that Egger and Widholm were indeed involved in a holistic approach in which modern technology was only a supplementary tool. Friedemann Immer (Niederkassel) and Hannes Läubin (München) then discussed the pros and cons of historic and modern instruments (*Zur Ausführung Bachscher Trompetenpartien auf historischen und modernen Instrumenten*). It was interesting to hear in their demonstration – which was characterized by mutual admiration and respect – that the piccolo trumpet, far from being perfect, can present problems of intonation and balance while the Baroque trumpet, although more difficult to play, blends easily with the orchestral texture when mastered. As part of their presentation, a tape recording prepared especially for the symposium by Jean-François Madeuf (Lyon) was heard, showing how it is possible to play a copy of an 18th-century natural trumpet in tune and without vent holes; the Reiche fanfare concluding his tape left the audience breathless.

Together with Tarr and Prinz, Reine Dahlqvist (Göteborg, *Notation der Blechbläser in Partitur und Stimmen*) showed that the original performing material used by Gottfried Reiche and his colleagues left much to oral instruction: pitch was never indicated, and the type of instrument intended (natural vs. slide trumpet or horn, perhaps even trumpet vs. horn) was only hinted at by notational conventions. Dahlqvist's ensuing lecture (*Blechbläserpraxis bei Bachs Leipzig Amtsvorgänger Johann Kuhnau*) discussed little-known material: compositions by Bach's predecessor Kuhnau, some of which specify slide trumpet, as well as remarkably difficult works written by Scheibe for the Leipzig Neukirche, parts which may have been performed by a tower musician (?). In any case, the Scheibe works testified to the very high standard of the Leipzig trumpeters, not only Reiche. Wilhelm Bruns (Bad Dürkheim) and Oliver Kersken (Düsseldorf, *Hornarten des frühen 18 Jahrhunderts und*

*deren Einsatz bei J.S. Bach*) demonstrated various types of natural horns used by historically oriented players today, and it was interesting to hear, in the Trio from the *First Brandenburg Concerto*, that the most convincing effect was produced when neither vent holes nor hand-stopping were employed. Despite the heavy negative pressure exerted on players' curiosity by contemporary performing standards, the recording industry, and conductors interested only in their own careers – which could be summed up as the "right-note syndrome" – perhaps we are indeed approaching a time in which it will be possible to perform such parts in public without modern aids.

Frans Berglund (Stockholm/Basel, *Bachs Schreibweise für Blechblasinstrumente vor und nach Mai 1723*, dealt with Bach's sudden introduction of "chromatic" parts upon his arrival in Leipzig and possible solutions for thorny problems posed by the notes outside the harmonic series in BWV 75, 24, and other such works. Uwa Wolf (Göttingen, *Der Zink bei J.S. Bach*), showed the different ways in which Bach and his scribes wrote out cornetto and trombone parts (basically in choir pitch, a whole step above chamber pitch or  $a' = 415$  Hz). He then went on to discuss Bach's many strange horn parts involving chorales, not performable on a natural instrument and entitled "Corno." He aroused the participants' imagination to dwell on the hypothesis that "corno" could really be an abbreviation for "corn[ett]o."

Harald Buchta (Mannheim, *Bachs Paukenstimmen und deren Ausführung*), showed convincingly that timpani parts by Bach and his contemporaries were most probably not played "as is," but were embellished by ornaments handed down within the secretive framework of the Imperial Guild.

*Sunday, 30 August*

Widholm offered to measure the resonance characteristics of participants' instruments, and several took advantage of his offer. His portable machine was able to go through the entire spectrum in about two seconds and print a report on graph paper a few seconds later. One four-part experiment made by Tarr conclusively showed the crucial importance of the mouthpiece on response and intonation: modern mouthpieces, when used on Baroque trumpets, facilitate the response in the high register but greatly falsify the timbre and alter the intonation somewhat. Prinz and other faculty members then discussed the weekly demands made on the versatility of Bach's Leipzig musicians (*Kunstgeiger und Stadtpfeifer in Leipzig - Instrumentarium, Stimmritze, instrumentenwechsel*). Immer and Läubin with other faculty members summed up the symposium with a discussion of some controversial

works (*Betrachtung der Problematik Bachscher Trompetenpartien...aus der Sicht des Musikers, z.B. in den Kantaten BWV 24, 70, 75, 76, 103, 105, und 162*). Three insights shared by all were: 1) Bach's musicians must have attained a high degree of virtuosity which can only be imagined today. 2) The importance of Bach's oral instruction, and 3) that his musicians' versatility must have led them to make their own choices of instrument when presented with a part not performable on a natural trumpet or horn.

The well-attended symposium was carried out in a remarkably harmonious, and friendly atmosphere, quite different (said Wolff) from most scholarly gatherings. The demonstration of sample Bach parts by complete sections of trumpets, Baroque trumpets and timpani, and natural horns was a welcome foil to the spoken word. Warmest thanks to Prinz and his staff for their efficient organization, ranging from the preparation of a small library of standard reference works to the importation of victuals for noon snacks and afternoon coffee breaks. A similar symposium involving woodwind instruments is in the discussion stage for a future date. The papers are intended to be printed in a forthcoming volume of the IBA series of publications *Schriftenreihe der IBA*.  
--submitted by Edward H. Tarr

#### **Christopher Monk Biography**

With the backing of the Monk family and the Christopher Monk Workshops, Sue Smith plans to write a short biography of Christopher Monk. She would be glad to hear from anyone who knew him and who would be able to add something to his story. Write to Sue c/o 80 Vancouver Road, Forest Hill, London SE23 2AJ, or E-mail: [sjs@geo.ed.ac.uk](mailto:sjs@geo.ed.ac.uk). If you would prefer to record your memories on tape, that's fine too. And if you have correspondence or photographs which you could donate or loan to the project, that would be marvelous. Please include a stamped, addressed envelope for any items you want to have returned. Alternatively, as Sue is hoping to make a small archive of items relating to Christopher's life and work, you may prefer to place your materials there.

#### **Hamburg Cornett Ton Instrument Replicated**

John McCann recently replicated an outstanding Venetian cornett, Hamburg 203.1924, which is in the Museum for Hamburg History in Germany. The instrument is in Cornett Ton, which is two semi-tones above modern pitch. A number of cornett players, among them Ralph Bryant and Bill Mathews, have tested this instrument and pronounced it exceptional. The instrument is very flexible, extremely

responsive and plays in pitch throughout a wide range of dynamics. A comparison of Hamburg 203 with other Venetian Chorton instruments from the same source (marked with two sets of plumes or rabbit's feet), which are a semi-tone above modern pitch, revealed that the fingerhole spacing on the Cornett Ton instrument and the Chorton instruments is the same. Cornett Ton instruments were made to accompany high pitch organs, and there are still some historic organs existent in this pitch.

The instrument was replicated by John using field notes he made in 1979 while visiting Hamburg. These were supplemented by x-rays of the instrument sent to him by the German Zinkenist, Detlef Hagge, who lives in Hamburg. X-rays are very useful, but they are sometimes murky and lack definition. They also point up imperfections in carving the top and bottom sections of the cornett--the two sections don't always match up perfectly. Correlation of the x-rays with the field notes minimizes the unknowns. From his knowledge of Venetian cornett making techniques, John was able to determine that the instrument had been shortened about 2.5 mm at the mouthpiece end. At first he thought this was due to damage, but then in the tuning process, he determined it was to raise the pitch of the instrument.

Bill Mathews, who has played the replica, has lauded its brightness, response and flexibility. It is a useful instrument for persons with small hands who want to capture the cornett sound rather than play a cornettino with its more nasal tone qualities. Either the player or other musicians must transpose a full step. Hamburg 203 has also been made in a Chorton version (a=465 Hz), the more usual high pitch instrument, which is in common use among groups in Europe stressing authenticity.

Hamburg 203 is now offered in John's line of quality, handcrafted cornetts in either Cornett Ton or Chorton. These instruments should appeal to persons with smaller hands or playing with groups at high pitch. To find out more about the instruments, he may be contacted at his e-mail site: [JRMcornett@AOL.com](mailto:JRMcornett@AOL.com)--or his brand new web site-- [www.mccanncornetts.com](http://www.mccanncornetts.com).

#### **Toronto 2000: Musical Intersections. Open Call for Proposals for Joint Sessions with HBS & 14 Sister Organizations**

The American Musicological Society will hold its annual meeting November 1-5, 1999 in Toronto, Canada, together with 14 sister societies engaged in musical research and the teaching of music in U.S. and Canadian colleges and universities. Entitled Toronto 2000: Musical Intersections, the conference will bring together the American Musical Instrument Society; the American Musi-

ological Society; the Association for Technology in Music Instruction; the Canadian Association of Music Libraries, Archives, and Documentation Centres; the Canadian Society for Traditional Music; The College Music Society; the Canadian University Music Society; The Historic Brass Society; the Canadian and U.S. chapters of the International Association for the Study of Popular Music; the Lyrica Society for World-Music Relationships; the Society for Ethnomusicology; the Society for Music Perception and Cognition; the Society for Music Theory; and the Sonneck Society for American Music.

The Steering Committee for this joint meeting invites proposals from members of the participating societies for sessions that focus on interdisciplinary topics in the scholarly study, teaching, or creation of music (including performance), in an effective session format involving members from two or more of these societies. A proposal for a joint session may be coordinated with a separate evening concert. Presentations in these sessions may be given in English, French, or Spanish.

Proposals for joint sessions must describe the topic and state the purpose of the session in fewer than 1,000 words, give contact information for the session coordinator (valid for all of 1999), and provide a one-page resume for each committed participant. The Steering Committee encourages proposals that include participants from many disciplines. It is expected, however, that scholars in the field of music be members in good standing of at least one of the participating societies; membership should be indicated on the resume. All participants must register for the conference. The usual AMS prohibition against successive-year presentations will be waived for Toronto joint sessions only.

Six copies of each proposal should be sent no later than June 1999 to Dr. Leslie Hall, Department of Philosophy and Music, Ryerson Polytechnic University, 350 Victoria Street, Toronto M5B 2K3, Canada. Proposals may also be sent before June 1, 1999 by electronic mail to Dr. Hall at [lrhall@acs.ryerson.ca](mailto:lrhall@acs.ryerson.ca). Fax transmissions will not be accepted. Joint sessions for the Toronto 2000 meeting will be selected by the 15-member Steering Committee by December 1, 1999, before the AMS deadline for regular proposals for the meeting. Individuals participating in these special joint sessions may also appear on any one other session on the formal Toronto program, except that those who have given papers at the 1999 Kansas City meeting may not appear on regular AMS sessions in Toronto.

The webpage for the conference is [www.utoronto.ca/conf2000/](http://www.utoronto.ca/conf2000/)



### LGBE Antique Brasses Project

Crispian Steele-Perkins and I took over direction of the London Gabrieli Brass Ensemble from its founders in 1975. Two of the things which interested us were; a) getting away from the performance of Renaissance music on modern brass and b) researching music actually composed for, rather than arranged for, modern brass. We first introduced an element of performance on period instruments, with great success, into the programs for our 1979 tour of Eastern Europe. Crispian eventually left both the Royal Philharmonic and the LGBE (in 1984) so that he could devote his entire energies to the Baroque trumpet with, as we are all now aware, spectacular success. I carried on as director and increasingly began to be fascinated by the amount of original music for brass which was being uncovered by researchers such as Ed Tarr. My own efforts in this field led to three discs of French music for brass and organ (1988), 19<sup>th</sup>-century music (1990), and 20<sup>th</sup>-century American music (1991) being recorded by Hyperion.

On the recording of 19<sup>th</sup>-century music I used an ophicleide for the *Nonetto* in C minor of Félicien David (see *HBSJ* vol. 5) - because we had Stephen Wick as an expert player and also because there is no modern tonal equivalent. This experience, and the encouragement flowing from membership of the HBS, made me yet more determined that our next recording should employ the correct historical instruments for each piece. It was to be the germ of the Antique Brasses Project.

With the advent of arts funding from the profits made by the new U.K. National Lottery, I spent large amounts of effort and money, over three years in formulating a bid for funding which would have enabled the best British period-brass instrumentalists to take their expertise to workshops for our young conservatoire, county youth orchestra, community and youth brass band players, and to make three world-class CDs of newly-unearthed 19<sup>th</sup>-century art-music for brass using the correct instruments. Six eminent musicians, all with their own input, agreed to constitute my Advisory Council: Sir Andrew Davis, OBE; Anthony Halstead; Sir Roger Norrington, OBE; Michael Rose, OBE; Crispian Steele-Perkins; and James Watson. The result? Great enthusiasm from the initial evaluators but eventually a rejection. [So what did win I hear you ask... well, as far as one can make out from the arts press... the bankrupt Royal Opera House and groups of ladies' knitting circles wanting to sing about their local river!]

Badly disillusioned, I determined to at least make the first CD work. Hyperion ("The Recording Angels"!) remained committed so

- I have pledged £4,000 of my own money and, this May, the LGBE will be recording:

Salieri, *Aufzug*

Beethoven, *Adagio* from the Septet Op. 20 arranged for brass 1829

Crusell, *Pieces for the Swedish 1st Grenadier Lifeguard Band*

Neukomm, *Quatuor pour être exécuté à la Grotte tonante près Scoglio di Virgilio dans le Golfe de Naples* 1826

Nicolai, Duet for two horns 1848

Crusell, 1st movt. *Horn Concerto* (1813) arr. for horn and brass in 1840

Neukomm, Three pieces for the slide-trumpet (1833/4)

Crusell, *Adagio & Polonaise* for solo Kenthorn and band

Carl v. Löwenstein, *Music for the brass of the Wertheim Harmoniemusik* (ca. 1825)

Lachner, *Adagio* (1833)

The ensemble will include: Ralph Dudgeon and Steve Hollamby (Kentorns and natural trumpets), Crispian Steele-Perkins (slide-trumpet, natural trumpet and Kenthorn), David Blackadder (natural trumpet), Anthony Halstead, Andrew Clark, Roger Montgomery, Susan Dent, Martin Lawrence, Gavin Edwards, and Chris Larkin (hand-horns and Vienna horns), Susan Addison, Peter Thorley, and Peter Harvey (trombones), and Stephen Wick (ophicleide).

--- submitted by Chris Larkin

### Doug Yeo Serpent Activities

Doug Yeo, the bass trombonist for the Boston Symphony, has become one of the greatest advocates for the noble serpent. (see interview in this issue). In a chamber concert this past summer, with fellow BSO, musicians, Yeo spoke about the serpent and played three different instruments to over 1,000 audience members. He used his 1996 Monk Workshop Church serpent, the contrabass "George" lent by Connie Palmer, and the 1801 Baudouin church serpent recently acquired when he was on tour with the BSO in Paris. Yeo was the subject of a feature article in the *Berkshire Eagle* (Aug. 14, 1998) by Andrew Pincus which detailed Yeo's being "bitten" by the serpent bug. This past November Yeo performed with the Connecticut Valley Chamber Orchestra in Hartford - a program that included Simon Proctor's Serpent Concerto and Mendelssohn's 5th Symphony ("Reformation") which has a serpent part. Yeo's Web page outlines many of his serpent activities and also includes a recent article about him: <http://www.yeodoug.com/bsoserpent.html>.

### Mid-Europe Conference and HBS Session

The Second Annual Mid-Europe Conference will take place on July 14-18, 1999 in the beautiful town of Schladming, which is in the eastern part of the Austrian Alps. The

conference will cover wind bands and ensembles, and have a special focus on the Central European band tradition. Concerts, workshops, lectures and exhibitions will take place. The Historic Brass Society will present a special discussion session under the direction of Friedrich Anzenberger on Thursday, July 16<sup>th</sup> at 1:45 PM. For more information contact: Mid-Europe Secretary Prof. Wolfgang Suppan, Institute for Ethnomusicology, University of Music and Theatre Arts, Leonhardstrasse 15, A-8010 Graz, Austria. Tel. 43-316389-1123; Fax 43-316389-1723  
E-mail: [doris.schweitzer@mhsg.ac.at](mailto:doris.schweitzer@mhsg.ac.at).

### Brass Players Guide Online

Robert King Music has established an online version of its well-known catalogue of brass music, *Brass Players Guide*. The catalogue contains over 28,000 titles of brass music of every possible combination. The address is <http://www.rkingmusic.com>.

### Editions BIM Acquires Brass Press

Editions BIM has announced that it has acquired the Brass Press and its affiliate publishing company, Brass Music Ltd. Brass Press was established by Stephen Glover in 1970, and was a pioneer in publishing much significant but little-known brass music. Editions BIM, the Swiss publishing company, is an almost exact contemporary, founded by Jean-Pierre Mathez in 1969. Information: Tel. 41-269124422, Fax 41-269121350.

E-mail: [order@editions-bim.ch](mailto:order@editions-bim.ch)

Web address: [www.editions-bim.ch](http://www.editions-bim.ch).

### Natural Trumpet and Horn Meeting in Limoges

The Ensemble Baroque de Limoges organized a meeting on March 7-8, 1999 in Limoges focusing on various topics concerning natural trumpet and natural horn. Discussion took place on the symbolic use of these instruments, their manufacture, evolution of mouthpieces, and historically informed performance practice. The following musicians were invited to participate: Musicologists Martin Kimbauer, Don Smithers and Ed Tarr; instrument makers R. Barclay, Luc Breton, P. Praize, A. Marques, G. Nicholson; trumpeters Igino Conforzi, Jean-François Madeuf, René Mazes, Graham Nicholson, Gilles Rapin and hornists Michel Garcin-Marou, Pierre-Yves Madeuf, and French trompe de chasse players. Contact: Le Borie, 87110 Solignac, France. Tel 33-(0)0555318484; Fax 33-(0)0555318485.

E-mail: [info@ebl.laborie.com](mailto:info@ebl.laborie.com).

### Online Cornetto Discography

Carlos Escalante has established a detailed online cornetto discography. Hundreds of entries are listed with names of cornetto players, makers, and recording information. Carlos invites information on cornetto recordings to be listed on the Web page. [www.osuna.com/instruments/cornetto.html](http://www.osuna.com/instruments/cornetto.html)  
Contact: Carlos Escalante via E-mail at: [carlos@threadnet.com](mailto:carlos@threadnet.com).

### Ed Tarr

In addition to his teaching, editing, and research activities, Ed Tarr continues to actively perform – most notably in a duo ensemble where he is joined by his organist and wife, Irmaud Krüger. He has been performing extensively in Europe and also had a recent tour in the USA. Three concerts this past January in California and Tennessee included performances of Verdi's *Adagio* scored for the low D, 19th century trumpet. Tarr recently rediscovered that rare solo trumpet work by Verdi.

### Arnold Myers PhD

Arnold Myers, the curator of instruments at the Edinburgh University Historic Musical Instrument Collection has just completed his PhD dissertation, *Characterization and Taxonomy of Historic Brass Musical Instruments from an Acoustical Standpoint*, University of Edinburgh, 1998. The thesis is available through the British Library who will sell or lend it. Mazel Tov to Dr. Myers!! He has also just established an amazing Web site for the Musical Instrument Collection at:

[www.music.ed.ac.uk/euchmi/ujmwi.html](http://www.music.ed.ac.uk/euchmi/ujmwi.html). It is equipped with sound demonstrations, lectures, detailed photographs and much more information.

### Stephen Charpie Keyed Bugle

An article about Stephen Charpie in the January 10, 1999 issue of *The Courier-Journal* of Louisville, by Andrew Adler, started off in a fascinating way. It began with an excerpt from a review that appeared in the March 27th, 1843 issue of the *Louisville Journal*. The review recalled a spell-binding concert, to a sell-out audience, by Francis Johnson and his band, in that city 156 years ago. Charpie has been performing original works and arrangements of Johnson's music on keyed bugle and presented a special Francis Johnson concert in Louisville this past January to celebrate the Martin Luther King Jr. national holiday.

### Sousa Natural Trumpet

HBS member and natural trumpet enthusiast, Bob Goodman, has sent the following information about John Philip Sousa. He reports that an audio MIDI file of a little-known march *Anchor and Star*, is available on the Web page:

<http://www.dws.org/sousa/works.htm>.

Bob reports that this piece was written in 1918 when Sousa was a reserve lieutenant in the U.S. Navy at the Great Lakes training facility during WWI. He contends that *Anchor and Star* is a companion piece to *Semper Fidelis*, in that it was also written for a branch of the Navy and has very extensive passages for field trumpet in F, the very instrument used by the U.S. cavalry for the preceding 50 years. This piece has the longest trio Sousa ever wrote for natural trumpet.

### EMA Online Journal

Early Music America has announced that a new scholarly journal, *Historical Performance Online*, will be launched this May. The new format will allow supporting text, illustrations, pictures, facsimiles, tables, and musical examples both written and in real-time audio performance. The journal will be a refereed forum for scholarly studies of musical performance practice in a historical context. Critical reviews will also be published. The distinguished scholar and lutenist Lucy Cross has been appointed editor of HPO. The editorial board also consists of Elizabeth Aubry, David Fallows, Frederick Gable, Thomas Kelly, Robert Kendrick, Timothy McGee, and Peter Urquhart. Submissions or queries should be sent to EMA at [info@earlymusic.org](mailto:info@earlymusic.org) or to Lucy Cross, 210 Riverside Drive #12B, New York, NY 10025 or E-mail: [emaipo@aol.com](mailto:emaipo@aol.com).

### Journal of 17<sup>th</sup>-Century Music Online

The Journal of the Society for Seventeenth Century Music, one of the earliest publications of its type to be published electronically, has just released volume four (Dec. 1998) of its publication. Many articles and reviews on all aspects of 17<sup>th</sup>-century music are published. The Web page is: [www.sscm.harvard.edu/jscm/v4no1.dtml](http://www.sscm.harvard.edu/jscm/v4no1.dtml).

### Anzenberger Web Page

Friedrich Anzenberger, noted brass scholar and editor, is well known to HBS members for his fine series in the HBSJ on 19th century trumpet methods. He also runs the electronic Historic Brass Discussion List which also has a new address. It is: [brass-research@onelist.com](mailto:brass-research@onelist.com). Friedrich reports that he has a new home page address. It is: <http://members.aon.at/anzenberger>.

### Sackbut Work Premiered

Charlotte Leonard performed the premier of Daniel Bédard's composition *Looking Back* on December 5, 1998 as part of the Huntington Recital Series at Laurentian University, Sudbury, Ontario, Canada. The work is in three movements, each representing a retrospective of a different musical era, each

scored for a different instrument. The tenor sackbut with compact disc accompaniment is featured in the first movement entitled "Motet?Us?". The piece is inspired by Medieval and popular music, which is demonstrated through the use of rhythmic modes, isorhythm, sequence, taped portions of chant, and "Love Me Tender" as cantus firmus. The sackbut part is very energetic, rhythmic and scalar, with a few large leaps and a range of E to g'. This is a fun piece that would encourage modern trombonists to take up the sackbut. The taped second movement called "S not a sonata" uses excerpts of famous piano concertos, with a part for a pianist to be performed in the manner of John Cage's 4:33. The final movement for saxophone and compact disc is a condensation of the world's most intense jazz session appropriately entitled "Jam Sandwich." For more information about the composition contact the composer at [dbeard.cyberbeach.net](mailto:dbeard.cyberbeach.net).

--- submitted by Charlotte Leonard

### Musica Instrumentalis: New Organology Journal

Dr. Frank P. Bär, Head of the Historical Musical Instrument Collection of the Germanisches Nationalmuseum, has announced that the museum has published the first volume of a new organology series, *Musica Instrumentalis* (ISSN 1436-185x). This series is an outgrowth of the International Congress for Musical Research which took place in 1998 in Halle, Germany. The publication, in German, aims to create a bridge between traditional analytical musicology and traditional, technical organology. A further aim is to look at the musical instrument in its whole cultural-historical context and offer a forum for the publication of research work. The first volume offers research articles by Ellen Hickmann, Konstantin Restle, Frank Bär, and Sabine Klaus as well as articles on instruments in various collections and museums. Contact: Germanisches Nationalmuseum, Kartausergasse 1, 90402 Nürnberg, Germany. Tel. 0911-1331-0 Fax 0911-1331-200.

### Hannaford Street Silver Band

The Friends of the Hannaford Street Silver Band are planning their 15th Annual Brass Band Tour to England. The feature of the tour will be the Saddleworth Whit Friday Band Contest, the All England Master Brass Band Championships and the Gala Concert. The Saddleworth and District Whit Friday Brass Band Contest takes place every year on the afternoon and evening of Whit Friday. From the earliest recorded contest in 1884, the event has grown in popularity and over 100 brass bands participate in 20 different contests at venues scattered around the moorland villages and towns on the western edge of the Pennines. The tour will be from

May 26 to June 6, 1999. Contact: Val Marshall Travel, 702 Harwood Ave. South, Ajax, Ontario, L1S 3Y9 Canada. Tel 905 428-1328 E-mail: vmtrav@baxter.net.

#### Upper Canada Village Saxhorn Band

Reported to be the only saxhorn band in Canada, the Upper Canada Village Saxhorn Band performs exclusively at Upper Canada Village located south of Ottawa on the banks of the St. Lawrence River. The village is a government-sponsored living museum representing a typical Canadian village of the mid-19th century. The band plays a part of the re-creation of 19th-century village life. They operate from May 15 through October 15 each year and attract over 200,000 visitors from all over the world. Instrumentation in the band includes E<sup>b</sup> and B<sup>b</sup> soprano E<sup>b</sup> saxhorns, E<sup>b</sup> alto, B<sup>b</sup> tenor, and E<sup>b</sup> bass saxhorn, as well as B<sup>b</sup> silver cornet. They play typical 19th-century brass repertoire of about 60 pieces which they have researched in collaboration with Henry Meredith. A number of brass bands were active in that area in the 1860s and newspaper accounts have revealed complete program information on which they base much of their performance. The UCVSB even stages rehearsals several times a week on site to give visitors a "real feel" of life of that time. For information contact band conductor, Peter Cazaly at: cazaly@cyberus.ca.

#### Lur CD

Lur enthusiasts will be pleased to know that the Royal Danish Brass have recently released a new CD that features the lur. The recording, *Bronze & Brass: From the Danish Past and Present*, has been released on the Rondo label, RCD 8366. (See review in this issue.) Contact: Keld Jørgensen, Baunevanget 31, Nødebo, DK 3480, Fredensborg, Denmark. Fax 48-475762. E-mail: keld\_jorgensen@online.pol.dk.

#### Music by Nuns

Candace Smith and Bruce Dickey have recently launched Artemisia Editions, a publishing concern of music written by cloistered nuns in the 16th and 17th centuries. These editions were created to complement the work of the Italian ensemble Cappella Artemisia, a group of women dedicated to performing music from Italian convents. Extensive research has unearthed a startling amount of music either written by or dedicated to these cloistered nuns. Much of the music is appropriate for accompanying or solo brass ensemble. Contact: Artemisia Editions, Via Cavarocello 4a, 40010 Sala Bolognese (BO), Italy. Tel. 39-(0)51-6814101, Fax 39-(0)51-6814844. E-mail: dif6462@iperbole.bologna.it Web: <http://www.intr.net/bleissa/artemisia/>

#### Old Towne Brass Band

The Old Towne Brass Band is a 19th-century period brass band that is actively performing and also has a publishing company. Editors Bob Baccus and Terry Cornett have amassed a collection of over 600 19th-century works of which they have published 150 editions for original band instrumentation as well as for modern brass ensembles. The Web page gives up-to-date information about the group and its activities: <http://fly.hiwaay.net/~tpalmer>. Contact: Bob Baccus, 1813 Epworth Drive, Huntsville, AL 35811 Tel. 205 534-4857 E-mail: wrbaccus@hiwaay.net

#### New Developments at Egger Workshops

The Egger Workshops reports some new developments in their early brass instrument making activities. While the measurements of the tubes on the short model Baroque natural trumpet are unchanged, there is a choice of fabrication methods now. The "T" quality of crooks and cylindrical tubing, which results from an extra drawing process applied to the tubes, is extraordinarily successful. The characteristics are a rich sound (more overtones) and better response in the high register. The Long Four-Hole model Baroque trumpet is becoming more and more popular in Germany and Switzerland. It is now achieving very satisfying results in terms of intonation and response. The trumpet is now also offered as a "historic" model which is made from hammered and soldered sheet metal. A new French classical horn is in production. An authentic copy of an 1841 Courtois horn, from the collection of the noted horn virtuoso Thomas Müller, has recently been realized. It is made according to historical techniques. All the tubes are hammered and soldered, and, therefore, the sound and playing qualities are very close to that of the original instrument. The Egger Workshop is also making bocals for Baroque and Classical period bassoons as well as for Baroque oboe and barytone oboe. Contact: Tel. 41-61-6814233, Fax 41-61-6817220. E-mail: a.egger@swissonline.ch.

#### Natural Trumpet Maker

Martin Schmidt is a repairman and instrument maker who has recently begun making natural trumpets as special orders for his customers. He has made some instruments for a few German early music ensembles including the Potsdamer Turnbläser and the Barock Trompeten Berlin. In addition to natural trumpets in various keys, Schmidt has made a slide trumpet model. Instruments are not copies of any particular historical model but can be made to specifications. Contact: Martin Schmidt, Benkertstrasse 11, D-14467 Potsdam, Germany. Tel/Fax 49-331-295078.

#### New Over-the-Shoulder Instrument Firm

A new company, Vintage Brasswind Reproductions, has announced that it is making a line of over-the-shoulder, 19th-century brass instruments. They can be viewed on its Web site: <http://fly.hiwaay.net/~tpalmer/Vintage.htm>. Contact: Bill Deiss, 109 Brushcreek Drive, Huntsville, AL 35824. Tel. 256 461-8394.

#### Derek Farnell Early Brass Instrument Maker

Derek Farnell is making a line of early brass instruments. He has sent information about the following:

1. Ophicleide, 11 keys in C or B<sup>b</sup>, based on Gautrot models: £1,900
2. English bass horn, 4 keys in C or B<sup>b</sup>: £1,900
3. Natural trumpets in combination of keys, C and D modern and Baroque pitch £500
4. Cimbasso in F and E<sup>b</sup>, 5 piston valves: £3,500

Contact: Derek Farnell, 82 Crumpsall Lane, Crumpsall, Manchester M8 5SG England Tel. 44-161-7407778. E-mail messages can be relayed through a friend at: [ian.d@bigfoot.com](mailto:ian.d@bigfoot.com).

#### Early Brass Mouthpiece Maker

Toni Romera is making a full line of modern mutes and mouthpieces and is also making custom-designed mouthpieces for cornetto (horn 73 euros, boxwood 67 euros - see Cornetto Makers Article); natural trumpet 67 euros; natural horn 109 euros (made from a soldered plate), and sackbut 64 or 76 euros. Romera has a Web page that describes his work; <http://www.romerabrass.com>. Contact: Toni Romera, C/Montsec 6, 08240 Manresa, Spain. Tel/fax 34-93-8733718. E-mail: [rb@romerabrass.com](mailto:rb@romerabrass.com).

#### Cimbasso Maker

In addition to his interesting cornetto-making activities, including making a metal cornett (see Cornetto Makers article), Nicholas Perry is making a bass horn (cimbasso) with three keys pitched at A=430 or 440 Hz. It is in bassoon form with a large flared brass bell based on an Italian instrument of 1830. The cost is £1600. Contact: Nicholas Perry, 20 Queen Street, St. Albans, Herts AL34PJ, England Tel. 44-1727-866080.

#### Brass in Russia

Anatoly Dudin, manager of the Brass Music Center "Ural Fanfares," reports that it now has a Web site outlining many of its activities in the Ural Mountains region of Russia. The Web page is: <http://www.mgk.maginfo.net> For other information, E-mail: [mgk@mgk.maginfo.net](mailto:mgk@mgk.maginfo.net) or Fax 7-3511-378916.

### Barock Trompeten Ensemble Berlin

This fine group was founded in 1990 under the direction of Johann Plietzsch to perform the natural trumpet ensemble repertoire of the 16th to 19th centuries. In addition to Plietzsch the ensemble is comprised of natural trumpeters Henry Maderlak, Ulrike Fahlberg, Christoffer Wolf, Petra Klocke, Detlef Reimers, Lars Juling, and timpanist Tan Kutay. The ensemble has collaborated with many singers and other groups and has performed and recorded with the Bremer Barockorchester, Musica Alta Ripa Hannover, and Sachsische Barockorchester Leipzig. They have played in a number of leading European festivals, including the Bach Tage Berlin, and the Musikfestspiele Potsdam. They have recently collaborated with the Johann Rosenmüller Ensemble in a recording of early brass music, *Monarca della Musica*, Kammer Ton KT 2006 (see review in this issue). Ensemble Johann Rosenmüller is made up of cornettists Arno Paduch, and Francois Petit-Laurent, and trombonists Matthias Sprinz, Detlef Reimers, Lars Juling, and Ralf Müller. They also have been active performing concerts throughout Europe and in many festivals. Contact: Johann Plietzsch, Falkenhagener Str. 47a, D-13585 Berlin Germany. Tel 30-35504840, E-mail: JohannM.Plietzsch@t-online.de



Photo: Barocktrompeten Ensemble Berlin and Johann Rosenmüller Ensemble

### New RCM Museum of Instruments Catalogue

Part I of the catalogue, *European Wind Instruments*, of the Museum of Instruments of the Royal College of Music, London, was first published in 1982. As the collection grew, including the presentation of the Geoffrey Hartley collection, an additional catalogue was needed. E.A.K. Ridley has catalogued and museum curator Elizabeth Wells has edited a new publication, *Part Ia: European Wind Instruments: Addenda* (ISBN 0 94611903 1). The 40-page publication covers 91 instruments (44 of them illustrated) and includes an introduction and note on the Hartley Collection by Elizabeth Wells. Brass instruments are well represented with serpents, keyed bugles, ophicleides, bugles, cornets, trombones and 19<sup>th</sup>-century orchestral trumpets. Some brass makers include Pace, Key, Keat, Köhler, Courtois, Mahillon, Hawkes, Besson, and others. For information: Royal College of Music, Museum of Instruments, Prince Consort Road, South Kensington, London SW7 2BS, UK, Tel. 44-(0)171-5914346, Fax 44-(0)171-5897740. E-mail: museum@rcm.ac.uk

### 1999 Monk Award Presented to Hermann Baumann

The 1999 Christopher Monk Award was presented to the noted hornist Hermann Baumann at the HBS Symposium at the Cité de la Musique, Paris on March 12. Baumann is a pioneering figure in historic brass performance practice, establishing himself as the leading natural horn virtuoso in modern times. His investigations in the repertoire and performance practice opened the door for later generations of his many students and other hornists. Edward Tarr, a colleague for many years, presented the Award after giving an impromptu talk about some of the many highlights of Baumann's career. The Christopher Monk Award was established in 1995 to honor leading scholars, performers, instrument makers, teachers and others in the early brass field. Three of the previous four Monk Award recipients were in attendance at the Award ceremony – Edward Tarr, Herbert Heyde and Keith Polk. Mary Rasmussen had hoped to be present at the Symposium but illness, unfortunately, prevented her participation.



Hermann Baumann (L) with past recipients of the Christopher Monk Award: Ed Tarr, Keith Polk, & Herbert Heyde

### Brass Festival at RAM

The London International Brass Festival, in association with Philip Biggs Brass Festivals, was presented this past March 26-28, at the Royal Academy of Music. Lectures, concerts and discussions were held on a wide range of brass topics. Robert Webster was the cornet soloist in a concert of 19<sup>th</sup>-century brass music including the first UK performance of the newly discovered Bellon Quintets. Featured musicians included John Wallace, Allen Vizutti, Robert Childs and Ed Carroll.

### Jean-Jacques Herbin Early Trombones

It is often the case that trombonists today play a wide range of repertoire – from Dufay to Schumann – all on the same instrument, a generic "sackbut". In reaction to this trend, the noted trombonist Jean-Jacques Herbin is serving as artistic advisor to P. Fraize & A. Marques who are making several new models of trombone. Fraize and Marques have been making hunting horns, in the "old-fashioned" manner for the past twenty-five years and are now making four models and have several more in preparation. After examining forty-two different instruments built between 1551 and 1840, four models have been selected, and are currently being produced. A Renaissance model is copied after the 1594 Schintzer trombone in the Edinburgh University Collection, the Baroque model is copied after the 1631 Hainlein instrument in the Frankfurt Historic Museum, and a Austrian early-classical model is a copy of the 1794 Huschauer trombone in the Edinburgh University Collection. They also make a copy of an anonymous trombone of 1814 from the Bate Collection in Oxford. In preparation are E<sup>b</sup> alto and F bass trombones based on instruments from the late 18<sup>th</sup> and early 19<sup>th</sup> centuries. Also in preparation is a copy of the 1579 instrument that was described by Keith McGowan in his article, *A Chance Encounter with a Unicorn? A Possible Sighting of the Renaissance Slide Trumpet*, HBS Journal v. 8. McGowan posed the possibility that this instrument works as both a trombone or can be converted into a single-slide Renaissance trumpet. Also in preparation is the Tortil, a crook often represented in iconography and mentioned by Praetorius, that enables the tenor trombone to be pitched one fourth lower, like a F/E bass instrument. For information: P. Fraize & A. Marques, 286 rue de Malitorne, F-18230 Saint Doulchard, (Bourges), France. Tel 33-02-48690915, Fax 33-02-48698222. Jean-Jacques Herbin, 5 Rue de la Paix, Eaubonne, F-95600 France. Tel/fax 33-1-39590455.

### First Period Instrument Performance of Monteverdi Opera in Brazil

Monteverdi's L'Orfeo was performed in Rio de Janeiro, at Sala Cecilia Meireles (one of Brazil's most important concert halls), on July 30 and August 1, 1998, sponsored by the Brazilian State Theatre Foundation (FUNARJ). This was the very first time that an early opera was performed in Brazil on period instruments. The principal newspapers in Rio de Janeiro described it as "... a very beautiful version, even surprising...a first-world spectacle." (O Globo) and considered that "...Monteverdi was honored..." (Jornal do Brasil). Joseph Cornwell, tenor soloist from England, sang

Orfeo and Carol McDavit, an American soprano living in Brazil, sang Euridice. Notable among the instrumentalists were the first violin, played by Luis Otavio Santos, and the wind ensemble, Les Sonneurs from Montreal, Canada whose sound was considered "splendid" (O Globo) and "deliciously acid" (Jornal do Brasil). Les Sonneurs consists of Douglas Kirk, cornetto, recorder, natural trumpet; Dominique Lortie, sackbut, natural trumpet; Peter Christensen, sackbut, natural trumpet; Mack Ramsey, sackbut, recorder, natural trumpet; Dan Stillman, sackbut, dulcian, recorder, and Jean-Marc Gras, dulcian. The ensemble was joined on this occasion by the Toronto cornetto and natural trumpet player, Shawn Spicer.

### Towson Early Brass Day

The Second Annual Early Brass Day at Towson University will take place on April 3, 1999. A wide range of early brass playing sessions will take place all day and will conclude with a gala concert. For photos and information about last year's Early Brass Day see the Web site: <http://www.goucher.edu/physics/baum/brass.html>. For information contact: Dave Baum, tel 410 392-7808 or E-mail: [rgbaum@crosslink.net](mailto:rgbaum@crosslink.net).

### Galpin Society Meeting in Edinburgh

The Galpin Society and the Edinburgh University Museum Collection of Historic Musical Instruments are planning a joint conference on Musical Instruments at the University of Edinburgh on July 9-11, 1999. Lectures, discussion sessions and concerts are being planned. A web page on the conference has been set up: <http://www.music.ed.ac.uk/euchmi/galpin/gxjp.html>. Contact: Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edimburgh EH89AG, Scotland, UK. E-mail: [A.Myers@ed.ac.uk](mailto:A.Myers@ed.ac.uk).

### Taps Exhibit at Arlington National Cemetery

Arlington national Cemetery will proudly open the new Taps Exhibit on May 29, 1999. This exhibit will focus on the role of the bugle from 1800 to the present. It is the project of Master Sergeant Jari A. Villanueva, trumpeter with the United States Air Force Band, who has collected and procured hundreds of artifacts to be considered in the exhibit. He, along with a team of musicians, historians and advisors have created a display that sheds light on a significant, but overlooked, part of American history. The centerpiece of the exhibit will be the bugle that was played at the funeral of John F. Kennedy, the nation's 35th president.

Taps was sounded that chilly November day by Army Sergeant Keith Clark and the story of that day will be told from his perspective. Other artifacts will include a keyed bugle and the sword and spurs worn by General Daniel Butterfield during the Civil War. The Taps Exhibit will include a wide variety of memorabilia including bugles of every era since 1800. Photos, sheet music, manuals, uniforms, bugler insignias and items related to bugles will also be featured. Buglers and bugles were a part of many historical events but they have also found themselves in the middle of popular culture. Bugles have been used as ornaments and on tobacco cans, not to mention the symbol in the middle of car horns today. During wartime, buglers and bugles were often depicted on cards, music and other items. MSgt. Villanueva, a graduate of the Peabody Institute and Kent State University, entered the Air Force in 1985 and joined the Air Force Band's Ceremonial Brass Unit. He has envisioned the exhibit for much of his fourteen-year career but had the opportunity to make it a reality just in the last year. "The Taps Exhibit is the result of my keen interest in bugles and Civil War history" recalls Villanueva. "The bugle call Taps came out of the Civil War as did the formation of Arlington as a National Cemetery. When I presented the idea to John Metzler, Superintendent of Arlington, he thought it was a great project and we have been working together ever since to make this exhibit a great success." Taps is sounded at Arlington National Cemetery more often than any other piece. "The one thing that is common to every ceremony at Arlington is that Taps is sounded. It's a call unique to the United States military that is sounded at funerals, wreath-layings, and memorial services," states Villanueva. Arlington, known as the nation's greatest shrine, will honor those who have sounded the eloquent melody. Information: [www.arlingtoncemetery.com/tapsproj.htm](http://www.arlingtoncemetery.com/tapsproj.htm) --- submitted by Jari Villanueva

### Cornetto Conference

Tentative plans are underway to organize an international cornetto conference to be held at the Royal College of Music, London. The event, to be co-sponsored by the RCM and the Historic Brass Society, plans to present a series of concerts, lectures, masterclasses, and discussion sessions on all aspects concerning the cornetto. Major cornettists including; Bruce Dickey, Jeremy West, Jean Tubery, Roland Wilson, and Jean-Pierre Canihac, are planned to be invited. The conference is tentatively planned to be held in London in the Springtime of 2000.

### **Renaissance and Baroque Music from the Americas**

The Second Festival Internacional de Musica Renacentista y Barroca Americana Misiones de Chiquitos in Bolivia took place on April 24-May 17, 1998 in Santa Cruz de la Sierra and in many of the wonderfully preserved 18<sup>th</sup>-century Jesuitical "Reducciones" (missions). During the 17<sup>th</sup> and 18<sup>th</sup> centuries, up to the expulsion of the Jesuits in 1767, a vibrant musical life developed in these missions and the focus of the Festival was to explore those musical traditions. Thirty-three ensembles from 15 countries from the Americas and Europe attended the event that extended during the course of four weeks in a variety of different locations. The repertoire of most groups was true American Renaissance and Baroque music, including a lot of exquisite music preserved in the mission archives. Much of it was carefully transcribed by one of the curators of the event, Piotr Nawrot. Parallel to the festival, a two-day symposium took place on May 8-9. The central topic was the question of who really composed the music of the missions. Much of the repertoire might be brass music since it is often limited to the natural harmonic series and appears to be trumpet writing. Two 18<sup>th</sup>-century trumpets and a sackbut were on display. These are believed to be the earliest extant American-made brass instruments. Cornetto player Judith Pacquier performed with the Sarreboug International Festival Orchestra.

### **Washington Cornett & Sackbut Ensemble**

On February 28, 1998 the Washington Cornett & Sackbut Ensemble gave its inaugural concert at the Lutheran Church of the Reformation on Capitol Hill in Washington, DC. The ensemble is comprised of five regular members: Gregory Garrett, cornett; William F. Page, cornett; Michael Holmes, alto and tenor sackbut; Michael O'Connor, tenor sackbut, and Brian Cardell, bass and tenor sackbuts. The concert, titled, "Music from the German Kingdoms: 1475-1675," featured music by Speer, Hammerschmidt, Cesare, Schmeltzer and Schütz. Assisting on the program were Thomas MacCracken, organ; Alexandra MacCracken, Baroque violin; Daniel Oliver, cornett; Martin Strother, bass (voice), and James Stimson, lute and theorbo. The WCSE welcomed special guest Stewart Carter on sackbut for several selections, including the Speer sonata for four trombones.

The WCSE was formed in November of 1997, and has been working with area choirs and early music ensembles since that time.

The Conjunto de Musica Antigua Carpe Diem, a group based in Caracas (Venezuela) is directed by cornetto player, and HBS member, Alessandro Zara. The group also participated in a recital at the festival. This fine ensemble has been presenting concerts in their home country of Venezuela, and this past June gave three concerts in Colombia. The group includes cornetto, shawm, dulcian, Baroque violin, virginal, organ, and singers. In addition to the more conventional Italian and Spanish Renaissance and Baroque repertoire, Carpe Diem is devoted to the performance of the wonderfully rich South American music from the 16<sup>th</sup> through 18<sup>th</sup> centuries. The Third Festival is scheduled to be held in May, 2000.

-- submitted by Alessandro Zara



*Carpe Diem*

Among these collaborations was a concert of large Venetian works with the Ron Freeman Chorale in April. They also presented a concert featuring music from the time of the Spanish Armada this past August at Grace Episcopal Church in Alexandria, VA. The ensemble maintains a Web site at: <http://www.erols.com/mboconnor/WCSE/>



*Washington Cornett & Sackbut Ensemble*

**New Performing Baroque Music Edition**  
Mary Cyr's fine book, *Performing Baroque Music*, has just been published in a new paperback edition (Amadeus Press). The author does a fine job of tackling many major performance practice issues related to Baroque music. (See review HBSNL #5).

**Markus Raquet Early Brass Maker**  
Markus Raquet, a conservationist, instrument restorer, and early brass instrument maker, has opened up his own workshop to conduct his early brass activities. Raquet was trained as a restorer and conservationist at the Fachhochschule for Restoration and Conservation in Berlin and has worked at the Germanisches Nationalmuseum in Nuremberg since 1995. He is currently making copies of natural trumpets after Johann Ernst Conrad Haas, Nuremberg, and Ehe III, Nuremberg. He also makes a copy of an alto trombone after Haas and plans to make a line of natural horns. Contact: Markus Raquet, Klosterstrasse 6A, Bamberg 96052 Germany. Tel/fax 49-951-203638. E-mail: Markus.Raquet@Bamberg.baynet.de

**Ralph Dudgeon Lecture at MFA**  
Noted keyed bugle expert Ralph Dudgeon presented the first of a new series of lectures/demonstrations at Boston's Museum of Fine Arts this past November 4. He spoke on the history of the keyed bugle and used several of the nine instruments in the museum's collection in his performance and lecture.

**Lacock Serpentarium**  
On May 21-23, 1999 The London Serpent Trio (Phil Humphries, Cliff Bevan, and Andrew van der Beek) hosted a weekend of serpent activities including informal coaching, playing sessions, concerts and much social fun for serpentists of all levels. The event was held at Cantax House in the Wiltshire village of Lacock. For future information contact: Andrew van der Beek, Cantax House, Lacock, Chippenham SN15 2JZ, England. Tel. 44-(0)1249-730468.

**Endsley Brass Web Page**  
Gerald Endsley has been publishing brass music and making both modern and historic instruments and mouthpieces for over twenty years. He now has a Web page <http://www.dmamusic.org/tromba>.

**Renaissance to Baroque Conference**  
An international conference titled *From Renaissance to Baroque* will be presented by the National Early Music Association in association with the Department of Music, York University & the York Early Music Festival on July 2-4, 1999 at the University College of Ripon and York St. John, York, UK. This conference will focus on the development of instruments and instrumental consorts from the Renaissance to the

Baroque period. Performers and scholars will discuss such topics as the early history of the orchestra, iconography, and pitch and continuo practice. Practical as well as scholarly issues will be addressed in the wide range of lectures, workshops, demonstrations and concerts. Contact: Dr. Peter Holman, 119 Maldon Road, Colchester, Essex CO3 3AX, UK. Tel. 44-(0)1206-543417 fax 44-(0)1206-562072 E-mail: peter@parley.org.uk

**1840s Washington and Princeton Bands**  
Mark Jones has acquired a presentation silver goblet/cup with the following inscription: "Presented by the members of the Eighth Company of National Guard to the Washington Brass Band 1849." He also recently acquired a 1/4 plate ambrotype image of a musician in uniform with an over-the-shoulder cornet. His hat says (backwards being an ambro) "Princeton C.B." (cornet band). If anyone has any information on a Washington Brass Band from the 1840s or on the Princeton Cornet Band please contact Mark at jonesmj@aol.com Tel. 716 992-2074.

**Performance Practice Web Site**  
*The Performance Practice Bibliography* (1997-) is now available on the Internet at: [www.performancepractice.com](http://www.performancepractice.com). This resource will provide summaries of current writings in the field of performance practice beginning roughly from 1997, while gradually being filled out with earlier items. As a special feature, sound illustrations (timbres of instruments, qualities of ornaments, differences of tempi, etc.) will be added over time to the various bibliographical entries. Historical performers are encouraged to submit brief excerpts (20 seconds more or less) on cassette or CD, the corresponding music, and a short description concerning the excerpt's significance for historical practice. Accepted contributions will be credited to the performer (and/or record label). Please send submissions to: Roland Jackson, *Performance Practice Bibliography*, 1422 Knoll Park Lane, Fallbrook, CA 92028.

**Michaelstein Symposium**  
The 19<sup>th</sup> Musikinstrumentenbau Symposium at Stiftung Kloster Michaelstein was held during the weekend of November 20-22, 1998. The Foundation, which is an institute for the study of historical and modern musical interpretation, is located in Blankenburg, Germany, in the picturesque Harz mountains. The theme of this year's symposium was Trombones and Trumpets: History, Acoustics, and Playing Technique. The Symposium consisted of papers by well-known scholars, performers, and instrument makers connected with the early brass

world, and concerts each morning and evening.

The groups presenting concerts included the sackbut ensemble His Ain Draught Trumpets from Edinburgh under the direction of John Kenny, the resident Telemann Chamber Orchestra of Michaelstein in a concert of instrumental works and cantatas by Telemann (all with prominent brass parts), trumpeter Edward H. Tarr, who played a program entitled "The Romantic Trumpet" on Romantic period trumpets and cornets, a concert of trumpet ensemble music by Trompeten Consort Friedemann Immer, and 14<sup>th</sup>- and 15<sup>th</sup>-century wind music by the Ensemble Ercole from London. The concerts were held in the Refectory of the former monastery, now part of the instrument museum.

Twenty-one papers were presented including: Ellen Hickmann, Hanover, "Trumpets and Horns in Early Europe;" Martin Kimbauer, Basel, "Brass Instrument Making in the 15<sup>th</sup> Century with an Emphasis on the Nuremberg Tradition;" Trevor Herbert, Cardiff, "Trombones in the English Court circa 1490-1680;" Arnold Myers, Edinburgh, "Trombone Designs in the Transition from the Early Models to Modern;" Stewart Carter, Winston-Salem, NC, "Trombone Pitch in the 18<sup>th</sup> Century: An Overview;" Howard Weiner, Freiburg, "Myths About the Soprano Trombone;" Christian Ahrens, Bochem, "Use of the Trombone in the 18<sup>th</sup> and 19<sup>th</sup> Centuries;" Paul Anglemayer, Vienna, "Physical Modeling of Brass Instruments, and Its Use in Improving Intonation in Trumpets;" Jobst P. Fricke, Cologne, "Another Type of Physical Modeling;" Klaus Wogram, Braunschweig, "A Simple Acoustical Measuring Method for the Evaluation and Improvement of Intonation and Playing Qualities in Brass Instruments;" Bram Gaetjen, Cologne, "Observations on Sound Projection in Trumpets;" Walther Krueger, Zwota, "Structure and Resonance Characteristics of the Keyed Trumpet;" Sabine Klaus, Basel, "Early Instruments of Hirsbrunner in the Historischen Museum, Basel;" Monika Lustig, Michaelstein, "Trumpets from the Michaelstein Instrument Collection;" Don Smithers, West Nyack, NY, "The Mouthpiece: The Most Significant Piece of a Trumpet and Other Brass Instruments;" Gisela and Josef Csiba, Meerbusch, "The Tromba da Tirarsi and Its Implications;" Richard Seraphinoff, Bloomington, IN, "Compromise and Authenticity in the Baroque Trumpet and Horn;" Jean-François Madeuf, Montpellier, "The Historical Way of Playing the Baroque Natural Trumpet;" Robert Barclay, Gloucester, Canada, "Making a Trumpet the Baroque Way;" and Heinrich Thein, Bremen, "Instrument Making Research and Experiences in Reaction to the Reproduction and Restoration of Brass Instruments."

These papers will be published in book form by the Michaelstein Foundation next year, each in its original language, since roughly half of the papers were presented in English and half in German. The Symposium was organized and directed by Monika Lustig of the Michaelstein Foundation. Kloster Michaelstein, which was originally a monastery, parts of which are 850 years old houses a large museum of instruments, a library, restoration workshops, and facilities for the presentation of seminars, courses, and conferences, as well as the accommodation of guests. Each year it hosts a number of musically related courses and symposia which have gained an international reputation. Among the 1999 offerings at Michaelstein will be a week-long Baroque trumpet-making course, in the fall, taught by Robert Barclay and Richard Seraphinoff. --- submitted by Richard Seraphinoff

### 1999 Barclay Trumpet Making Workshop

The Robert Barclay Baroque trumpet-making workshop, which has been a great success five years in a row, will be offered again this year during the week of July 12-17, 1999 in Bloomington, IN. Under the supervision of Mr. Barclay, participants will make a Baroque trumpet using the tools and techniques described in his award-winning book, *The Art of the Trumpet Maker* (Oxford University Press). The design participants will make this year will be copied after the Nuremberg maker Hans Hainlein (mid-17th century). Familiarity with tools and metal working techniques is desirable, but not absolutely necessary, as we have discovered in previous summers. Everyone has been able to go home with a playable instrument. Tuition for the workshop is \$450, which includes all materials and tools which will be used during the workshop. Enrollment is limited to 10 participants, and reservations are made on a first-come, first-served basis. To reserve a space, send a check for \$50 to me at the address below. The work schedule consists almost exclusively of hands-on-workshop time from 9:00 a.m. to 5:00 p.m. each day. Everyone finished their instruments by noon on Saturday last year. Please contact me with any other questions at the address, telephone, fax, or E-mail below: Richard Seraphinoff, 9245 East Woodview Drive, Bloomington, IN 47401-9101, Tel 812 333-0167, Fax 812 337-0118, E-mail: seraphin@indiana.edu.

### Hastings Music

Trumpeter Mary Hastings has been engaged in contracting and directing a myriad of music groups, including the Fantini Ensemble, a natural trumpet group. Check out her Web site, [www.hastingsmusic.com](http://www.hastingsmusic.com).

### McCann Cornetto Contribution to Kiev

Cornetto maker John McCann donated two new beautiful cornetts to the Kiev Conservatory and the Professional Trumpeters Guild of Kiev this past fall. They were presented at the Euro-ITG conference in Kiev to conference organizer, Valery Posvaliuk, by the noted trumpeter Bengt Eklund. The cornetts were donated by John McCann on behalf of the Historic Brass Society. The HBS has put out a plea for support to help brass musicians in Eastern Europe. Bengt Eklund read a statement by HBS President Jeff Nussbaum which expressed thanks to John McCann and hope for continued and stronger links with the HBS and our colleagues in Eastern Europe.

### Three Rossini Marches for Band Found in Russia

[HBS member Rinaldo Pellizzari sent in a clipping and English translation of an article from the February 17th, 1999 issue of the Italian newspaper, *L'Arena di Verona*. It describes the discovery of three marches for band by Gioachino Rossini scored for winds including flutes, clarinets, horns (in Eb, C, F), cornet à piston in Ab, trumpets in Eb, trombones, serpentone, bassoons, and percussion. The original scores were discovered in the St. Petersburg Library where they are still housed] Below is a translation of the article:

The unpublished original scores of three military marches composed by Gioachino Rossini in 1834 in honor and for order by the Tzar of Russia Nicholas the 1st, were found by Russian musicologists and they will be performed for the first time in Saint Petersburg on February 28, 2000. Of the three "gran marches" (as it is written in the title of the original score) only subsequent transcriptions for piano were known until now. They are; *Il passaggio dei Balcani* [The Crossing of the Balcans], *La presa di Erivan* [The Capture of Erivan], *L'assalto di Varsavia* [The Assault of Warsaw]. They were composed to celebrate the military victories of the Tzar Nicholas 1st, the stern and gigantic ruler who suffered from many rebellions in his empire and tried to shape the Russian empire on the strict model of the Prussian monarchy. The marches paid to Rossini a "present" of 2000 rubles ( in that time, an enormous amount, and were given to the composer in the name of Nicholas from the Russian ambassador in Paris. The authenticity of the three manuscripts found by musicologists of the Raritet Foundation was certified by, among others, the scholar Philip Gosset, one of the most important experts of the music of the Pesarese



Presentation of McCann cornetti:  
Bengt Eklund (left) and Valery Posvaliuk

composer. The performance on February 28th, in one of the great musical cities of the world, will be given by the Philharmonic Orchestra of Saint Petersburg in a gala concert in which diplomats from Italy will be present.

--- translated and submitted by Renaldo Pellizzari

### Jouyssance Early Music Ensemble

Jim Stehn reports that he has been busy with cornetto and natural trumpet work, as a soloist and with his ensemble Jouyssance. Recent natural trumpet activities have included performances of the *Messiah* and *Water Music* with the Los Angeles Baroque Orchestra, as well as performances of the *Brandenburg Concerto No. 2* and Telemann's *Suite* with trumpet and oboe from *Tafelmusik II*. This coming Easter Jim is premiering works for cornetto and organ composed for him by LA composers Charles Fernandez and Timothy Zender, at St. Luke's Episcopal Church in Long Beach, CA. Other cornetto activities have included performances of Monteverdi's *Vespers* and Ockeghem's *Missa Caput*. Jouyssance Early Music Ensemble's recent CD, Josquin Desprez - *Missa L'homme arme super voces musicales*, has recently been released. Contact: The Foundation of the Neo-Renaissance, 812 Alondra Drive, Pacific Palisades, CA 90272.

### Steele-Perkins and King's Consort

The King's Consort, a period instrument group from Great Britain directed by Robert King, gave its American premier concert on March 3, 1999 at St. Francis Episcopal Church in Potomac, Maryland. Crispian Steele-Perkins, a board member of the HBS and one of several featured soloists, performed music of Purcell, Handel, Bach, and Telemann. A 19th century English slide trumpet was used in a short suite by John Shore of music arranged from Purcell's 'Who Can from Joy Refrain?' in which the winds blended very well with the small string ensemble in an almost flawless



performance. A similar arrangement of music of Handel, by Mr. Steele-Perkins himself, opened the concert; the hornpipe of *Mr. Handel's New Waterpieces* provided an opportunity to create some impressive embellishments. Purcell's *Chacony in G Minor* for strings and a trio of Handel arias sung by soprano Lorna Anderson completed the first half.

After intermission, the group presented a selection of three movements from Telemann's second (D Major) suite from *Table Music* in which a baroque trumpet equipped with vent holes played a prominent part. The performance was so well balanced between the soloists and so flawless in execution, the thought occurred that one could imagine it to be a recording!

After a D minor oboe concerto of Albinoni, beautifully performed by Katharina Speckel-sen, Ms. Anderson returned with Mr. Steele-Perkins for Bach's Cantata 51, *Jauchzet Gott....* A slightly garbled trumpet phrase and some breathless singing did not mar the performance for the audience of about three hundred, nor did the ad lib percussion provided in the last movement by a side panel of the chamber organ suddenly crashing to the floor under the enthusiastic playing of Mr. King.

A spirited and note-perfect performance of the first section of Handel's *Let the Bright Seraphim...* with Maryland's (unfortunately, post-Civil War) flag hung as a banner from the trumpet, served as an encore.

In light of the fact that Steele-Perkins has demonstrated that he can play ventless trumpets, and that Mr. King has had the courage to allow him to do so on CD, it is to be hoped that, in future performances he will not feel the need to resort to using fingerholes.

The ensemble's tour schedule also included Toronto, San Diego, Los Angeles, and Wingate, NC.

Submitted by Dave Baum and Bob Goodman

#### Brooklyn College Brass Video

The Brooklyn College Brass Ensemble under the direction of Douglas Hedwig has been involved in an exchange program with the Royal Academy of Music, London. John Wallace, head of the brass and wind department at RAM, was invited to Brooklyn College for a series of master classes and concerts in 1997, and Hedwig and the Brooklyn College Brass Ensemble were invited to perform in a series of concerts, rehearsals and workshops in London in April of 1998. A 30-minute documentary video of the tour, *Fanfare*, was made and received its television broadcast premiere on April 17th on Channel 75 CUNY TV. The documentary presents a

view that the Brooklyn musicians experienced of the British brass tradition.

#### New Horn List

A new electronic horn list has been set up by Chris Stratton and David Thompson. To subscribe follow the link below:

<http://www.onelist.com/subscribe.cgi/horn>

#### Susato Conference

A conference titled, "Tielman Susato and the context of music in Renaissance Antwerp" was presented this past April 17 and 18, 1999 at the University of New Hampshire, Durham. The conference examined the life and work of the great 15<sup>th</sup>-century trumpeter, trombonist, composer, arranger, printer, publisher, and business man (recent research indicates that he was even involved in activities involving diplomacy and espionage!). The conference organizers were Keith Polk and Robert Stibler, both on the faculty of the UNH Music Department, which sponsored the event. Papers on a wide range of topics concerning Susato were read by an elite group of some of the most distinguished Renaissance music scholars in the field.

Conference organizer, Keith Polk (UNH) started the proceedings with his talk "Tielman Susato and instrumental music of his time," which examined recent research in instrumental performance practice as well as biographical information on Susato's life. Papers by Jane Bernstein (Tufts U.) "From North to South: The dissemination of music books and repertoires from Venice and the Low Countries," and by Kate Van Orden (U.C. Berkeley) "Susato and the cultures of print." Both examined many aspects of the prints and publishing of the music of Susato and his contemporaries. Peter Urquhart (UNH) presented his talk, "Susato's *Le septiesme liure* (1545) and the presistence of exact canon," which was a detailed theoretical examination of Susato's compositional techniques including the use of canon. The first of the two-day conference concluded with a concert of music by Susato, his contemporaries and composers associated with his publishing activities. The Hampshire Consort (Robert Stibler, Nicholas Orovich, Paul Merrill, and John Rogers) were joined by the UNH Chamber Singers, directed by Catherine Beller-McKenna.

The Sunday activities started with an informal recital by The Woodman Consort of Viols (Daniel Beller-McKenna, Gary Hodges, Peter Urquhart, Emily Urquhart, and Mary Rasmussen). They performed music by Susato and Josquin. Trevor Herbert examined the role of English trombonists and performance trends that may have extended to wind players in the Low Countries where Susato was active, in his paper, "Susato's English Colleagues: the

trombone players of the Tudor court and their European networks." John Kmetz (Arthur Andersen Associates and NYU) gave a talk that centered on the economic functions at play for 15<sup>th</sup>-century musicians in his paper "Business unusual: making money and music in early modern Europe." Rob Wegman's paper was titled, "Having a Blast: Trumpeters in St. Gertrude's, Bergen op Zoom, in the early 16<sup>th</sup> century." He presented a stimulating account of the social situation as well as performance practice issues of trumpeters in the Low Countries. Kristine Forney (Cal State, Long Beach) and William Prizer (U, Santa Barbara) were unable to attend as scheduled. Keith Polk read Forney's paper "New Insights into the career and contributions of Tielman Susato" which revealed new information on the life and work of Susato. Prizer's paper was titled, "Charles V, Philip II, and the Order of the Golden Fleece."

The performances and lectures helped present the life and work of Susato in much fuller light. This conference has gone a long way in presenting the full image of a musician with a fantastically wide scope, not just a printer of a few catchy dance tunes. The Proceedings of the conference are tentatively planned to be published in the HBS Bucina book series.

#### Schmelzer Hunting Horns

Trombone maker Manfred Schmelzer has been expanding his operation beyond the manufacture of his highly regarded modern trombone. He will make sackbuts upon request and makes a line of Wiener horns including an interesting seven-valve double horn model. Schmelzer is also making an E<sup>b</sup> parforce horn based on an old French *Cor de Chasse*. It is handmade of thin brass with a tuning slide and engraved silver garland on the 10 inch bell. The price is \$900 and there is an immediate delivery time.

Contact: Manfred Schmelzer, Dieselstrasse 93, 41189 Monchengladbach, Germany. Tel 49-216653262 fax 49-216653547; E-mail [schmetromb@t-online.de](mailto:schmetromb@t-online.de)

#### On the Street Where I Live!



---submitted by George Theokritoff, Fair Lawn, New Jersey, USA

### 17<sup>th</sup>-Century Trumpet Players' Uniform

A rare 17<sup>th</sup>-century trumpet players' uniform was on display in a recent exhibition, *Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco*, at the Bard Graduate Center, NYC. The beautiful and detailed outfit is dated 1638 and was used by trumpeters in the retinue of Johann Anton I von Eggenberg (1610-1649), the papal envoy of Emperor Ferdinand III (c. 1637-1657). An account of Eggenberg's embassy was written by Antonio Gerardi in 1638 in which he writes, "On Tuesday, the 16<sup>th</sup> of November ... the solemn cavalcade made its way to the Apostolic Palace... First came fire trumpeters of His Excellency wearing cassocks of black velvet trimmed with gold, lined with yellow silk, with large *alamari* of rich embroidery..."

The uniform is prominently preserved in the collection of costumes at the +Cesky Krumlov Castle in southern Bohemia.



### Early Brass Statistics

A look at the listing of brass musicians in the 1999 membership directory of Local 802 of the American Federation of Musicians revealed some interesting and sobering

facts. Local 802 is the largest musician's local in the U.S., and a quick and rough count showed the following: About 840 trumpeters were listed but only 16 natural trumpeters, one keyed bugler, and cornetto players (all but one were also in the natural trumpet list). 250 hornists were listed but only eight natural hornists and one corno da caccia were listed. 550 trombonists made the book and nine sackbuts and one cimbasso were listed. 185 tuba players were listed and only two ophicleides, two sarrusophones, and three serpents made the book. Of the almost 2000 brass players listed only about 1% of them play early brass instruments with enough seriousness to warrant a listing in the union directory. Hmm...

### Brass Instrument Exhibit

Petri Hamalainen, a private early brass instrument collector in Finland is planning a "road show" of several hundred vintage brass instruments. He has been invited to exhibit his collection at the "Finnish/Canadian/American Grand Festival" to be held in Toronto in the Summer of 2000. The exhibit will include some rare instruments including an A<sup>b</sup> soprano cornet and rare Swedish and Russian instruments. Hamalainen seeks additional bookings in Canada or the U.S. at conferences, art museums, universities, city festivals, etc. Contact: wanhat.wasket@co.inet.fi  
WWW page:  
<http://personal.inet.fi/yritys/wasket>

### National Civil War Band Festival

Mark Friday-Sunday, July 14-17, 2000, as the tentative dates for the National Civil War Band Festival to be held on the campus of Campbellsville University in Campbellsville, Kentucky. Contact: Bob Baccus, Olde Towne Brass, wrbaccus@hiwaay.net  
<http://fly.hiwaay.net/~tpalmer>

### Rasmussen Horn Iconography on Internet

Mary Rasmussen has been compiling what is perhaps the most extensive music iconography project ever undertaken in the past forty years. The first stages of this project are currently on display electronically on the University Of New Hampshire website at: [www.unh.edu](http://www.unh.edu). The iconography project web address is <http://www.unh.edu/music/igref.htm>.

Horn iconography includes listings of art works that include images of the horn from the late 15<sup>th</sup> century through to the 18<sup>th</sup> century. In addition to horn iconography, lute iconography is also included in these preliminary listings. Other brass instruments are also part of her extensive filings and will be entered in the future.

### Natural Trumpet Discography and Resource Page

Dave Baum has designed a new Natural Trumpet Discography Web page and also has a Natural Trumpet Resource Page. A quarterly CD checklist is available of recent early brass recordings. The addresses are: [www.goucher.edu/physics/baum/htcdl.htm](http://www.goucher.edu/physics/baum/htcdl.htm) and [www.goucher.edu/physics/baum/natrump.htm](http://www.goucher.edu/physics/baum/natrump.htm)

### Early Brass CDs

For those who are, to use the politically correct parlance, "electronically challenged", Dave has sent a list of recent CDs that feature natural trumpet and other early brass instruments. Some listings are incomplete (indicated by ?).  
??, Music of the Bavarian Court - Freeman  
Accent 95110, Telemann - Oboe Sonatas; incl. 1 for tpt. - Ponsele  
Amati 9501, Rosenmuller - Vespers - Ullrich  
Americana 001, Anthology - Renaissance New World Music  
Analekta 3097, Rigatti - Venetian Mass - Fankhauser  
Archiv 457591-2, Schumann - 5 sym + Konzertstück - Gardiner  
Archiv 449853-2, Purcell - Odes - Pinnock  
Archiv 457631-2, Bach - BWV 65, 233 + others - McCreesh  
Archiv 449210-2, Fasch - Concerto for tpt + others - Pinnock  
Archiv 453442, *Sonata pro tabula* - Biber, Schmelzer et c. - Musica Antiqua Köln  
Archiv 453464-2, Handel - *Messiah* - McCreesh  
Archiv 453442, Biber, Bertali, Pezel, Schmelzer, Valentini - MAK - Goebel  
Archiv 447150, Purcell - Vocal wks - Preston - reissue  
Archiv 457611, Biber (?) - *Missa Salisburgensis* - McCreesh  
Archiv 459688-2, Handel - *Solomon* - McCreesh  
Ars Musici 1170-2, Hammerschmidt A - Suites for strings and brass - Hesperion XX  
Arte Nova 56351, Ockeghem - *Missa Sine Nomine* - Clemencic  
Arts 47374, Bach - *Magnificat*, BWV 21 & 225 - Fasolis  
Arts 47374, Bach - *Magnificat*, BWV 21 + Motet, *Singel...* - Ensemble Vanitas - Fasolis  
Arts 47375, Purcell - *Cecelian Ode* 1692 - Fasolis  
Arts 47525, Bach - *B minor Mass* - Fasolis  
Astree 8640, Escobedo - Vocal wks - A sei Voce  
Astree 8630, Biber - 12 sonatas - The Rare Fruits Council  
Astree 8601, Desprez - Mass - a Sei Voce, Sacqueboutiers de Toulouse  
ASV GAU176, Boyce - Overtures - Hanover Band  
Aavidis 6253, French Cavalry Fanfares  
BAL 9469-1, 400 Years of Natural Trumpet - Immer Consort  
BIS 941/2, Bach - *Christmas Oratorio* - Suzuki  
BIS 881, Bach Cantatas Vol 7 incl BWV 63 + 172 - Suzuki  
BIS 901, Bach - Cantatas Vol 8 includes BWV 75 - Suzuki  
BIS 931, Bach - Cantatas Vol 9 includes BWV 76, 24, & 167 - Suzuki  
BIS 841, Bach - Cantatas Vol 6 BWV 21 & 31 - Suzuki  
Bongiovanni 5083, *A La Inconoronation* - incl Fantini & Bendinelli - Da Col

- Capriccio 10721, Christmas music of Bach, Zachow, Krieger, Erlebach - Eichhorn  
 Capriccio 10733, Haydn - Symph 31 & 72 - Rifkin  
 Carlton Cl. 00982, Wagner - Overtures - Wordsworth  
 Carlton Cl 01182, Handel, Scarlatti, Corelli, Purcell - Steele-Perkins  
 Carlton Cl. 00887, Handel - *Messiah* - Brown  
 Carpe Diem 16251, Rosenmuller, Schuetz, Bertali et alia - Dongois  
 CBC 5191, Handel - *Messiah*, choruses only - Tafelmusik  
 CDC ???, Gems of Brass - anthology mixes modern brass & nat tpt - Union Brass  
 Company: sample the disc at <http://www.humboldt.edu/~mus/union/tracks.html>  
 Christophorus 77208, Alta Danza - Les Haulz et les Bas  
 Christophorus 77205, Anthology - Les Haulz et les Bas  
 Christophorus 77194, Anthology - Les Haulz et les Bas  
 Collins Cl 1521-2, Victoria - vocal works - the Sixteen - Christophers  
 Columns 555007, Purcell - Sacred wks, includes video CD - Brown  
 Cometto Discs 0003, Woltz - organ wks arranged for early brass - 'Comettinuo'  
 CPO 999515-2, Telemann - cantatas - Remy  
 CPO 999542-2, Telemann - cantatas - Remy  
 CPO 999374-2, Posch - Sacred works - ?  
 CPO 999518-2, Schuetz - Secular Works - Weser Renaissance  
 CPO 999419-2, Telemann - Cantatas - Remy  
 CPO 999507-2, Regnart - Marian works - Weser-renaissance  
 CPO 999545, Bertali - Sonate festive - Musica Fiata - Wilson  
 CPO 999471-2, Stamitz - Sacred works - Helbich  
 Crystal CD451, Recordings by Arthur Pryor, Sousa's trombonist  
 daCapo 8.224077, Winds & Voices Vol II - Copenhagen Cornetts & Sackbuts  
 De Haske 197038, Venetian Music - In Stil Modemo  
 Decca 458081, Biber & Schmelzer - Sonatas 7 Sacred works - Pickett - reissue  
 Decca 458072, Handel - Choral works - Hogwood - reissue  
 Decca 458069, Bach - Suites - Hogwood reissue  
 DGG 459357, Haydn - Sym 6, 7, 8 - Pinnock - reissue  
 DHM 77473, Bach CPE - Magnificat - collegium aureum  
 DHM 77354, Cavalli - La Didone - Hengelbrock  
 DHM 77476, Brade - Consort Music - Hesperion XX - reissue  
 DHM 77478, Bach - BBC 1, 2, 3 - Collegium aureum  
 Dynamic 212, Cima - sacred works & sonatas  
 EK 13872, Music for organ cornett & sackbut - Paduch  
 Equilibrium 8, Calliope Swings - Calliope  
 Erato 23139-2, Monteverdi - Vespers 1610 - Christie  
 Erato 21629-2, Bach - Cantatas v6 - incl: BWV 50, 59, 69, 69a, 75, 76, 190 - Koopman  
 Erato 23141, Bach - Cantatas v 7 incl BWV 147, 105, 67 - Koopman  
 Erato 25488, Bach - Cantatas - ?? - Koopman  
 Erato 23139, Monteverdi - vespers of 1610+Cima sonatas - Christie  
 Eufoda 1266, Flemish music - Capilla Flamenca  
 Extempore 8401, Anthology incl Reiche Abblasen - Plunkett  
 FHM 901578/9, Bach - Orch suites - Acad Anc Music Berlin  
 FHM 901594, Bach - Cant 110, 57, 122 - Herreweghe  
 FHM 901667, Biber & Muffat Choral wks - Junghanel  
 FHM 901643, Purcell - Odes - Herreweghe  
 FHM 901614/5, Bach - B minor mass - Herreweghe  
 FHM 90 1634/5, Bach - Brandenburg Conc - Acad fur Alte Musik, Berlin  
 DHM 90165213, Schutz - Psalms - Concerto Palatino  
 Fontalis 9915, Mozart - Requiem - Savall  
 Glossa 921103, Rameeau - Suites - Bruggen  
 Glossa 921101, Mendelssohn - Midsummer Night's Dream  
 Guild 7103, Xmas music for brass - Plunkett - several on Nat trumpet  
 Hanssler 98179, Telemann - Cantatas - Stoezel  
 HMV 72770-2, Monteverdi - Vespers 1610 - Munrow (reissue)  
 Hyperion 67059, Kuhnau - Cantatas - King's Consort  
 Hyperion 67073, Vivaldi Concerti - 2 trpts + 2 horns + others - King  
 Hyperion ??, Monteverdi - Vespers 1610 - King  
 Hyperion 67009, Handel - Utrecht Jubilate & Te Deum + Blow, Boyce: vocal works - Parlay of Instruments - Scott  
 Hyperion 67013, Castello & Picchi - HMS&C  
 Hyperion 67281/2, Vivaldi - Juditha Triumpans - King  
 Hyperion 67038, Linley - The Song of Moses - Holman  
 Hyperion 67048, Lo Sposalizo (Gabrieli and others) - King  
 Indiana 47405, Reicha and others: horn works - Seraphinoff  
 K617 006, Monteverdi - L'Orfeo - Ensemble Elyma  
 L'Oiseau L455621, Telemann - Suites - Pickett  
 L'Oiseau L455994, Beethoven Horn sonata & piano 5tet, Mozart piano 5tet - AAM  
 L'Oiseau L458075, Haydn - 8 nocturnes - Hacker - reissue  
 L'Oiseau L. 455994, Beethoven - Horn Sonata + 5tet, Mozart 5tet - Academy Ancient Music  
 L'Oiseau Lyre ??, Handel - Alexander's Feast - Hogwood  
 MD&G 3320801-2, Handel - Saul - Neumann  
 MD&G 6050762-2, Handel - Concerti a Due Cori - Rami  
 Meridian 84367, Venetian music - Quintessential S&C Ensemble  
 Metronome 1019, Bach - Brandenburg #2 + BWV 1052, Zelenka ZWV 189 - Fiori musicali  
 MHS 524775, Schuetz - Psalms of David - Regensburger Domschatzen  
 Music Masters 67169, Mozart - Works for horn - Kelly/Crawford  
 Musica Sveciae 305, Music for Gustavus Adolphus - Davidsson  
 Naxos 8.554364/5, Handel - Athalia - Frankfurt Baroque Orch - Martini  
 Naxos 8.553752, Telemann - Table Music 2<sup>nd</sup> Suite - Orch of Golden Age  
 Naxos 8.554361/3, Handel - Saul - Barockorchester Frankfurt - Martini  
 Naxos 8.553752, Purcell - Indian Queen - the Scholars  
 Naxos 8.554375, Art of the Baroque Trumpet vol 4 - Eklund  
 Naxos 8.553735, Art of the Baroque Trumpet vol 3 - Eklund  
 Novalis 150074, Vivaldi Concerti incl 2 trumpets RV 537 - Haselbock  
 Novalis 150115, Telemann - Concerto 3 tpts, Cone for tpt, + others - Haselbock  
 NVC 23024 Video, Handel - Rodelinde - OAE - Christie  
 Opus 111 30195, Vivaldi - Gloria RV589, Conc for trpt(!)+oboe RV563 - Allesandri  
 Pandourian 1004, 19<sup>th</sup> Century Xmas - Ensemble de Organographia  
 Pierre V 797111, Bach family motets - la Fenice  
 Philips 456467-2, Bach - BWV 208, 215 - Leonhardt + OAE  
 PSM 520341, A Renaissance Noel - Chestnut Brass & others  
 Raum Klang 9602, Anthology - Ensemble Alte Musik Dresden  
 Raum Klang 9601, Music of the Reformation - Ensemble Alte Musik Dresden  
 Raum Klang 9605, Monteverdi - Vespers 1610 - Ensemble Alte Musik Dresden  
 Ricercare 206562, Various - La Fenice  
 Ricercare 206422, Anthology incl Castello - La Fenice  
 Ricercare 206672, Works for horn - Maury  
 RUM LZ1121, ? - but has cornetts + sackbuts  
 Slovart 0003, Bach - Cantata 208 - Zajicek  
 Sony 63073, Handel - Firework music & 3 conc a due chori - Lamon  
 Sony 62878, Haydn - 8 nocturnes - Mozzafiata  
 Sony Seon 60096, Anthology of choral pcs, some w/ cornett+sackbut - Ruhland (reissue)  
 Sony 62878, Haydn - 8 nocturnes - Bylsma  
 Telarc 80482, Music of the Moravians - Perlman  
 Teldec 21798-2, Biber - Sonata St Polycarpi - Harmoncourt (reissue)  
 Teldec 21464, Zelenka - Fanfare + Biber, Locke - Giardino armonico  
 Teldec 21829-2, Jerusalem - Matins for the Virgin of Guadalupe 1764 - Chanticleer  
 Teldec 17110, Mozart - Sym Nr 13, 14, 20 - Harmoncourt  
 Thorofon 2275, Xmas Baroque Music - Immer Consort  
 Thorofon 2295, Mulhausen Festive Music - Ungar  
 Thorofon 2181, Zelenka - Magnificat, Dixit, + others - Capalla Piccola - Reube  
 Urtext 2007, De San Juan - Mass a 8 + vespers - Echenique  
 Vanguard 99044/5, Bach - B minor mass - Drotningholm Bar ens  
 Vanguard 99051/2, Bach - Xmas Orat - Drotningholm Bar Ens  
 Vanguard 99722, Handel - Concerti a due chori + Fireworks music - Dombrecht  
 Virgin 61333-2, Purcell - Odes - Munrow (reissue)  
 Virgin 61520, Mozart - Requiem - Norrington - London Cl Players  
 Virgin 5-61485-2, Bach - suites - Hengelbrock  
 Watch out for this one! Concerti a Clarino solo, Koch 3-6507-2. It uses a period instrument orchestra but with modern, piccolo valved-trumpet. A real bummer !

**Development of Wind Instrument Performance in Russia from 1990 to 1999**  
 Despite the influence of economic instability in Russia, great attention is currently being paid to the teaching of students of wind and percussion instruments. Since government financing of education is limited, shared

resources are necessary. New musical studios are being established, therefore, by uniting the facilities of several departmental educational institutions (i.e., a school, a music school and trade union house of art or secondary school and a music college work together).

Special wind music schools were established in some towns, where the quantity of students per school is more than 200 children. There are complete departments of wind and percussion instruments in every central music school of a town, with classes generally including about 50-60 children.

Nonetheless, skilled teachers and performers of wind instruments who wish to remain in Russia are in short supply due to low wages and inadequate social/ cultural support. As a result, different experimental centers, institutes, private and other educational institutions are being established to cultivate young musical talent and to encourage appreciation of the arts, in general, and music, in particular. For example, an institute-complex was established here in Magnitogorsk. At that institute, the educational process is being nurtured from the kindergarten to the postgraduate school (a kindergarten of talented children, lyceum, college, conservatory, postgraduate school), with the director of the institute-complex overseeing the total educational process. Our conservatory has a theatre of opera and ballet, and the best postgraduate students and teachers of our conservatory work at that theatre. Our efforts have received favorable response and is partially supported by the government. But due to the present economic situation in Russia, we do not solely rely on help from the government. We take the initiative to privately fund our efforts.

As a result, new educational institutions and groups have been started with the help of sponsors. And, more to the point, in the past ten years wonderful professional wind orchestras were again established in Saratov, Rostov on Don, Tumen, Novgorod, Samara, Magnitogorsk, Orsk and so on. The quantity of performers in each of these groups is about 35-64 members. This trend is reaching many different towns and regions of Russia, and some of these newly organized ensembles have even shown a profit.

Due to the long isolation from the outside world, it is necessary today for Russian musicians and teachers to learn from the experiences of their foreign colleagues. The attendance and participation in creative and scientific forums, exchange of creative groups and other similar forms of activity will bring great cultural enrichment to Russia. In addition to learning from other cultures, these other cultures will now have the benefit of learning from our experiences.

We have seen newly organized contests and festivals in different regions of Russia. One example is the "Ural Fanfares," an annual festival of wind music. This festival, in particular, lets us observe and stimulate the education of young performers. Other regions and towns of Russia (Krasnodar, Pscov, Vladimir, Novosibirsk, Ufa, Kazan) are inaugurating similar festivals. In addition, various international contests were organized and conducted in Moscow, Novgorod, Saint Petersburg.

#### *A continuing perplexing problem*

We have a serious problem in manufacturing wind instruments. The only factory (situated in Saint Petersburg) is not responsive to the needs and contemporary demands of quality. Also, the high prices for foreign instruments render them unaffordable. We are hopeful that solutions will be found to create a profitable enterprise to manufacture wind instruments in Russia. There is also a great need for sheet music literature, and audio and video products are scarce, although the demand is high.

We have an untapped resource in the large number of currently unemployed workers who are capable of learning and applying new technology. Inexpensive labor in Russia can represent a potentially profitable enterprise, if managed and funded properly (something Westerners know more about than do Russians).

#### *Sharing experiences*

For the past several years different creative ensembles and foreign specialists visited various towns in Russia and conducted concert or master classes. It has become possible to have compositions of foreign composers on the repertoire of Russian orchestras. This helps us to learn more about modern music and Western culture. In addition to traditional Russian composers, who have written for wind instruments, the following composers have also created interesting compositions: O. Oblov, K. Molchianov, A. Bestibaev, M. Gotlib, A. Kalinkovich, and B. Puchkov.

A lot of interesting works by foreign authors have also appeared in Russia. They are very necessary and useful for us. And we want to thank everyone who decides to come to Russia and help Russian colleagues. It is necessary to enlarge this activity not only in capital institutes and universities, but also in other towns of Russia. An important influence in this regard is Anatoly Selyanin.. Professor of the Saratov Conservatory, and manager of the Volga Brass Band.

Brass players will be happy to learn of a new Brass-music center -- "Ural Fanfares" -- established at the Magnitogorsk State Conservatory. This center was enriched by the help of administration of the ITA, ITG,

TUBA, WASBE, ITC, HBS, as well as many musicians from different towns and regions in Russia. Many interesting and useful articles from the magazines of these organizations are being translated into Russian. Our center also helps to carry out foreign trips of representatives from Russia to visit foreign festivals and contests. Due to the communication of the center with foreign centers, wonderful instruments and sheet music literature from corporations such as Boosey & Hawkes, Leblanc, King, Hipbone, Doblinger, Bim, Schulz, and Rosehill were presented to the laureates of the contest "Ural Fanfares".

Because of low wages it is improper to invite foreign specialists to work in Russia, though there is such a need. Therefore, I want to thank those romanticists who will decide to help us and come here. It was really nice and useful for us to meet Mr. Anthony Parsons at the festival "Ural Fanfares." He served as chairman of the jury, and I want to thank him for the great work he has done for us.

Again, due to financial problems, it is difficult for any Russian teacher, student or performer to go to any foreign country for a probation period. However, we are looking for ways to overcome these barriers. We are hopeful and optimistic about the future of Russian and International wind performance.

---submitted by Anatoly Dudin  
Dean of Brass Studies, Magnitogorsk State Conservatory, 22 Graznova Street,  
Magnitogorsk 455036, Russian Federation  
Tel (7)3511-371375, Fax (7)3511-217914

#### **Paolo Esperanza Recovers from Heroic and Patriotic Act**

Paolo Esperanza, bass trombonist with the Simphonica Mayor de Uruguay, in a misplaced moment of inspiration, decided to make his own contribution to the cannon shots fired as part of the orchestra's performance of Tchaikovsky's 1812 Overture at an outdoor children's concert. In complete seriousness he placed a large, ignited firecracker, which was equivalent in strength to a quarter stick of dynamite, into his aluminum straight mute and then stuck the mute into the bell of his quite new, in-line double-valve bass trombone.

Later, from his hospital bed, he explained to a reporter through bandages on his mouth, "I thought that the bell of my trombone would shield me from the explosion and instead, would focus the energy of the blast outward and away from me, propelling the mute high above the orchestra, like a rocket."

However, Paolo was not up on his propulsion physics, nor qualified to use high-powered artillery. In his haste to get the horn up before the firecracker went off, he failed to raise the bell of the horn high

enough to give the mute enough arc to clear the orchestra.

What actually happened should serve as a lesson to us all during those delirious moments of divine inspiration. First, because he failed to sufficiently elevate the bell of his horn, the blast propelled the mute between rows of players in the woodwind and viola sections of the orchestra, missing the players but shot straight into the stomach of the conductor, driving him off the podium and directly into the front row of the audience. Fortunately the audience members were sitting in folding chairs, and thus they were protected from serious injury for the chairs collapsed under them passing the energy of the impact of the flying conductor backwards into the row of people sitting behind them, who in turn were driven back into the people in the row behind and so on, like a column of dominos. The sound of collapsing wooden chairs and grunts of people falling on their behinds increased

logarithmically, adding to the overall sound of brass cannons and brass playing that constitutes the closing measures of the Overture.

Meanwhile, all of this unplanned choreography notwithstanding, back on stage Paolo's "Waterloo" was still unfolding. According to Paolo, "Just as I heard the sound of the blast, time seemed to stand still. Everything moved in slow motion. Just before I felt searing pain to my mouth, I could swear I heard a voice with an Austrian accent say, 'Fur every akshon zer iz un eekvul un opposeet reakshon!' Well, this should come as no surprise, for Paolo had set himself up for a textbook demonstration of this fundamental law of physics. Having failed to plug the lead pipe of his trombone, he allowed the energy of the blast to send a super heated jet of gas backwards through the mouthpipe of the trombone, which exited the mouthpiece - burning his lips and face.

The pyrotechnic ballet wasn't over yet. The force of the blast was so great it split the bell of his shiny trombone right down the middle, turning it inside out while at the same time propelling Paolo backwards off the riser. And for the grand finale, as Paolo fell backwards he lost his grip on the slide of the trombone, allowing the pressure of the hot gases coursing through the horn to propel the trombone's slide like a double golden spear into the head of the third clarinetist, knocking him unconscious.

The moral of the story? Beware the next time you hear someone in the trombone section yell out "Hey, everyone, watch this!" ---submitted by Paul Schmidt

(Truth or fiction? This story came to me via 5 different sources over the Internet this year. - Ed.)

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### *THE LAST TRUMPET*

*A Survey of the History and Literature of the English Slide Trumpet*

by Art Brownlow

Foreword by Crispian Steele-Perkins

The nineteenth-century English slide trumpet was the last trumpet with the traditional sound of the old classic trumpet. The instrument was essentially a natural trumpet to which had been added a moveable slide with a return mechanism. It was England's standard orchestral trumpet, despite the dominance of natural and, ultimately, valved instruments elsewhere, and it remained in use by leading English players until the last years of the century. The slide trumpet's dominating role in nineteenth-century English orchestral playing has been well documented, but until now, the use of the instrument in solo and ensemble music has been given only superficial consideration.

Art Brownlow's study is a new and thorough assessment of the slide trumpet. It is the first comprehensive examination of the orchestral, ensemble and solo literature written for this instrument. Other topics include the precursors of the nineteenth-century instrument, its initial development and subsequent modifications, its technique, and the slide trumpet's slow decline. Appendices include checklists of English trumpeters and slide trumpet makers.



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Foreword by Crispian Steele-Perkins

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The Grano diary is one of the treasures of the Bodleian Library's Rawlinson collection of manuscripts. It was written by a musician who had worked under the direction of George Frederick Handel at the opera house in London's Haymarket. From 30 May 1728 to 23 September 1729 – the exact period of the diary – he was a prisoner for debt in the Marshalsea, that curious institution which gave the pensioned and relatively privileged inmates of the Master's Side a certain freedom to come and go – and to entertain the friends who were drawn here by sociability, compassion or the desire to test its *louche* reputation. Within this framework, John Baptist Grano's diary becomes a record of social manoeuvring, but with the underlying theme of a man's attempt to salvage his career and reestablish himself in the world outside the prison gate.

The editorial intention has been to reconstruct the life and times of the writer by analyzing the *dramatis personae* and the pattern of relationships revealed by the text – which is here punctuated by a series of explanatory links. Grano throws light on the social and musical life of his age but the greatest fascination of the diary is the Marshalsea itself and the men and women who by various means – pathetic, comic, heroic – kept hope alive in their dilapidated Southwark "Castle."

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**The 15th Annual Early Brass Festival**

**Friday, August 13 - Sunday, August 15, 1999**

**At The Department of Music**

**University of California at Berkeley, Berkeley, CA**

**Festival Coordinators: Tom Reicher and Jeff Nussbaum, EBF Assistant: Michael Zwiebach**

**U.C. Berkeley Liaison: Kate van Orden**

Tentative scholars and performers: Paul Avril, Alfred Buchler, Richard Cheetham, Gil Cline, Michael Collver, Dan Heartz, Trevor Herbert, Thomas Hiebert, Bui Peterson, Keith Polk, Herb Myers, Rick Seraphinoff, Jeff Snedeker, El Dorado Brass Band, Gerald Webster, The Whole Noyse (Steve Escher, Herb Myers, Richard Van Hessel), The Kings Trumpetts and Shalmes, and others

Lectures, informal early brass playing session, concerts, discussion sessions, instrument makers' exhibition, pizza party.

**Important Notice!!!!**

Housing for the Early Brass Festival will NOT be in campus dorms but a limited number of rooms will be available at the Men's Faculty Club (telephone 510-540-5678) and the Women's Faculty Club (510-642-4175). Both Clubs are co-ed. These rooms need to be reserved as soon as possible. Due to the reservation policy, please contact the Men's Faculty Club first. Please make your reservations directly with the Faculty Club and inform them you are participating in the EBF that is being sponsored by The Department of Music, U.C. Berkeley. Rooms will also be available at the Hotel Durant (510-845-8981).

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Telephone: \_\_\_\_\_ Instruments: \_\_\_\_\_

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**THE AMHERST EARLY MUSIC FESTIVAL, August 1 to 8 and 8-15, 1999 -- Music of Germany: Medieval, Renaissance, Baroque**

Due to construction at the Amherst Campus, this year's festival will be held at TUFTS UNIVERSITY in MEDFORD, MASSACHUSETTS. The Amherst Early Music Festival is the largest festival of its kind in the Western Hemisphere. It offers two weeks of classes in early music at all levels for amateurs and professionals, several specialized workshops, a public concert series, and associated concurrent events.

SCHUTZ PROJECT (Week 2: Aug. 8-15): All-afternoon rehearsals for brass, reeds, voices leading to Friday evening concert. Directed by Wim Becu, sackbut, with William Dongois, cornetto, Drew Minter, voice.

Performance: Tuesday, August 10, 7:30 p.m. -- Boston Shawm & Sackbut Band with guest artist Ellen Hargis, soprano.

FURTHER INFORMATION: If you have any questions, please contact Valerie Horst at Amherst Early Music, 65 West 95th Street #1A, New York, NY 10025-6796. Phone: 212-222-3351; fax: 212-222-1898; e-mail: [amherst@compuserve.com](mailto:amherst@compuserve.com) Web: [www.best.com/~aem](http://www.best.com/~aem)

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**DIRECTORY**

William Adams 4123 Botanical Ave. St. Louis MO 63110- 314-664-7362 314-434-5403 wpadams@postnet.com cornetto, Renaissance wind	Ole-Kristian Andersen Sanehogsvagen 24 Hoganas S-263 51 42-333142	Thomas Axworthy 11057 Valley View Avenue Whittier CA 90604 310-946-4001 714-670-7154 Hist. Brass, Comet	Margaret Banks Shrine to Music Museum 414 E. Clark Street Vermillion SD 57069- 605-677-5306 605-677-5073 mbanks@usd.edu 19th-20th c. Inst. Manufacturers
Sue Addison 7 Parsonage Lane Enfield, Middlesex England EN2 0AL 181-367 8182 181-367 0946 early trombones	Steve Anderson 1329 Inverness Drive Lawrence KS 66049 913-864-3436 913-864-5387 sackbut	George Bachmann 71 Pennsylvania Avenue Westminster MD 21157 301 848-0135 cornetto, musicology	Bob Barclay 3609 Downpatrick Rd. Gloucester, Ont Canada K1V 9P4 613-998-3721(D) 613-737-0371 twoholes@istar.ca Trumpet-making/Hist.of
Marea Adessa 15 Cooper Lane Chester N.J 07930 (908) 879-4881 marea1trpt@rcn.com Natural Trpt., Slide Trpt.	Nobuaki Ando Maebara-Higashi 4-13-17-201 Funabashi-city Chi Japan 274 81-474-716417 81-474-716417 GHGoo372@niftyserve.or.jp trumpet	Patricia Backhaus 1516 Erin Lane Waukesha WI 53188 414-549-3227 CornetPat@aol.com Am. Ladies Bands, Helen May	Glenn Bardwell 3 Callandra Wynd, Upwey Melbourne, Victoria Australia 3158 03-97526046 61-392818590 sackbut
Erik Albertyn 24 Upper Hill Str. Central Hill Port Elizabeth South Africa 6001 027-41-558622 027-41-504260 horn	Hanssörg Angerer Wiesenberg 27 Axams Austria A-6094 05234-8806 natural horn	Louise Bacon 100 London Rd. Forest Hill, London England SE23 3P4 01816991872 01812915506 bacon@horniman.demon.co.uk early brass wind instruments	Keith Barrett 21 B Church Street Tariffville CT 06081 860-651-9727 trombone/brass Band
David Allen Pistyll, Pistyll Lane Cilcain, Flintshire UK CH7 SPB 44-1352-740971 David.Allen7@tesconet.co.uk cornetto	Friedrich Anzenberger Kirchstetten 44 Austria A-3062 43-27438630 100620.11072compuserve.com 19th c.brass and tutors	Taj Bahadori 465 S. Madison Ave., #204 Pasadena CA 91101 213-485-0896 BAHADORI@CSULB.EDU Trumpet	Peter Barton Thurland Mill Lane Hildenborough Tonbridge Kent England TN11 9LU 10732-832254 instrument restoration
Jon Michael Allsen 4209 Hegg Avenue Madison WI 53716 608-221-8827 allsenjm@macc.wisc.edu sackbut	Winthrop Armour 2 Anderson Drive Stony Point NY 10980 914-786-3049 natural horn	Edward R. Bahr 1428 Memorial Drive Boyle MS 38730 601-843-6141 trombone, euphonium	Geoffrey Bass Backways Farmhouse Wellington, Somerset UK TA21 9RN 01823 665798 661284 101723.3620@compuserve.com
Jerome Amend 117 McConnell Drive New Albany IN 47150 812-948-6676 cornetto, natural trumpet, keyed	Ronald Atkins 58 Buckley Road Wellington 3 New Zealand (NZ)09-383-881 Same cornetto	Geoffrey Baker 1 Wellington Place Oxford England OX1 2LD 01865 557 547 g.baker@ram.ac.uk	Michael Bassichis 9360 NW 18th Dr. Plantation FL 33322 954-723-0026 954-723-0021 tobamb@aol.com serpent, tuba

Charles R. Bateman  
5306 SE 64th Street  
Portland OR 97206  
503-775-9705  
cornetto

John Beery  
4656 State Park Highway  
Interlochen MI 46943  
616-276-6441 616-276-6321  
19th c. Brass

Clifford Bevan  
10 Clifton Terrace  
Winchester  
Hampshire  
England SO22 5BJ  
44-1962-864755 44-1962-86475  
ophicleide, serpent,tuba

Greg Black  
1940 Deer Park Ave., #298  
Deer Park NY 11729  
516 951-1008 516 242-6255

Barry Bauguess  
724 Pollock Street  
New Bern NC 28562  
252636-0476 252-636-2247  
ziggy@coastalnet.com  
Natural Trumpet, Cornetto

Harry Bell  
1832 Blue Heron  
West Richland WA 99353  
509-372-4829  
hbell@televar.com

Clifford Bevan  
10 Clifton Terrace  
Winchester  
Hampshire, U.K. 5022 5BJ  
+44-1962-8677 +44-1962-8677  
low brass

Lisa Blackmore  
P.O. Box 31, 106 N. Cherry  
Wright City MO 63390  
314-745-8231  
blackmor@inlink.com  
natural trumpet, cornetto

Dave Baum  
521 Cedar Point Drive East  
Perryville MD 21903  
201-408-3081(D)  
dbaum@drew.edu  
Natural trumpet

Ronald Bell  
60 Grantwood Drive  
Amherst MA 01002  
413-549-2844  
natural trumpet

Donald Beyer  
64 Heathcote Road  
Lindenhurst NY 11757  
516-957-1537  
Serpent, Sackbut, 19th c. Trbn.

Robert Blackmore  
Box 21187 Edgewave  
Christchurch  
New Zealand  
03 385 3015 03 385 3014  
Trombone

Hermann Baumann  
Folkwang Horn Ensemble  
Leibnizstrasse 10  
Essen 18 - Kettwig  
Germany D-45219  
49-2054-4934 2054-3552  
natural horn

John Benoit  
808 North "C" Street  
Indianola IA 50125  
515-961-2845(E)  
benoit@storm.simpson.edu  
sackbut

Robert Biddlecome  
30 Lincoln Plaza #3N  
New York NY 10023  
212-977-4787  
bob50bt@aol.com  
Trombone

Jack Blanton  
6207 Green Oaks Drive  
Austin TX 78746  
llejb@utxdp.dp.utexas.edu

Tim Beck  
Weissenburgstr. 57  
Cologne  
Germany 50670  
221-728293 221-728293  
alto sackbut

Brad Benton  
703 Carolyn Avenue  
Austin TX 78705  
512-476-8385 H  
brad@austx.tandem.com  
cornetto, natural trumpet

Kenneth Biggs  
3739 N.E. Fremont Street  
Portland OR 97212  
503-335-3649  
biggsø1@aol.com  
Early Trombone

Zdravko Blazekovic, Ed.  
RILM Abstracts of Music  
33 West 42nd Street  
New York NY 10036  
zblazeko@email.gc.cuny.edu

Brandt W. Becker  
2701 SW Belle Ave.  
Topeka KS 66614  
(765)273-9590  
Sackbut, Serpent, Ophicleide

Peter Berggren  
3 Wellesley Court  
Hawthorn Woods IL 60047  
847-540-1212 847-540-1313  
peter.berggren@cwix.com  
French Horn, Waldhorn

Tony Bingham  
No. 11 Pond Street  
London  
England NW3 2PN  
0171-7941596 0171-4333662  
instrument

Patricia Bolen  
30 Louise Rd.  
Belmont Ma 02478  
617-563-5845  
Patricia.Alice.Bolen@FMR.com  
horn, sacbut, early valved horn,

Wim Becu  
Gaspeldoornlaan 10  
Brasschaat  
Belgium 2130  
032-3-6515861  
sackbut

David Betts  
336 Sprague Road #102  
Berea OH 44017  
440-234-1493  
dbetts@BW.edo  
sackbut, trombone

Martha Bixler  
670 West End Ave., #9B  
New York NY 10025  
212-877-8102 212-877-8102  
sackbix@cuny.campus.mci.net  
sackbut

Hans-Jakob Bollinger  
Chutzenstraße 19  
Bern  
Switzerland CH-3007  
41-31-372 4503 41-31-372 4503  
Nat. Trpt./Cornett

Javier Bonet-Manrique  
c/ Carretera de Benitez 44  
Madrid  
Spain 28224  
34915312329 34915312329  
natural horn

Donna Briggs  
125 Country Club Road  
Chicago Heights IL 60411  
708-754-1886  
dibriggs@interaccess.com  
natural horn

Mary Burroughs  
305 Dorcus Terrace  
Greenville NC 27858  
252-328-6341  
burroughsm@mail.ecu.edu  
natural horn, women in music

Raoul Camus  
1434 155th Street  
Whitestone NY 11357-  
718-767-9684 718-746-4636  
rcamus@cuny.campus.mci.net  
bands

Anne Bonn  
6905 McCallum Street  
Philadelphia PA 19119  
215-849-3478 215-546-5149  
Anne@Jurist.com  
cornetto

Timothy D. A. Brown  
34 Lincoln Road  
London  
England N2 9DL  
181-3653183  
tbrown@clara.net  
Natural horn

Ernst Buser  
Im Rehwechel 4  
Binningen  
Switzerland CH-4102

Jean Pierre Canihac  
8 rue Maran  
Toulouse  
France 31400  
33-561-526103 33-561-553005  
cornetto

Jon Borowicz  
16605 Creekside Drive  
Sonora CA 95370-  
209-532-8315(D  
jtb@lodelink.com  
19th c. brass band instruments

Art Brownlow  
1283 Turtle Creek Dr.  
Brownsville TX 78520  
(956) 350-5537 956-982-0163  
Brownlow@utb1.utb.edu  
Trumpet/19th c. slide trumpet

George Butler  
202 White Columns Dr.  
West Monroe LA 71291  
318-396-4413  
gbutle5@ibm.net  
sackbut

Simon Carlyle  
Top Flat, 23 Marchmont Rd.  
Edinburgh  
Scotland, UK EH9 1HY  
031-229-4197  
sackbut, cornetto Victorian Brass

Frank Böttger  
8 Chemin du Criblet  
La Sarraz  
Switzerland CH-1315  
041-21-866757  
Sackbut

Patricia Brumbaugh  
2190 Jefferson Avenue  
Memphis TN 38104  
901-722-9083 H  
Horn, 19th C. Bands

Charles Byler  
376 N. Sunrise Lane  
Boyertown PA 19512  
610-367-6780  
natural trumpet

Jackie T. Carter  
3385 Regalwoods Drive  
Doraville GA 30340  
(770) 938-4438 770-458-0879  
jcarter@mindspring.com  
military bugles, trumpets

Edmund A. Bowles  
3210 Valley Lane  
Falls Church VA 22044  
703-532-4875  
timpani, iconography, 15th cent.

Carolyn Bryant  
5206 Chandler Street  
Bethesda MD 20814  
301-530-1632(E  
American bands

Roland Callmar  
Doernliacher 3  
Geuensee  
Switzerland CH 6232  
41-4521 88 54  
Baroque trumpet, horn

Stewart Carter  
1833 Faculty Drive  
Winston-Salem NC 27106  
336-759-2602 336-759-4935  
carter@wfu.edu  
Sackbut

Susan Bradley  
82 The Avenue  
Hurstville  
Australia NSW 2220  
02 9585 9363  
Serpent, Ophicleide, Cimbasso,

Ralph Bryant  
Haus Rutli  
Haldelistrasse 3  
Stafa  
Switzerland CH-8712  
019266602  
natural trumpet, cornetto

Murray Campbell  
The Latch, Carlups by Penicuik  
Midlothian  
Scotland, UK EH26 9NH  
01968-60530 H 0131-650-5902  
D.M.Cambell@ed.ac.uk  
cornetto, serpent, sackbut,

Stephen Cassidy  
79 Humber Doucy Lane  
Ipswich/ Suffolk  
UK IP4 3NU  
44-1473-718811  
cassida@boat.bt.co.uk

Kent Brandebery  
159 Yucca Hills Road  
Castle Rock CO 80104  
303-688-4866  
Civil War Era Brass

Alfred Buchler  
PO Box 414  
Berkley CA 94701-  
510-840-5044  
trumpets, iconography

Tom Campbell  
22 Amsterdam Street  
Richmond, Vic.  
Australia 3121  
61-34286073  
natural horn, builder

Gabriele Cassone  
V.le. Rim.  
Rimembranze di Lambrate 15  
Milano  
Italy 20134  
39 02 215 3075  
g.cassone@flashnet.it  
natural trumpet, keyed trumpet

John D. Cather  
Willy Nilly Musical Services  
1357 Curtus Ave.  
Manhattan Beach Ca 90266  
310-374-7461  
JCather761@aol.com

Bob Civiletti  
24 Masconetcong Ave.  
PO Box 168  
Stanhope NJ 07874  
(973) 347-6236 973-347-2569  
Natural Tumpet

Nancy Cochran-Block  
UMKC-Conservatory of Music  
4949 Cherry  
Kansas City MO 64110  
(816) 235-2909 (816) 235-5964  
Hom

Michael Collver  
14 King Street  
Lexington MA 02173  
781-863-9652 781-863-5814  
cornetto

Stephan Chadler  
18034 Ventura Blvd. #171  
Ercino Ca 91316  
818-342-6231

Bohuslav Cizek  
Nad Sarkou 15  
Praha 6  
Czech Republic 160 00  
269451

Sandra Coffin  
250 W. 104th Street #84  
New York NY 10025  
212-222-1226  
natural trumpet, cornetto

David Collyer  
17 Northm Avenue  
East Brighton, Vict.  
Australia 3187  
61-3-5967518 61-3-5967518  
natural trumpet

Richard Charteris  
Music Department  
University of Sydney  
Sydney  
Australia NSW 2006  
61-2-93513673 61-2-93517340  
richard.charteris@music.usyd.  
Musicology

Chris Clark  
191 Claremont Ave. #33  
New York NY 10027  
212-662-3877  
clrkbone@worldnet.att.net  
Sackbut

H. Gerald Cohen  
159B Heritage Hills  
Somers NY 10589  
914-277-8619  
natural horn, alpine horn

Frank Cone  
948 Holly Court  
Banning CA 92220  
909-849-8834 H 619-778-8937  
cornetto

Richard Cheetham  
Flat 4  
111 Bulwer Road, Leytonstone  
London  
England E11 1BU  
44-171-704 171-359 1448  
RICHARDCHEETHAM@compuserv  
sackbut

Guy Clark  
1044 Laurent St.  
Santa Cruz CA 95060-  
708-550-6326 708-937-8271  
guyclark@msn.com  
natural trumpet, cornetto

Kathryn Cok  
82-49 166th Street  
Jamaica NY 11432  
718-969-8303  
Harpsichord

Ingino Conforzi  
Via Capa di Luca, 4  
Bologna  
Italy 40126  
39-51-333871 39-51-333871  
vim5670@iperbole.bologna.it  
natural trumpet

Stephen Chenette  
Faculty of Music  
University of Toronto  
Toronto ON  
Canada M5S 1A1  
416-769-2160 H 416-978-5771  
cornetto, trumpet

Christopher Clegg  
48 Cohasset Drive  
Hudson OH 44236  
Early Trumpet and Horn

Kathryn Cok  
Twentstraat 49  
Den Hague  
The Netherlands 2513 PR  
011 31 70 427  
Keyboard

James P. Conner  
6 Boylston St.  
Methuen MA 01844  
978-682-2216  
sackbut, cornetto, serpent

Brian S. Chin  
1148 B. Easton Ave.  
Somerset NJ 08873  
732-745-7770  
chinbri@hotmail.com  
Natural Trumpet

Mark Cleland  
566 Hawkeye Court  
Iowa City IA 52246  
(319) 353-4677  
MCleland@blue.weeg.uiowa.edu  
Hom

Peter Collins  
Sara Wilbur  
132 Saint Johns Road  
Toronto, Ontario  
Canada M6P 1T9  
416-761-9070  
sarapete@total.net  
sackbut

Charles Conrad  
410 Second Avenue, NE  
Carmel IN 46032  
317-844-4341 317-844-2126  
cpconrad@indy.net  
Cornet, Trumpet, Horn

Peter Christensen  
1111 rue Emma  
Longueuil, QC  
Canada J4J 3A2  
sackbut

Gil Cline  
1805 Wood St.  
Eureka CA 95501  
707-826-5441 707-826-3528  
gdc4@axe.humboldt.edu  
cornetto, natural trumpet

Timothy Collins  
12985 Emerson Ave.  
Lakewood OH 44107  
216-221-9129  
tac10 @ po.cwru.edu  
natural trumpet, cornetto

Judith Conrad  
106 Warburton Street  
Fall River MA 02720  
508-674-61278  
cornetto, piano tuning and



Derek Conrod  
33 James St  
Stratford On  
Canada N5A 5H9  
519-271-1810  
watson@cyg.net  
natural horn

Sara Cronin  
218 Simpson Road  
Rochester NY 14617  
716-544-5451  
sackbut

Matthew Dalton  
12131 SE 91st Street  
Newcastle WA 98056  
206-277-6585  
MGDalton@AOL.COM  
natural trumpet

Ignace Dekeyser  
Leeuwerikstraat 35  
Gent  
Belgium B-9000  
00-32/25.45.01. 00-32/25.45.01  
All Brass

Alexandra Cook  
390 Riverside Drive Apt. 4G  
New York NY 10025-  
212-662-6585  
alexhilary@aol.com  
Natural Horn, cornetto

Shaun Crowdus  
1209 S. Charles Blvd. #426  
Greenville NC 27858  
252-329-0795  
confederated@yahoo.com  
trumpet

Peter Dawson  
184 Taylor Rd.  
Ancaster, Ontario  
Canada L9G1P1  
416-648-2261

Serge Delmas  
11 Rue Des Primeveres  
Meru  
France F-60110  
33-44-22110  
cornetto maker, trumpet

Timothy Cooper  
748 Woodspring Ct.  
Beavercreek OH 45430  
TimCooper@aol.com  
19th c. brass

Tom Crown  
3907 Howard Avenue  
Western Springs IL 60558  
708-246-6327 708-246-6314  
TCMUTE@worldnet.att.net  
trumpet, cornetto, brass

Robert Dawson  
127 Downey Street  
San Francisco CA 94117  
415-566-9610  
Cornetto, Nat. trumpet

Linda Dempf  
909 S. Dunn  
Bloomington IN 47401  
812-339-0920  
natural horn

Mac Cowden  
6290 South West 114 Shore  
Miami FL 33156  
Sackbut, Serpent

Stanley Curtis  
901 N. Wayne St., #204  
Arlington VA 22201  
703-465-9528  
stannmel@gateway.net  
Trumpet, Baroque Trumpet,

DCN C/O  
Ontime/Rubin  
147-24 176th Street  
Jamaica NY 11434

Sue Dent  
30A Elm Grove  
London  
England N8 9AH  
0181 3483031 0181 348 3031  
Natural Horn

Arthur Mac Cowden, II  
6290 SW 114th Street  
Miami FL 33156  
305-666-5080(D) 305-666-4650  
cornetto, sackbut, serpent

Reine Dahlqvist  
Hemgärdesvägen 4  
Göteborg  
Sweden S-416 76  
46-31-260668  
trumpet, horn, history

Allan Dean  
P.O. Box 137  
Monterey MA 01245  
413-528-9312 413-528-9312  
shapndean@taconic.net  
cornetto, natural trumpet

Bryan DePoy  
Box 3256 Dept of Music  
Delta State University  
Cleveland MS 38733  
601-846-4608  
natural trumpet

Brian Crist  
248 Brunswick Street  
Rochester NY 14607  
716-473-9484  
all brass

Charla Dain  
2802 Dancy Street  
Austin TX 78722  
512-495-4478(D)  
llcjd@utxdp.dp.utexas.edu  
cornetto, natural horn

Antony John Dean  
28 Portlock Road  
Maidenhead  
Berks  
UK SL6 6DZ  
01628-629-271  
Baroque Trumpet/Military Music

Bruce Dickey  
Via Cavaroncello 4a  
Sala Bolognese  
Italy 40010  
39-051-6814101 39-051-681484  
b.dickey@bo.nettuno.it  
cornetto

Robert H. Cronin  
360 Marmona Drive  
Menlo Park CA 94025  
650-323-3436  
sackbut

Mark Dal Pozzo  
710 St. Louis Street  
Hillsboro IL 62049  
217-532-6496 H  
trombone, band history

Don Dearholt  
P.O. Box 6267,  
Mississippi State MS 39762  
601-323-4952  
dearholt@cs.msstate.edu

Luther Didrickson  
2115 Ridge  
Evanston IL 60201  
708-866-8757  
Trumpet

Graham Dixon  
Magdalen College  
Oxford  
England OX1 4AU  
01609 777395 Idem  
graham.dixon@magd.ox.ac.uk  
Trumpet

Anatoly Dudin  
Galiullina 24/2-22  
Magnitogorsk  
Russia 455046  
(7)-3511-34416 (7)-3511-21791

F. Neal Eddy  
366 Winter Street  
Weston MA 02193  
Winds, Acoustics

Niklaus Eklund  
Karl Johansgatan 62  
Goteborg  
Sweden 41455  
Trumpet

Donna Dom  
2843 Valley Woods Road  
Hatfield PA 19440  
215-822-6640  
ATDonna.com  
Natural trumpet, Cornetto

John Russell Duffy  
23/5 Watertoun Road  
Blackford,  
UK  
0131-662-4585  
96088036@student.napier.ac.uk

G. Norman Eddy  
31 Bowdoin Street  
Cambridge MA 02138-  
617-354-6386  
History of brasses

Thomas Ekman  
Giggatan 12  
Malmo  
Sweden S-212 42  
natural horn

Kathleen Dougherty  
70 Sunset Road  
Massapequa NY 11758  
516-798-3369  
natural horn

Richard Dundas  
31 North St. Ext.  
Rutland VT 05701  
802-775-4558  
RJDundas@aol.com  
brass collector, trumpet

David Edwards  
5 Holly Ridge, Fenns Lane  
West End, Woking  
Surrey  
England GU24 9QE  
01483-489630 01483-489630  
Natural trumpet maker/Player

Jacqueline Ekstrand  
1912 Walker Avenue  
Greensboro NC 27403  
910-275-7536  
jqekstrand@hamlet.uncg.edu  
Natural Horn

Robert Douglass  
2301 E. 2nd Street, #24  
Bloomington IN 47401  
(812) 339-1340  
rodougla@indiana.edu

Robert Dupree  
5739 Northmoor Drive  
Dallas TX 75230  
214-369-8460  
scott@acad.udallas.edu  
trumpet, cornetto, horn

David H. Edwards  
439 Linden Street  
San Francisco CA 94102  
415-552-3362  
dedwards@slip.net  
Cornetto

Niles Eldredge  
433 East Saddle River Road  
Ridgewood NJ 07450  
(212) 212-769-5783  
Flumpet@erols.com  
cornet, trumpet, soprano

Peter Downey  
56 Oakhurst Avenue, Black's  
Belfast  
N. Ireland BT10 0PE  
01232-620256  
trumpet- Medieval to Baroque

Nathan Durham  
PO Box 546  
Cottonwood Az 107308  
914-928-8503  
hate@webfarm.com  
serpent, sackbut

Reiner Egger  
Turnerstr. 32  
Basel  
Switzerland CH-4058  
061-6814233  
instrument maker

Robert E. Eliason  
43 Pico Road  
Lyme NH 03768  
603-795-4118  
bobellen@sover.net  
ophicleide, serpent, bass horn

Philip Drinker  
48 Cedar Road  
Belmont MA 02178  
617-484-6207 617-484-6207  
Horn, alphorn maker

Frank H. Ebel  
6018 Health Valley Road  
Charlotte NC 28210  
(704) 552-5970 (704) 643-2945  
all brass

Gary Eiferman  
525 West 50th Street  
New York NY 10019

David Elliott  
702 Franklin Avenue  
Lexington KY 40508  
606-252-3176 H 606-258-1050  
delli00@ukcc.uky.edu  
natural horn

Ralph Dudgeon  
5745 US Rt. 11  
Homer NY 13077  
607-753-4599  
607-753-2811 607-749-7346  
dudgeonr@snycorva.cortland.edu  
keyed bugle, cornetto, natural

Peter Ecklund  
130 West 16th Street Apt. #55  
New York NY 10011  
212-463-0830  
peckcornet@aol.com  
Natural trumpet, Cornet

Bengt Eklund  
PO Box 4048  
Goteborg  
Sweden 40040  
Trumpet

Randy Emerick  
P.O. Box 450111  
Sunrise Flo 33345  
954-741-1892(E)  
Saxophone, keyed brass

Robert Emerson  
320 Eagen  
Howell MI 48843  
517 548 3741  
Euphonium, Trumpet

William Faust  
9132 Haddington Court  
Dublin OH 43017  
614-841-2021  
bill\_faust@fitch.com  
Vintage Cornets

Michael Flynt  
505 South main  
Lindsborg KS 67456  
mflynt@ks-usa.net

Gerhard Fries  
172 Yackatoon Road  
Upper Beaconsfield  
Victoria  
Australia 3808  
gerhard@bruce.cs.monash.edu.au

Dana Emery  
PO Box 664, 74 Lewis Rd.  
East Quogue NY 11942-  
516-653-5120  
demery@jeaccess.net  
Renaissance winds

Joan Feigenbaum  
148 W. 23rd Street  
New York NY 10011  
212-627-3820 212-627-3820  
jf@research.att.com  
mathematician

Tranquillo Forza  
via Caldiero 22  
Montecchio Magg.  
Italy 36075  
0039-(0)444-49 Same  
Natural Trumpet

Chester Fritz  
Library, Univ. of North Dakota  
PO Box 9000  
Grand Rapids ND 58202-

Lisa Emrich  
1817 N. Quinn Street, Apt. 212  
Arlington VA 22209  
(703) 294-4857  
Hom

Dennis Ferry  
8 ch. des Buclines  
Geneva  
Switzerland CH-1224  
41-22-7358501 41-22-348-426  
natural trumpet

Charles Foster  
Glen Cottage  
63 Holburn Street  
Aberdeen  
Scotland, UK AB10 6BR  
01224 580.024  
Cornets/Sackbut

Arnold Fromme  
P.O. Box 243  
Rainbow Lake NY 12976  
(518) 327-5344 (518) 327-5344  
Sackbut/Tenor Cornet/Serpent

Mark Erdmann  
1816 Westhill Blvd.  
Westlake OH 44145  
440-871-4771(D 440-871-3464  
Trinmark1@aol.com  
Cornetto/Trumpet

David Fetter  
109 Haethorne Rd.  
Baltimore MD 21210  
410-659-8138  
davidf@peabody.jhu.edu

Bernard Fourtet  
24 Rue Capus  
Toulouse  
France F-31400  
05-612-5 1-355 05-612-5 1-355  
Saqueboute/Trbn;Ophicleide/Ser

Marie Garnier-Maryulls  
27 Rue Principale  
Obermorschwiller  
France 68130  
33/389-076636 33/389-076636

John Ericson  
Crane School of Music  
SUNY Potsdam  
Potsdam NY  
ericsojq@potdam.edu  
natural horn

Peter Fielding  
602 N. College Ave.  
Columbia Mo 65201  
573-441-8887(e  
c753710@showme.missouri.edu  
Trombone (alto/tenor), Sackbut

Bobby Fox  
10579 La Vine  
Alta Loma CA 91701  
310-948-9723  
serpent

Gregory Garrett  
1921 Haven Lane  
Dunkirk MD 20754  
(410) 586-0456  
ggarrett@chesapeake.net  
cornetto, voice, lute, baroque

Stephen Escher  
877 Sycamore Drive  
Palo Alto CA 94303  
650-725-1147(D 650-725-1145  
sescher@leland.stanford.edu  
cornetto

Henry George Fischer  
29 Mauweehoo Hill  
Sherman CT 06784  
203-354-2719  
sackbut, slide trumpet, tenor

Floyd Frame  
2013 Hercules Drive  
Colorado Springs CO 80906  
719-632-2009

David Geffen  
1104 E. Driftwood Dr.  
Tempe Az 85283-  
602-777-7847 602-777-7779  
dgeffen@juno.com  
Horns & Trumpets

Kathleen Farner  
74 Orchard Rd. N.  
Tacoma WA 98406  
206-535-7607 206-535-8669  
kvf.@halycon.com  
Hom

David Fitzgerald  
3937 Grove Street  
Western Springs IL 60558  
312-246-3258  
Serpent, Tuba, Cornetto,

Thomas Freas  
190 Route 37 South  
Sherman CT 06784  
203-355-3909  
natural trumpet

Richard George  
930 Burrige Court  
Libertyville IL 60048  
847-367-1365 847-367-1375  
ophicleide, keyed brass

Adrian Hallam  
55 Kurrajong Rd.  
Kurrajong, NSW  
Australia 2758

Donald R. Harrell  
5884 New Meadow Drive  
Ypsilanti MI 48197-  
313-483-2630 313-483-2617  
clarino@delphi.com  
Natural trumpet, 19th c. brass

Douglas Hedwig  
255 W. 95th Street #3A  
New York NY 10025  
212-662-9421 212-662-9421  
dhedwig@aol.com  
natural trumpet, cornetto, brass

Ralph Henssen  
Diezestraat 45  
Oost-Souburg  
Netherlands NL-4388 SG  
++31-118-4691  
henssen.franken@tip.nl  
trumpet, cornetto, trumpet

Yoshimichi Hamada  
3-10-23 Sendai  
Bunkyo-ky  
Tokyo  
Japan 113  
03-3821-1072  
cornetto

Daniel Harris  
517 S. First Street  
Ann Arbor MI 48103  
(313) 769-6941  
Sackbut

Jason Heilman  
7228 South 73rd East Avenue  
Tulsa OK 74133  
(918) 583-3525  
Heilmanjs@centum.utulsa.edu  
Natural Trumpet

Trevor Herbert  
Open University in Wales  
24 Cathedral Road  
Cardiff  
Wales, UK CF1 9SA  
01222-626280 01222-626280  
T.Herbert@open.ac.uk  
sackbut

Dave Hamburg  
2521 Brambleberry Ct.  
Bettendorf IA 52722  
319-359-0135  
ACHIAS@worldnet.att.net  
Trpt., Baroque & since

Bob Harrison  
P.O. Box 723  
Middle Island NY 11953  
516-369-3642  
horn

D. Bruce Heim  
School of Music, LSU  
1913 Dabney Dr.  
Baton Rouge LA 70816-  
(504) 504-388-2562  
bheim@unix1sncc.lsu.edu  
horn

Jean-Jacque Herbin  
5 Rue de la Paix  
Eaubonne  
France F-95 600  
33-1-39-59-06-5 33-1-39-59-06-  
sackbut

Andrew Hammersley  
Leimenstraße 36  
Rodorsdorf  
Switzerland CH-4118  
061-731-10-81  
BaroqueTrpt/Hn/Cornet

Ian Harrison  
Gerberau 7 a  
Freiburg  
Germany 79098  
49-761-29-23-1 49-761-29-23-1  
i\_harrison@compuserve.com  
Cornetto, shawm, alta capella

Daniel Heiman  
407 Drake  
Libertyville IL 60048  
708-367-9215  
heiman.daniel@JUNO.COM  
Euphonium, recorder, lute, tuba ,

Buzz Herman  
450 Paxson Avenue  
Hamilton Square NJ 08690  
609-586-8810  
iherman@attmail.com  
Trumpet

Richard Hansen  
73 Dunhamtown Road  
Brimfield MA 01010  
413-283-4997(D 413-283-6797  
75537.1032@compuserve.com  
Instrument repair

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3589 rue Ste-Famille  
Montreal  
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Jon Helm  
5613 54th Avenue  
Lacombe AB  
Canada T4L 16L  
403-782-4227  
jhelm@rdc.ab.ca

Grant Herreid  
John Cage House  
Gate Hill Co-op Road #23  
Stony Point NY 10980  
914-786-7425  
cornetto, natural trumpet, lute

Frank Harmantas  
136 Glenforest Road  
Toronto, Ontario  
Canada M4N 1Z9  
416-482-4258  
frank.harmantas@utoronto.ca  
Sackbut

Robert Hazen  
7021 MacArthur Blvd.  
Bethesda MD 20816  
301-299-8036 202-686-2419  
hazen@gl.c1w.edu  
nat.trumpet, keyed bugle,

Anders Hemström  
Lundhagsrågen 49  
Örebro S-7  
Sweden S-124 45  
047-6252-1077  
anders.hemstrom@oreline.net  
natural trumpeter

Kendrick Herring  
5106 King's Court  
Corpus Christi TX 78413  
(512) 993-5629  
Trumpet

Ben Harms  
HC 65 Box 123A  
Great Barrington MA 01230  
413-229-7720 413-229-2983  
Hist. Percussion

Eva Heater  
374 Whalley Avenue  
New Haven CT 06511  
203-624-7207  
76021.1020@compuserve.com  
natural horn

Sheldon Hender  
2159 Avenida de la Playa  
La Jolla CA 92037  
619-459-9386 619-459-9522  
trumpet, cornet, fluegelhorn

Robert Hess  
256 Lake Rd.  
Basking Ridge NJ 07920-  
908-630-0785  
rbhess@attmail.com  
trombone

Richard van Hessel  
505 Cypress Point Drive #33  
Mountain View CA 94043  
415-969-1716  
hessel@applelink.apple.com  
sackbut, slide trumpet

Malcolm Hobson  
199 Colington Road  
Edinburgh  
Scotland, UK EH14 1BJ  
01 31-443-3306  
electus@compuserve.com  
cornett, brass band

Frank Hosticka  
84 Horatio Street  
New York NY 10014  
212-691-9070  
Natural Trumpet, Comet

Kenneth Hufford  
5440 N. Waterfield Drive  
Tucson AZ 85750  
(520) 577-1950 (520) 577-1950  
Serpents&Lizards

Dane Heuchemer  
Music Department  
Kenyon College  
Gambier OH 43022  
740-427-2061(E 740-427-5512  
heuchemerd@kenyon.edu  
cornetto, natural trumpet

Peter Hoekje  
Dept. of Physics  
University of Northern Iowa  
Cedar Falls IA 50614  
319.273.6893 319.273.7136  
hoekje@uni.edu  
Cornett/Nat Trpt/Acoustics

Jack & Alice Hotchkiss  
10 Red Lane Drive  
Loudonville NY 12211  
518-482-3839  
trombone, sackbut, slide

David Hummer  
313 Alder Lane  
Boulder CO 80504  
303-447-1589  
dgh@jila.colorado.edu  
Trombone

Herbert Heyde  
Metropolitan Museum, Music  
82nd St. & 5th Ave.  
New York NY 10028  
history brass instruments

Marta Hofacre  
4 Oak Ledge Lane  
Purvis MS 39475  
601-266-6103(D 601-264-1784  
mhofacre@whale.st.usm.edu  
sackbut

John Howell  
401 Ridgeview Dr.  
Blacksburg VA 24060  
703-953-1928  
john.howell@vt.edu  
sackbut, cornetto

Todd Humphrey  
1525 W. Fern  
Redlands Cal 92373  
909-792-5444  
Trbn/Sackbut/tuba

Conrad Ray Hicks  
11170 N. Canada Ridge Dr.  
Tucson AZ 85737  
(520) 297-0523  
19th c. and Baroque brass

Kristine Holmes  
14 Bryn Mawr Dr. #D  
San Rafael CA 94901  
415-457-5507(D  
holmkris@msn.com  
natural trumpet, cornetto

Henry Howey  
Music Department  
Sam Houston State University  
Huntsville TX 77341  
409-291-0626  
MUS\_HEH@SHSU.EDU  
sackbut

John Humphries  
24 Aragon Avenue, East Ewell  
Epsom-Surrey  
UK KT 17 2QG  
0044-181-393-6 same  
hom, interested in all brass

Tom Hiebert  
1010 E. Vassar  
Fresno CA 93704  
209-278-4096(D 209-278-6800  
tomh@csufresno.edu  
Natural horn

Fred Holmgren  
1139 Chestnut Street  
Athol MA 01331  
978-249-5174  
natural trumpet

Wayne Huber  
Fresno Pacific University  
1717 S. Chestnut Ave.  
Fresno CA 93702  
209-453-2217 209-453-2007  
Trumpet

Phil Humphries  
Hillside Cottage, Pound Ln  
Dewlish  
Dorchester, Dorset  
England DT2 7LZ  
44-258-837034

John Hildebrand  
629 N. Olsen Avenue  
Tucson AZ 85719  
602-791-7711 602-621-8282  
hildebra@ccit.arizona.edu  
Lower Brass

Bruce Hopkins  
10 Lakeview Drive  
Chepachet RI 02814  
401-568-2302  
Trumpet

Ulrich Hubner  
Waltherstr.16  
Darmstadt  
Germany D-64289  
06151-718331  
natural horn

John Hutchins  
Royal Academy of Music  
Marylebone Road  
London  
England NW1 5HT

Donald Jay Hildebrandt  
6 Edgemont Drive  
Newark DE 19716  
302-368-5454  
drjay@brahms.udel.edu  
sackbut, serpent, ophicleide

Andrew Hoskins  
10 Rheidol Terrace  
Islington, London  
England N1 8NT  
44-171-3599955  
cornetto, natural trumpet

Thomas Huener  
1800 Old Mill Court  
Greenville NC 27858  
919-355-5549 H 919-328-6258  
huenert@mail.ecu.edu  
natural trumpet, cornetto

John Waldo Hutchins  
5 Short Street  
Concord NH 03301  
603-225-6478  
trumpet

Friedemann Immer  
Gallierstr. 14  
Niederkassel  
Germany D-53859  
49-2208-5330 49-2208-73449  
TCFImmer@t-online.de  
natural trumpet

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Jericho NY 11753  
516-822-2373  
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Bruno Kampmann  
136 Boulevard de Magenta  
Paris  
France 75010  
33-1-48787009  
bruno.kampmann@sncf.fr  
19th c. brass

David Ingalls  
646 Kensington Avenue  
Severna Park MD 21146  
410-647-5252

Sharon Jacobson-Stine  
612 Sedwick Drive  
Libertyville IL 60048  
847-549-7124  
natural trumpet

Laurence Jones  
2150 Haig Drive  
Ottawa, Ontario  
Canada K1G 2L2  
613-731-4066 613-731-4066  
natural trumpet

Didier Kanmacher  
48 Ave Du Lac  
Vesoul  
France 70000  
0-38-475-2269  
sackbut

John Irish  
115 S. Bellevue Blvd.  
Bellevue NE 68005  
402-294-6046  
Trumpet

Larry Johansen  
P.O. Box 141  
Redlands CA 92373  
909-793-0513  
natural trumpet, cornetto

Mark R. Jones  
PO Box 98  
Eden NY 14057  
716-992-2074 H 716-992-2074  
jonesmj@afm.org  
tuba, 19th c. Amer. brass, keyed

Leo Kappel  
Wienerstr. 10/5  
Korneuburg  
Austria A-2100  
43-1-2922875 43-1-2922875  
natural trumpet

Robert Ischer  
ch. du Signal 47A  
Blonay  
Switzerland CH-1807  
41 21 943 1143 41 21 943 1143  
ischerey@bluewin.ch  
cornetto, natural trumpet

Michael Johns  
2442 Bryn Mawr Avenue  
Philadelphia PA 19131  
215-473-4012  
Horn, 19cent American Brass

William L. Jones  
133 Gazette Avenue  
Lexington KY 40508  
606-255-2164  
trumpet, Nat. tru., cornetto

Richard Kaufman  
70 Chestnut Street  
Mohnton PA 19540-  
610-777-9800  
trombone

Richard Ita  
3164 Holly Mill Run  
Marietta GA 30062  
404-565-5089  
repair, trumpet, horn, collector

Greg Johnson  
University of Southern  
Hattiesburg MS 39406  
601-266-1584  
sackbut, carynx, serpent

Gunther Joppig  
Pflegerbackstrasse 25  
Grafing bei  
Germany D-85567  
49-89-233 49-89-233  
Curator

Brian Kay  
13 Loker St.  
Natick MA 01760  
(508) 651-9985  
Kays@tiac.net  
Trombone/Sackbut

Charles Jackson  
15015 Gerkin Ave.  
Hawthorne Ca. 90250  
310-812-0283(d) 310-813-9623  
c.jackson@ieee.org

Keith Johnson  
113 Sheraron Place  
Denton TX 76201  
Trumpet

Fritz Kaenzig  
School of Music  
University of Michigan  
Ann Arbor MI 48109  
313-764-0184  
tuba, serpent, ophicleide

George Keck  
Ouachita Baptist University  
410 Ouachita St.  
Arkadelphia AR 71998

Robert Jackson  
1597 LeRoy Avenue  
Berkeley CA 94708  
510-486-0846  
rjackson@sophocles.com  
Sackbut, Cornetto

John Joline  
318 San Marco Avenue  
St. Augustine FL 32084  
904-824-6715  
19th century brass, bands

Donald Kahn  
School of Math VH 127  
115 W. Island Avenue  
Minneapolis MN 55401  
612-625-1542 612-625-0031  
kahn@math.umn.edu  
Sackbut

Gerard Keene  
12650 W. Bluemound Rd. #312  
Elm Grove WI 53122

Jean Keener  
4326 Roanoke Pky., # 203  
Kansas City MO 64111  
(816) 531-6114  
jean@wsacorp.com  
Hom

Douglas Kirk  
83 rue Villebon  
Repentigny, Quebec  
Canada J6A 1P4  
514-585-3667  
DKirk@cc.emtl.org  
cornetto

Joel Kramme  
103 Woodland Drive  
Rolla MO 65401  
573-364-8264 573-341-6992  
jkramme@umr.edu  
sackbut, cornetto, viols,

Joan La Rue  
516 Roycroft Avenue  
Long Beach CA 90814  
562-433-8535  
cornetto, natural trumpet

Michael Keener  
798 Johnsville Rd.  
New Lebanon OH 45345  
937-687-1130  
Trombone

Martin Kimbauer  
Lothringeer Str. 93  
Basel  
Switzerland CH-4056  
061-3813116  
KIRNBAUER@ubaclu.unibas.ch  
Nuremberg, brass restoration

Peter Kraupe  
Mainburger Str. 9  
Munich  
Germany 81369  
011-49-89-7191 49-89-6210692  
Natural trumpet, cornet

Tom Lackey  
P.O. Box 683  
Stowe VT 05672

Robert Kehle  
Music Dept., Pittsburg State  
1701 S. Broadway  
Pittsburg KS 66762  
316-235-4474 316-235-4468  
rkehle@pittstate.edu  
trombone, sackbut

Stanley Kirschner  
25615 Parkwood Drive  
Huntington Woods MI 48070  
313-399-3599 313-577-1377  
Natural trumpet, Cornetto

Kenneth Kreitner  
924 Brower St.  
Memphis TN 38111  
901-324-0530  
kkreitnr@memphis.edu  
cornetto, sackbut, serpent, 19th

James Ladewig  
Editor, AMSNL  
15 Symmes Rd.  
Winchester MA 01890-  
781-729-0203  
16th/17th Centuries

R.J. Kelley  
536 John Street  
Teaneck NJ 07666  
201-836-5356  
rj@afm.org  
natural horn

Jeffery Kite-Powell  
4460 Charles Samuel Drive  
Tallahassee FL 32308  
904-893-9502 904-644-2033  
jpk@mailier.fsu.edu  
organology

Craig Kridel  
302 S. Waccamaw Ave.  
Columbia SC 29205  
803-254-9443(E 803-777-7741  
serpent@vm.sc.edu  
serpent, sackbut

Jerry Lahti  
1553 N. Columbia  
Naperville IL 60563  
630-778-4232  
gplahti@dukeengineering.com  
19th century brass, cornets

McDowell Kenley  
417 Hazelwood Avenue  
San Francisco CA 94127  
415-239-0545  
Trombone/Musicology

J. David Kocurek  
7007 Orchard Hill Court  
Colleyville TX 76034-  
817 421 0823 817 421 3975  
drtomcat@msm.com  
Trumpet

Ernst Kubitschek  
Dreiheiligenstrasse 10  
Innsbruck  
Austria 6020  
512 56-23-21  
woodwind, cornetto

David Lampson  
7448 Mitchell Drive  
Rohnert Park CA 94928  
707-792-2760  
lampson@wco.com  
cornetto

Elisa Keohler  
405 Pleasanton Road # 33  
Westminster Md 21157  
410-337-6293 410-337-6123  
ELISAKO@erols.com  
Baroque Trumpet, cornetto

Tamara Kosinski  
2104 Jackson Place Apt. #1  
Ann Arbor MI 48103  
313-741-5116  
Natural Horn

Dr. Klaus Küchemann  
Felix Mendelssohn Str. 28  
Rendsburg  
Germany D-24768  
04331-21941  
natural horn, trombone

G.B. Lane  
School of Music, Univ. of South  
Columbia SC 29208  
803-865-0739(E 803-777-6508  
gblane@mozart.sc.edu  
Sackbut, 19th c. Bands, early

Oliver Kersken  
Bernrather Schloß 113 allie  
Dusseldorf  
Germany D-40597  
211-714986 211-714986  
ok@poboxes.com  
natural horn

Gerald Kost  
506 Citadel Drive  
Davis CA 95616  
916-758-0516 916-752-4548  
gjkost@ucdavis.edu  
trumpet

W. Peter Kurau  
c/o Eastman School Music  
26 Gibbs Street  
Rochester NY 14609  
716-482-5795 716-274-1088  
natural horn

Raymond Lapie  
8 Rue Bemelle  
Vimoutiers  
France F61120  
33-39 37 80(D)  
Trombone, 18/19c.

Chris Larkin  
London Gabrieli Ensemble  
22 Athenaeum Road  
Whetstone, London  
England N20 9AE  
0181-4453016 0181-445-3016  
hand-horn, Vienna horn, 19th

Charlotte Leonard  
54 Kipling Court  
Sudbury ON  
Canada P3A 1E3  
705-566-3723 705-673-6917  
cleonard@nickel.laurentian.ca  
Sackbut, 17th c. German Music

George Lloyd  
320 Sixth Street E. #6  
Cornwall On  
Canada K6H 2N9  
613-938-9145  
Natural horn

Stanley Louiseau  
3 Jane Lane  
Barrington Hills IL 60010  
847-462-1525  
natural trumpet

David Lasocki  
Music Library  
Indiana University School of  
Bloomington IN 47405  
812-333-5317 812-855-3843  
lasocki@ucs.indiana.edu  
history of winds, research

Frank Leonard  
4112 Amherst Ave.  
Dallas TX 75225-  
214-821-5381  
Alto Sackbut

Mike Lomas  
The Brow  
Avebury Trusloe  
Marlborough Wiltshir  
England SN8 1QY  
1672-539646  
18th military bands

Richard Lowe  
99 Fairview Road  
Lunenburg MA 01462  
508-582-4023  
kendallned@altavista.net  
19th c., Brass

Jack C. Laumer  
102 Stubblefield Dr.  
Elgin TX 78621  
512/281-5239  
Queenjul@aol.com  
Natural Trumpet

H.M. Lewis, Jr.  
Dept. of Music, Georgetown  
400 College Street  
Georgetown KY 40324  
502-863-2907 H 502-868-8888  
hlewis@georgetowncollege.edu  
Nat. trump, cornet, cornetto,

Jose Luis Lopez Ramirez  
Urb. Ramos #26  
Cabo Rojo PR 00623  
787-851-4687  
Trombone, Tuba

Danny Lucin  
238 Tucker Road  
Bentleigh, Victoria  
Australia 3204  
61-3-9525 6331  
lucin@vds.net.au  
cornetto, natural trumpet

Michael Lawlor  
17 Hilda Gardens, Denmead  
Hampshire  
England PO7 6PQ  
0044(0)1705-56  
michael\_lawlor@ibm.co.uk  
cornetto

Univ. of Libraries  
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Dominique Lortie  
3135 Lacombe  
Montreal, Que.  
Canada H3T 1LG  
514-737-8177  
Sackbut

Steven Lund  
383 Grand Avenue #5  
St. Paul MN 55102-  
651-224-3122 651-224-1736  
steve88h@aol.com  
trombone, baritone, brass

Daniel Leavitt  
3072 S. Laredo Circle  
Aurora CO 80013  
303-693-0567 303-680-6208  
music@ecentral.com

Arthur Linsner  
8245 North Kedvale Avenue  
Skokie IL 60076  
847-933-0124  
Sackbut, Early Brass

Joseph Losh  
1662 W. 8th Street  
Brooklyn NY 11223  
718-372-7497  
trumpet, conductor

Steven Lundahl  
33 Layton Drive  
Canterbury NH 03224  
603-783-9683 603-783-0276  
70740.626@compuserve.com  
sackbut, slide trumpet

Rodger Lee  
105 7th Street  
Lindenhurst NY 11737  
516-957-1622  
RLTRUMPET@AOL.COM  
Cornetto, 19th c. brass

Juhani Listo  
Rykmentintie 35 D 22  
Turku  
Finland SF-20880  
35821-3587  
natural trumpet, cornetto

Robert Losin  
21298 Ryan Rd.  
Warren MI 48091  
810-756-4078  
Horn, horn making

Michael Lynch  
4444 Heldom  
Boise ID 83707  
208-367-1606 208-367-0614  
Mihel3985@aol.com  
Low Brass

Arjen Lenstra  
1 N Gate Rd  
Mendham NJ 07945-  
908-766-7579  
ARJEN.LENSTR@Citicorp.com

Alan Littau  
11 Stuyvesant Oval  
New York NY 10009  
212-673-4845  
sackbut

David Loucky  
Department of Music  
Middle Tennessee State  
Murfreesboro TN 37132  
615-896-8041(E)  
dloucky@frank.mtsu.edu  
ophicleide, serpent, sackbut

Jean Francois Madeuf  
9 Rue Vezeian  
Montpellier  
France F-34000  
67-52-74-25 (33) 67 52 7425  
madeuf@mns.fr  
natural trumpet



Hugo Magliocco  
1406 Debbie Lane  
Macomb IL 61455  
309-833-2662 309-298-2695  
mfham@uxa.ecn.bgu.edu  
sackbut

Andreas Masel  
Falkenstr. 23  
Landshut  
Germany D-84036  
0871-42744

Marvin McCoy  
3204 W. 44th St.  
Minneapolis MN 55410  
612-927-6021 612-927-6236  
Alphorn, Horn, Trumpet

Marc Meissner  
10 rue du Quai  
Reichschoffen  
France F-67110  
03-88-09-70-17  
natural trumpet

Andrew Malloy  
4236 Bakman Ave.  
Studio City Ca 91602  
818-760-7577 818-760-7024  
ATMslide@aol.com

Jean-Pierre Mathieu  
13 Rue Victor Capoul  
Toulouse  
France 313300  
33-561-496927

Bill McCullough  
86 Dillwyn Drive  
Newport News VA 23602  
804-877-4180  
bilmcc@delphi.com  
cornetto

Henry Meredith  
600 -1 5088 Medway Rd. ,R.R. #  
Arva, Ontario  
Canada N0M 1C0  
519-659-3600 519-661-3531  
drhank@julian.uwo.ca  
natural trumpet, cornetto, keyed

James Malone  
80 Clinton Avenue  
Mastic NY 11950  
516-281-0964  
Trumpet

Victor Mattfeld  
50 Fort Place #A4D  
Staten Island NY 10301  
718-273-3935 718-273-9021  
mattfeld@postbox.CSI.cuny.edu  
cornetto, sackbut

Prof. Hector McDonald  
Hasengasse 32/5  
Wien  
Austria A-1100  
43.1.60 44 853 43.1.60 44 853  
101623.534@compuserve.com  
natural horn, horn

Paul Mergen  
PO Box 69  
Flemington NJ 08822  
908-763-0872  
paul.mergen@um.cc.umich.edu

Dean Markel  
2300 North Janney Ave.  
Muncie In 47304  
765-289-3137  
drmarkel@bsuvc.bsu.edu  
Natural Trumpet

John Mattson  
PO Box 2402  
El Segundo CA 90245  
310-322-7072 310-536-9366  
cornetto, sackbut

Alexander McGrattan  
7 West Ferryfield  
Edinburgh  
Scotland, U.K. EH5 2PT  
0131-552-4803  
natural trumpet, cornetto

Paul Merrill  
12 Riverside Drive  
Dover NH 03820  
603-742-1773  
Sackbutt, recorder, harpsichord

Anne L. Marsh  
Tedworth Villa, 34 Trevarnon  
Connor Downs, Hale, Cornwall  
UK TR27 5DL  
01736 753.661  
Nat Trpt./19thc. Brass

Claude Maury  
13 Avneue Faidherbe apt 110  
Le Pre  
Belgium 93310  
32-1-48974105 32-1-48974105  
cmaury@altavista.net  
natural horn

Andrew McKeich  
27 Spencer Street  
Sidney  
Australia NSW 2162  
61-2-6452685 H 61-2-7438990  
horn, trumpet

Frank Mesich  
2633 Fox Mill Road  
Reston VA 20191  
703-620-4436  
fmesich@poperols.com(?)  
19th C.brass, traditional jazz

Loren Marsteller  
P.O. Box 1337  
La Canada CA 91012  
818-790-6438 818-790-2126  
Marsteller @ aol.con  
sackbut, serpent, ophicleide

Nathaniel Mayfield  
11309 Pickfair Drive  
Austin TX 78750  
(512)  
nbm5@columbia.edu  
natural trumpet, cornetto, keyed

Blair McNally  
2066 Elderwood Dr.  
Sudbury ON  
Canada P3B 2A6  
(705) 524-1175  
darsy@cyberbeach.net  
Sackbut

David Messman  
1351 Glenview Rd.  
Winona MN 55987  
Horn

Ray Mase  
86 Taylor Dr.  
Closterk NJ 07624  
cornetto, 19th c. brass

John R. McCann  
2938 E. 9800 S.  
Sandy UT 84092  
801-942-6173 801 453-1466  
JRMcornett@aol.com  
Comet- Maker

Thomas Meacham  
9500 Prospect Drive  
Anchorage AK 99516  
907-346-2981 907-258-2530  
meacham@alaska.net  
19th c. brass, natural trumpet

Mark A. Metzler  
29045 County Rd. 30  
Elkhart IN 46517  
219-293-6332  
Conservation, Restoration

John Miller  
31-D New North Road  
London  
UK N1 6JB  
0171-336-179 0171-336-0415  
Trpt.-19th-20th c.

Jonathan Morgan  
31 Middle Street  
Stroud  
Gloucester  
England GL5 1D2  
01453 753078  
jonathan.morgan@dial.pipex.  
Sackbut/Trbn

Thomas Murie  
2343 Navarro Drive  
Claremont CA 91711  
909-626-2273  
Instrument repair

Jeff J. Naylor  
18 Chektenham Drive  
Leigh On Sea  
Essex  
England SS9 3Eh

Clara Mincer  
953 Locust Avenue  
Charlottesville VA 22901  
804-293-4773  
natural horn

Kjell Moseng  
Sophus Bauditzvej 24  
Abyhoj  
Denmark 82307  
45-86-154602  
hom

Russell Murray  
445 Douglas D. Alley Drive  
Newark DE 19713  
302-834-1346 H  
remurray@brahms.udel.edu  
musicology, cornetto

David Neill  
3 Wagon Dr.  
Wilbraham MA 01095  
(413) 596-2271  
intheark@map.com  
Antique Instruments/Collector

Scott Mitchell  
11204 Nancy  
Warren MI 48093  
910-751-8330  
Tiba, Alto Horn

Charles Mould  
The Coach House, 55a High  
Long Crendon  
Aylesbury, Bucks  
UK HP18 9AL  
01844 208234 01844 202613  
charles.mould@stx.ox.ac.uk

Arnold Myers  
30 Morningside Park  
Edinburgh  
Scotland, U.K. EH10 5HB  
0131-447-4791  
am@castle.edinburgh.ac.uk  
acoustics of historic brass, brass

Milton Nelson  
2670 Dal Drive  
Norton OH 44203  
216-336-2155  
trumpet, cornet, brass

Heikki Moiso  
Rykmentintie 35A4  
Turku  
Finland Fin 20880  
358-2-235-4572

Thomas Müller  
Postfach 54  
Neuendorf  
Switzerland CH-4623  
41-62-613274 H  
horn

Herbert Myers  
2180 Monterey Avenue  
Menlo Park CA 94025-  
650-854-1447  
hwm@leland.stanford.edu  
Baroque, Renaissance, Medieval

Richard Nelson  
112 Broadway  
Wilmette IL 60091  
708-256-6464 312-996-2704  
Horn, Comet(to), Tenor Horn

Vincent Monaco  
141 Main Street  
Andover MA 01810  
508-475-6095  
natural trumpet, cornetto

W. J. Mulroy  
22514 Schoolfield Court  
Clarksburg MD 20871  
301-972-2883

Takashi Nakamura  
1-5-1206 Mihama  
Urayasu-City, Chiba  
Japan  
473-50-3858  
PXW06516@nifty.ne.jp  
Cornett

Ron Nelson  
427 Bedford Road  
Pleasantville NY 10570  
914-769-2830 914-741-0384  
70544.2631@compuserve.com  
cornetto, sackbut, nat.trrpt

Jeremy Montagu  
171 Iffley Road  
Oxford  
England OX4 1 EL  
01865-726037  
jeremy.montagu@music.oxford.ac  
All brass, Hn., Shofar

Floyd Munson  
8916 O'Neal Road  
Raleigh NC 27613  
919-848-6592  
prodigy RBNV16A  
cornetto, trumpet, horn, serpent

Nigel Nathan  
Boswedden House  
Cape Cornwall, St.  
Cornwall  
England TR19 7NJ  
+44-(0)-1736-78 +44-(0)-1736-7  
serpents@boswedden.free-online.

Flora&John Newberry  
781 Railroad Avenue  
Roebling NJ 08554  
609-499-3830  
jjnewberry@usa.net  
natural trumpet, cornetto

Gregory Moore  
1924 Lakeview Ave.  
Rocky River OH 44116  
440-333-5387  
stobo43@aol.com  
cornet, pre-WWI brasswinds

Ronald Munson  
7906 56th Ave. Court East  
Puyallup WA 98371  
206-770-1280  
rontuba@accessone.com  
Tuba, serpent, oph., sackbut

Andrew Naumann  
Naumann Trumpets  
3250 N. Silver Circle Drive  
Oconomowoc WI 53066  
(414) 569-7699  
ANDREW26@Aol.com  
Natural Trumpet Maker

Roy Newsome  
17 Belmont Drive  
Seddons Farm  
Bury, Lancs  
England B18 2HU  
601-764-2009  
Brass Band

BengtNielsen  
Stenbergsvej 32  
Valby  
Denmark 2500  
45-36466686  
cometto, maker

Becky O'Donovan  
4138 Fulton Ave.  
Sherman Oaks CA 91423  
818-789-8570 818-789-8590  
ohdee@primenet.com  
Natural Horn

William FrankPage  
5302 Washington Blvd.  
Arlington VA 22205  
202-334-2828(D) 202-334-2685  
wpage@nas.edu  
Cometto

Brigitte Passavant  
Nonnenweg 14  
Basel  
Switzerland CH-4055  
061-271-94-79  
sackbut

Maki Nishiuchi  
Otto von Guericke Strasse 54a  
Magdeburg  
Germany D-39104  
49-391-5438771  
nishiuchi@online.de  
natural horn

Haydn Oakey  
The Nook, Main Road  
Little Waltham  
Chelmsford, Essex  
England CM3 3PA  
01245-360392  
French Horn, Hand Horn

Robert Pailansch  
2808 Woodlawn Avenue  
Falls Church VA 22042  
703-532-0137  
19th c. tuba, ophicleide, serpent

Nigel Pauli  
40 Vauxhall Road, Northcote  
Melbourne  
Australia 3070  
61-3-94861138 61-3-94861138  
cometto, natural trumpet

Dr. Clyde Noble  
766 Riverhill Drive  
Athens GA 30606  
706-543-4559  
Civil War Bands

Seija Ohenoja  
Pihkatie 6 i 88  
Helsinki  
Finland 410  
358-0-5665963 358-55-362757  
natural trumpet, modern piccolo

Craig B. Parker  
2608 Marque Hill Road  
Manhattan KS 66502  
913-5325740(D) 785-532-7004  
cpb@ksu.edu  
19th c. brass music, trumpet,

Ian Pearson  
1820 Huntington Place  
Rock Hill SC 29732  
803-323-4607 803-328-5829  
pearsoni@winthrop.edu  
trumpet, cometto, 19th c., early

Albert E. Norman III  
543 Rolling Hills Ln  
Danville CA 94526  
510-937-0610  
ANORMANIII@aol.com  
Ophicleide, Natural Trumpet

Daniel Oliver  
1313 Vermont Ave  
Washington DC 20005  
202-265-9216  
Cometto/Nat. Trpt

David Parker  
1953 SE 20th Ave.  
Portland OR 97214  
parkerd@ohsu.edu  
Comett

Paul Pease  
4378 Harvest Lane  
Houston TX 77004  
713-747-4344 713-743-2053  
ppease@uh.edu  
Horn

Carole Nowicke  
BBHN Rowe B-5  
Bloomington IN 474408  
(812) 857-5122  
CNOWICKE@indiana.edu  
Ophicleide

Frederick Oster  
1529 Pine Street  
Philadelphia PA 19102  
215 5451100  
American, esp. Penn. Makers

Matthew Parker  
6 Greenwalk  
Berkhansted, Herts  
England HP4 2LW  
44-1442-872761

Arthur Pecht  
125 Lincoln Street  
South Bound Brook NJ 08880  
908-627-9546 H 908-627-9546  
fux@dol.com  
sackbut

Jeff Nussbaum  
148 West 23rd Street #2A  
New York NY 10011  
212-627-3820 212-627-3820  
jjn@research.att.com  
Cornetto, nat trp, slide trp

Arno Paduch  
Holbeinstr. 41  
Leipzig  
Germany 04229  
0341-4801329  
paduch@rz.uni-leipzig.de  
cornetto

Roger Parker  
4 Stirling Street  
Tusmore  
Australia 5065 OZ  
61-8-3322538 61-8-312124  
Trumpet, Horn

Rinaldo Pellizzari  
San Girolam  
Desenzano (BS)  
Italy 25015  
0304392891  
History of Trumpet

Michael O'Connor  
1606 East-West Highway, Apt.  
Silver Springs MD 20910  
301-585-9231 301-585-9232  
moconnor@mail.fsu.edu  
Sackbut

Janet K. Page  
Dept. of Music, Univ. of  
Memphis TN  
901-678-1400(D) 901-678-3096  
jpage@memphis.edu

Andrew Parrott  
Mill Farm  
Stanton St. John  
Oxford  
England OX33 1HN  
44-1865-351-73 44-1865-351-7  
conductor

Ramon Perez  
Bustos Tavera 11-4o DCHA  
Sevilla  
Spain 41003  
95-456-2075 95-4563589  
sackbut

Paul Perfetti  
340 Belgrade Ave.  
West Roxbury MA 02132  
617-469-3723  
Paulp24601@aol.com  
natural trumpet, cornetto

Peter Piacquadio  
26 Pomona Lane  
Suffern NY 10901  
914-354-0855  
Trumpet

Frank Poitrineau  
77 Rue Pellebort  
Paris  
France 75020

Robert Pyle  
11 Holworthy Place  
Cambridge MA 02135  
617-354-4405  
rpyle@tiac.net  
horn

Nicholas Perry  
20 Queen Street  
St. Albans  
England UK AL 34PJ  
1727-866080  
Cornetto, horn, instrument maker

Terry Pierce  
180 Claremont Avenue #64  
New York NY 10027  
212-666-9789  
sackbut, repair/restoration

Keith Polk  
13 West Shore Drive  
Nottingham NH 03290  
603-679-1459 603-862-3155  
sackbut

Robinson Pyle  
11 Holworthy Place  
Cambridge MA 02135  
617-354-4405  
robinsonp@aol.com  
natural trumpet, cornetto,

Academic Peru Building  
Adelphi Campus, University of  
Peru Street  
Salford  
Great Britain M3 6EQ

Tod Pike  
3030 Kane Road  
Aliquippa PA 15001  
412-378-3794 412-268-5758  
tgp@sei.cmu.edu  
cornetto

Joe W. Pollard  
3600 Donna Road  
Raleigh NC 27604  
919-872-3677  
trumpet, cornet

Randy Rach  
316 S. Maple  
Hartford MI 49057  
616-621-4755  
Field Bugle, Military Corps

Bui Petersen  
3561 West 26th Ave.  
Vancouver, B.C  
Canada V6S 1N8  
604-737-4954 604-737-4954  
buiPET@vcn.bc.ca  
Natural Trumpet

Steven Plank  
279 Oak Street  
Oberlin OH 44074  
216-774-7884  
Steve\_Plank@qmgate.cc.oberlin.  
natural trumpet, cornetto,

Valery Poswaliuk  
4A Shamrylo Street Apt 102  
Kiev  
Ukraine 252112  
38-044-4461114 38-044-4461111  
Trumpet

Mack Ramsey  
14 Second Street  
Natick MA 01760  
508-655-2597  
mead@brandeis.bitnet  
sackbut, slide trpt., ren. winds

Hans C. Peterson  
6301 James Avenue South  
Minneapolis MN 55423-  
612-866-6033  
serpent, ophicleide, o.s.

Paul R. C. Plunkett  
Winterlistraße 33  
Winterthur  
Switzerland CH-8405  
0041-52-233-79 041-52-233-79  
Baroque Trpt/Hn, Instrument

Stanislav Potchekansky  
Complex "Liulin"  
Bl. 423-B-Ap.48  
Sofia  
Bulgaria 1359  
359-2-24-24-90  
Trbn./all brass

Bruce Randall  
218 Broadway  
Haverhill MA 01832  
508-373-5852  
Sackbut, Serpent, Tenor cornet

William A. Pfund  
35629 Weld Country Road #41  
Eaton CO 80615  
970-454-2642 H 970-351-1923  
wapfund@bentley.univnoco.edu  
Trumpet

Fritz Pohl  
Trischenring 7  
Brunsbuttel  
Germany D-25541  
serpent, ophicleide

Benjamin Pringle  
6724 Abrego Rd  
Galeta CA 93117  
805-685-2860  
6500bdp@ussbuxa.ucsb.edu

Gilles Rapin  
16 Rue Dionet  
Vert Saint Denis  
France 77240  
33-1-60630644 33-1-64190241  
natural trumpet/slide trumpet

Johnny Pherigo  
421 Creston Avenue  
Kalamazoo MI 49001  
616-387-4692(D) 616-349-2281  
Pherigo@wmich.edu  
natural horn

Christian Pointet  
VY D'Etraz 5  
Bole  
Switzerland 2014  
0041-3825-783  
cornetto, natural trumpet

Ron Puddu  
245 W. 107 St. #9A  
New York NY 10025  
212-496-1204  
Cornetto, Renaissance Music

Mary Rasmussen  
12 Woodman Road  
Durham NH 03824  
603-868-2406(H)  
viola da gamba, organ

Daniel Rauch  
Prof. Kohts Vei 77  
Stabekk  
Norway N-1320  
47-67-121199 47-67-121599  
natural horn, horn maker

Joan Retzke  
GrabensraÙe 5  
Chur  
Switzerland CH-7000  
41-81-252-97-7  
natural trumpet, voice

Richard J. B. Robinson  
c/o Crystal Lodge  
10-12 Crystal Road  
Blackpool - Lancs  
England FY1 6BS  
01253-34 66 91  
baritone horn, brass band

William Rogers  
108 Midway Avenue  
Bryan TX 77801  
409-779-6433  
wjr9838@chennovi.tamu.edu  
sackbut, cornetto

J. Richard Raum  
88 Angus Crescent  
Regina  
Saskatchewan  
Canada S4T6N2  
306-525-55  
sackbut, euphonium, bass

Gregory Richardson  
1360 Shadow Lane Apt. P  
Fullerton CA 92631  
714-525-5749  
nat.horn, natural trumpet,

Trevor Robinson  
65 Pine Street  
Amherst MA 01002-  
413-549-6888(E 413-545-3291  
robinson@biochem.umass.edu  
All Winds

Michel David Rondeau  
734 Nobeit St., Gatineau  
Quebec  
Canada J8R 1T4  
819-568-3154  
Natural trumpet

Ingrid Rebstock  
440 W. Barry Ave. Apt. 104  
Chicago IL 60657-  
(812) 333-9312  
IREBSTOC@indiana.edu  
Trumpet

Patrick Richmond  
17 Grimbald Road  
Knaresborough-North Yorkshire  
England Hg5 8HD  
041/23/865-275  
pr7612@bristol.ac.uk  
Cornetto/Recorder

Gabriele Rocchetti  
Contrada del Mangano, 9  
BRESCIA  
Italy I-25122  
+39-30-46453 003903046453  
Horn

Kelly Rossum  
1822 S. 7th Street Apt. B  
Minneapolis MN 55404  
612-339-0393  
KRossum@aol.com  
Natural Trumpet

Ruth Redfern  
15 Emerson Grove  
Tranmere, S.A.  
Australia 5073  
336-2216  
lewishc@picknowl  
cornetto

Robert Rieder  
8716 North Central Park  
Skokie IL 60076  
847-674-3560 847-674-3560  
b.rieder@inil.com  
natural trumpet, cornetto

Donald Roeder  
468 W. Old York Road  
Carlisle PA 17013  
717-243-9023

Byron D. Ruppel  
890 8th Ave.  
Box 286  
Hammond Or 97121-  
503-861-1743  
bruppel@oregonvos.net

Rebecca Reese  
HomburgerstraÙe 51  
Basel  
Switzerland CH-4052  
061/312 38 15  
cornetto, voice

Francis Riesz  
231 Sandy Ridge -Mt. Airy Road  
Stockton NJ 08559-  
604-397-0829  
francis.riesz@erols.com  
Cornetto

William Rogan  
31926 Stearns Dr.  
Eustis FL 32736  
352 357-9135 352 357-9135  
wrogan@stetson.edu  
natural horn, musicology

Frits Ruwhoff  
Straatweg 56  
Maarsse  
Netherlands 3604BC  
31-30-945873  
sackbut

William Reichenbach  
2751 Westshire Drive  
Hollywood CA 90068  
213-856-0260 213-462-7477  
BearOBones@AOL.com  
trombone, euphonium, tuba

Carlos Rivera  
406 East 11th St, Apt. 19  
Bloomington IN 47408  
812-339-6978  
waldhorn@bluemarble.net  
Natural Horn

Gregory Rogers  
11 Kelsey Street  
Coorparoo, Brisbane  
Queensland  
Australia 4151  
07-3983109 07-398-3034  
Cornetto

Bob Ryan  
34 Spec Pond Ave.  
Lancaster MA 01523  
978-772-3755 978-772-2380  
bobryan@worldnet.att.com  
brass collector, instrument

Tom Reicher  
127 Bonita Avenue  
Piedmont CA 94611  
510-595-3379 415-857-0663  
reichertz@cooley.com  
Horn

F. Chester Roberts  
592 Essex Avenue  
Gloucester MA 01930  
508-283-1887  
All brasses

Keith Rogers  
37A Davenport Road, Catford  
London  
England SE6 2AY  
0181-2444928  
cornetto, serpent maker

Bob Saccente  
5054 18th Street North  
St. Petersburg FL 33714  
727-525-2243  
Instrument Repair & Restoration

Michelle Salmon  
PO Box 7627  
Menlo Park CA 94026

Engelbert Schmid  
Kohlstattstraße 8  
Kirchheim-Tiefenrie  
Germany D-87757  
49-8266-1579 43-8266-1874  
Horn maker

Howard Scudder  
314 Hilldale Lane  
Clarksville TN 37043  
615-551-8241  
scudderh@ten-nash.ten.k12.tn.us  
natural trumpet

Tom Shineman  
31 Atkinson Lane  
Sudbury MA 01776  
508-443-2123 508-443-0945  
esfusion@aol.com  
Cornetto, Serpent

Carolyn Sanders  
Dept. of Music, Roberts Hall  
University of  
Huntsville AL 35899  
205-534-0319  
sanders@email.uah.edu  
Baroque trumpet, performance,

Martin Schmid  
Blechblasennoten  
Jennerstrasse 4  
Herrenberg-Kuppin  
Germany D-71083  
070-32-35084 070-32-35034

Jean Seiler  
30 Burnett Street  
Glen Ridge NJ 07028  
201-746-0940 201-746-5462  
seiler@planet.net

Clyde Shive Jr  
515 Childs Avenue  
Drexel Hill PA 19026-  
610-622-0869 610-623-8088  
19th cent. band US

Stephen Saunders  
2 Whitworth Rd.  
London  
U.K. SE25 6XN  
+44(0)181-406- 0181-251-9379  
kat63@cable.net.com.co  
sackbut

Paul Schmidt  
2103 Woodlane Dr.  
Lindenhurst IL 60046  
847-473-5900 847-356-7865  
ocleide@wwa.com  
serpent, ophicleide, history

Marcio Selles  
Condominio UBA Pendotiba  
Rue 2, Lote 25, Quadra 3  
Niteroi RJ  
Brazil 24320  
55-21-6162100  
sackbut

R. Wayne Shoaf  
4018 Camero Avenue #6  
Los Angeles CA 90027  
213-740-4090(D 213-746-4507  
shoaf@calvin.usc.edu  
horn

William Scarlett  
2406 MacArthur Dr.  
McHenry IL 60050  
815-385-8154  
cornetto, natural trumpet, 19th c.

Karl Schreiber  
Johann Strausgasse 14  
Ebendorf  
Austria A-2130  
43-25724730  
karl.shreiber@hsiemens.sit  
horn

Carl Serbell  
11 West Ambler Road  
Westport CT 06880  
203-222-7260 203-866-4685  
serbell@usertech.com  
Civil War Era Brass Bands

Derek Skinner  
14 Langford Drive  
Wooten,  
England NN4 6JY  
01604-761836  
horn, trumpet

Hans-Georg Schaub  
Oberer Rheinweg 87  
Basel  
Switzerland CH-4058  
061-692-97  
bass sackbut

Brad Schwartz  
4604 Northbrook Drive  
Toledo OH 43623  
419-882-4607  
cornetto

Jose Alfonso Serrano  
Avenida de Valencia, 4-30-6a  
LLutxent (Valencia)  
Spain 46838

Claus Skjold Larson  
Olufsvej 9  
København Ø  
Denmark 2100  
0045-31410353

Louise Schepel  
Paradysstraat 93  
Voorburg  
Netherlands 2275 EM  
070-3954637  
natural horn

Joachim Schween  
Konigstrasse 31  
Hameln  
Germany D-31785  
all brass

Peggy Sexton  
1905 Aggie Lane  
Austin TX 76757  
512-453-7779  
bobs@ccsi.com  
percussion, performance and

Benny Sluchin  
124 Avenue Emile Zola  
Paris  
France 75015  
33(1)45798503 33-1-45781764  
trombone, acoustical brass

Sarah Schmalenberger  
807 N. 24th Ave. West  
Duluth MN 55806  
218-723-0074  
Horn, musicology

David Scott  
14241 Green Vista Drive  
Fontana CA 92335  
909-355-0800  
dscott@scf.usc.edu  
Trumpet

Robert Sheldon  
c/o Music Div., LM 113  
Library of Congress  
Washington DC 20540-  
202-707-9083 202-707-0621  
General

Christopher Smith  
121 Brookville Park  
Drogheda Co.  
Ireland  
041-33591  
brass band, all brass repairs

David H. Smith  
1720 19th Avenue  
San Francisco CA 94122  
415-665-2083  
sackbut

Lewis Songer  
1515 Chickees Street  
Johnson City TN 37604  
423-926-2662  
lsonger@preferred.com  
natural horn

William Stanley  
1694 Walker St  
Erie CO 80516  
303-494-4082  
sackbut, other brass

Robert Stibler  
Dept. of Music PCAC  
University of New Hampshire  
Durham NH 03825  
603-664-2423  
cornetto

Susan Smith  
Bryre Cottage, Elsrickle  
Lanarkshire  
Scotland, UK ML12 6QZ  
0189981-245 0131-556-0544  
sjs@geovax.ed.ac.uk  
cornetto

Joe Sons  
370 N. Sycamore St.  
Campbellsburg IN 47108

Nelson Starr  
3924 Nottingham Terrace  
Hamburg NY 14075  
716-648-6212  
natural trumpet

Daniel Stillman  
32 Corinthian Road  
Somerville MA 02144  
617-628-3614 617-628-3614  
Sackbut, Renaissance Winds

William E. Smith  
145 Bella Vista  
Belevedere CA 94920  
415-435-1516 415-435-2516  
Trumpet

Richard Sorensen  
4123 Pillsbury Avenue South  
Minneapolis MN 55409  
612-825-5841  
brass instr. maker

Crispian Steele-Perkins  
Random House, Sutton Pl.  
Abinger Hammer, nr. Dorking  
Surrey  
England RH5 6RN  
44-013-067300 44-013-067300  
natural trumpet, keyed trumpet

Charles Stine  
612 Sedgwick Drive  
Libertyville IL 60048  
847-549-7124  
natural trumpet

Jeffrey Snedeker  
Dept. of Music, Central  
400 E. 8th Ave.  
Ellensburg WA 98926  
509-963-1226 509-963-1239  
snedeker@cwu.edu  
natural horn, cornetto, sackbut

James South  
RR 2 Box 79A  
Weatherford OK 73096  
580-774-3717(D) 580-774-3714  
southj@swosu.edu  
natural trumpet, early valved tpts.

James Stehn  
6312 S.W. Capitol Hwy # 106  
Portland Or 97201  
1-800-980-1795  
jstehn@yahoo.com  
nat. trumpet, cornetto, sackbut

Brian J. Stone  
Fac. of Info. Science & Eng.,  
P.O. Box 1, Belconnen  
Australia 2601  
D-61.6.201.241 61.6.2015231  
bjs@ise.canberra.edu.au  
Nat. Trpt., Physics and

Karen Snowberg  
14 Lincoln Ave.  
Pleasantville NY 10570  
914-741-2129 914-741-0384  
karen@nelsonresearch.com  
cornetto, sackbut, natural trumpet

Shawn Spicer  
18 Sparkhall Avenue  
Toronto ON  
Canada M4K 1G5  
416-778-0510  
shawns@afm.org  
cornetto, natural trumpet

Graeme Stentiford  
7 Pleasant Avenue  
Erskineville  
Australia 2043  
02-550-1301  
sackbut, cornetto, sackbut

Samuel Stone  
19320 St. Johnsbury Lane  
Germantown MD 20876  
301-916-2871  
baritone

Arthur Somers  
1742 First Street  
Lake Placid FL 33852  
813-465-9457  
trumpet

David Spies  
1407 Bernard Street #207  
Denton TX 76201  
940-591-9244  
des0001@jove.acs.unt.edu  
serpent, 19th c. brass, ophecleide

Manny Stevens  
2121 Ames Street  
Los Angeles CA 90027  
323-663-7777 323-663-8665  
brasses & woodwinds

David Storch  
3721 Cypress Avenue -  
Brooklyn NY 11224  
718-946-7758  
bass trombone

Bill Sommerfeld  
185 Summer Street  
Arlington MA 02174  
617-641-2014  
sommerfeld@apollo.hp.com  
Sackbut, trombone, cornetto

D. Sanford Stadtfeld  
2252 Filbert Street  
San Francisco CA 94123  
415-661-8579 415-495-2703  
stadtfeld\_sandy@bah.com  
sackbut, natural trumpet

Robb Stewart  
Brass Instruments  
140 E. Santa Clara Street #18  
Arcadia CA 91006  
626-447-1904  
Keyed brass, instrument maker

Louis Stout  
1736 Covington Drive  
Ann Arbor MI 48103  
313-668-6021  
natural horn

Christopher Stratton  
344 Boston Ave.  
Medford MA 02155  
781-393-0034  
\_\_stratton@alum.mit.edu  
Natural Horn, trumpet

Peter Symon  
30 King Edward Road  
Birmingham  
England B13 8HR  
44-121-449 44-121-414327  
P.W.Symon@bham.ac.uk  
Renaissance and Baroque

Axel Tholen  
Joseph Haydn Str. 12  
Bremen  
Germany  
49-421-346-965  
Cometto

Roger Torrey  
c/o Practice Power Studio  
1354 29th Avenue  
San Francisco CA 94122  
415-661-0519  
Nat/Mod trumpet, Cometto

E. Bradley Strauchen  
Somerville College  
University of Oxford  
Oxford  
UK OX2 6HD  
1865-270600 1865-270616  
elizabeth.strauchen@wolfson.oxf  
natural horn

Mike Szczurko  
2384 Beaconsfield Ave., Apt.16  
Montreal PQ  
Canada H4A 2G8  
514-369-3222  
cometto, natural

Richard Thomas  
10 King's Highway, Plumstead  
London  
England SE18 2NL  
44-0181-85585  
rthomas49@hotmail.com  
natural trumpet, cornetto

Gary Towne  
425 Cottonwood Street  
Grand Forks ND 58201  
701-772-2826 701-777-3320  
towne@prairie.nodak.edu  
cornetto

Gregory Streuber  
1765 West 4650 South, Apt G  
Roy UT 84067  
trumpet, natural tpt.

Edward Tarr  
Palmstrasse 9  
Rheinfelden-Eichsel  
Germany D-79618  
49-7623-4911 07623-46186  
edward-imtraud-tarr@t-online.de  
natural trumpet, cornetto, 19th c.

Caldwell Titcomb  
67 Windermere Road  
Aubumdale MA 02466-  
617-969-0742  
History of Trumpet

Forza Tranquillo  
via Caldieraro No.42  
Montecchio, Maggiore  
Vicenza  
Italy 36075  
0-444-490-211 0-444-490-211  
trumpet

Felix Stricker  
Beurerweg 16  
Blaubeuren-Sels  
Germany D-89143  
07344-6603 07344-21504  
sackbut, slide trumpet

George Thegze  
7435 Olcott Avenue  
Hammond IN 46323  
219-844-2022  
Horn

Hans Rostrop Tjalve  
Valkendorfs Gade 36  
Copenhagen K.  
Denmark DK-1151  
+45-331-57-075 +45-331-57-07  
sackbutt, tenor comet

Helen Trobian  
1390 Milligan Highway  
Johnson City TN 37601  
615-928-6516  
all brass

Orum Stringer  
1109 Gloria Lane  
Yardley PA 19067  
215-295-7149  
stringgg@aol.com  
cornetto

John Theine  
3025 Ferry Ave., #C305  
Bellingham WA 98225  
360-733-3678

Kiri Tollaksen  
1029 Pontiac Trail  
Ann Arbor MI 48105  
313-662-9168  
kyrie @ umich.edu  
trumpet, cornetto

Patrick Tröster  
Enge Strasse 2  
Reutlingen  
Germany D-72764  
07121-17726  
alta band, iconography

Ruben Suarez  
Junin 1573 P.B. 3  
Buenos Aires  
Argentina 1113  
00-54-(1)-807-9  
Ophicleide, Cimbasso, Serpent,

Kristin Thelander  
School of Music  
University of Iowa  
Iowa City IA 52242  
319-335-1652 319-335 2637  
Kristin-thelander@uiowa.edu  
Horn, literature

Frank Tomes  
25 Church Path  
Merton Park  
London  
England SW19 3HJ  
0181-542-4942 818-2879528  
ftomes@wimbledon.ac.uk  
maker of natural trumpet, sackbut

Jean Tubery  
Le Petit Chaubourg  
Saint-Valérian  
France 89150  
03 86 88 85 38 03 86 88 84 73  
cornetto

Leanne Sullivan  
177A Nelson Street  
Annandale  
Australia NSW 2038  
61-2-96607867  
Trumpet

George Theokritoff  
P.O. Box 467  
Mt. Tabor NJ 07878  
201-748-7132  
cornetto

David Topham  
19665 Times Ave.  
Hayward Ca 94541  
510-278-1806 510-885-4253  
dtopham@csu Hayward.edu

Joel Tucker  
115 Brownlea Dr. Apt 3  
Greenville NC 27878  
252-754-2312  
HyBrass@aol.com  
Trumpet



Barry Tuckwell  
13140 Fountain Head Road  
Hagerstown MD 21742  
301-791-4940 301-791-6184  
hom

Joe R. Utley  
P.O. Box 8367  
Spartanburg SC 29305  
864-457-3263 864-457-3266  
jutley@innova.net  
trumpet, historic instr.

Therese Wagenknecht  
9800 River Road  
Petersburg VA 23803  
804-590-9813  
rwagenkn@leo.vsla.edu  
sackbut, serpent, cornetto,

Larry Weed  
2221 Excalibur Dr.  
Orlando FL 32822  
407-275-6493  
Sackbut

Michael Tunnell  
306 Hillcrest Avenue  
Louisville KY 40206  
502-893-2693  
mhtunn@homer.louisville.edu  
trumpet

Douglas Valleau  
980 Broadview #905  
Toronto On  
Canada M4K 3Y1  
416-465-7794  
Natural hom, Cornetto

John Wallace  
16 Woodstock Road  
Croydon  
England CR0 1JR  
0181-6881170 0181-6671883  
Rambrass@Ram.ac.uk  
trumpet

Linn Weeda  
3229 Wiley Post Loop  
Anchorage AK 99517  
907-243-1207 907-786-1799  
AFLW@UAA.ALASKA.EDU  
Natural trumpet, cornetto

Dana Twiss  
Route 2, Box 4400  
Litchfield ME 04350  
207-582-0023(E)  
horn

Bertil van Boer  
College of Fine & Perf. Arts,  
Western Washington University  
Bellingham WA 98225-  
316-685-0653  
Bertil.Vanboer@wwu.edu  
natural horn

Richard Wallingford  
310 Route 94  
Columbia NJ 07832  
908-496-4774  
19th c. Brass, Baroque trpt.,

Richard Weidner  
1426 E Calypso Avenue  
Bethlehem PA 18018  
610-867-4457

Ulf Uebel  
Schnieglingerstraße 333  
Nürnberg  
Germany D-90427  
(49)911.315.04 (49)911.315.04  
ujuebel@aol.com  
cornett

Geert Jan Van der Heide  
Withagersteeg 4  
Putten  
Netherlands 3882 MH  
31-341-35 35 38  
Brass instr. maker

John B. Weaver  
4647 Grand Avenue South  
Minneapolis MN 55409  
(612) 823-5138  
jbw@uswest.net  
Sackbut

Lee J. Weimer  
1596 Sea Isle Road  
Memphis TN 38117  
901 682 3422  
Trimpet, Cornetto

Paul Ukleja  
204 Maple Street  
New Bedford MA 02740  
508-992-1133 508-999-9115  
pukleja@umassd.edu  
Cornetto

Metro Voloshin  
4 Cottage St. Apt. 3  
East Boston MA 02128  
svoloshin@mbln.bpl.org

John Webb  
Padbrook, Chaddington Ln.  
Bincknoll, Wootton Bassett  
Wilts  
England SN4 8QR  
01793-853171 01793-848498  
wwwwebbrass@aol.com  
maker of nat. trumpet, horns,

Howard Weiner  
Faulerstraße 20  
Freiburg  
Germany D-79098  
49-0761-202  
weiner@privat.toplink.de  
sackbut

Juan Ramon Ullibarri  
Amara 3A 3o Ao  
San Sebastian  
Spain 20006  
94-321-6849  
cornetto, nat. trumpet, keyed

Sibylle von Bibra  
Lowith Str. 2  
Munich  
Germany 80803  
(0)89-398370 (0)89-398370

John Weber  
3443 N. Oakley Ave.  
Chicago IL 60618-  
773-525-5441  
moleshu@aol.com  
keyed bugle, serpent, ophicleide

Lee Weisert  
361 East Main Street  
Manasquan NJ 08736  
908-223-4515 H 908-528-8330  
viserd@soho.ios.com  
natural trumpet, cornetto

Timothy Urban  
12 Tompkins Road  
E Brunswick NJ 08816  
908-257-1577  
turban@eden.rutgers.edu  
Cornetto, Sackbut, Voice

Robert Wagenknecht  
9800 River Road  
Petersburg VA 23803  
804-590-9813  
rwagenkn@leo.vsla.edu  
sackbut, serpent, cornetto,

Gerald Webster  
11405 SE 18th Circle  
Vancouver WA 98664  
360/253-9983 503/725-8215  
websterg@pa.lh.pdx.edu  
trumpet

Graham Wells  
Sotheby's  
34/35 New Bond Street  
London  
UK W1A 2AA  
0171.293.5341 0171.293.5942  
General

James West  
2235 Myrtle Dale Avenue  
Baton Rouge LA 70808  
504-336-1943 H 504-336-1944  
jwest@SU@aol.com  
natural trumpet

Charles Wibiralske  
183 Hillside St.  
Boston Ma 02120  
617-739-9651

David Wilkins  
406 SW. Westvale St.  
McMinnville OR 97128  
503-434-9739  
dwilkins@onlinemac.com  
trombone, low brass, early winds

Suppan Wolfgang  
Leon Hardstr - 15, University of  
Graz  
Austria A-8010  
+43-316-389-11 +43-316-389-1  
Musicological Research

Jeremy West  
80 Vancouver Rd.  
London  
England SE23 2AJ  
181-473-0444 181-325-7638  
jwest@ic.ac.uk  
cornetto, instrument maker

Heidi Wick  
2575 E. Livingston Ave  
Columbus OH 43209  
614-338-0274  
wick.14@osu.edu  
17th Century Horns

Fred Willener  
Le Messenger  
51 Rue Du Lac  
Vevey  
Switzerland CH-1800  
21-9235141  
Trumpet

Jeffery Gregg Wolford  
10916 Stuart Dr.  
Williamsport MD 21795  
301-619-6587(D 301-619-6560  
wolfordj@tecnnet1.jctj.jcs.mil  
Trumpet, Keyed brass

James Wheat  
1235 West Avenue, South  
La Crosse WI 54601  
608-784-1687  
sackbut, cornetto, natural horn

Stephen Wick  
22 Methuen Park  
Muswell Hill  
London  
England N10 2JS  
0181-4420589  
serpent, ophicleide, early tuba

Daryl Williams  
Rustington, 8 Orchard Rise  
Pwllmeryc  
Chepstow Gwent  
United Kingdom NP6 6IT  
01291-628681  
Early Trombone

Adrian Woodward  
29 Walm Lane, Willesden Green  
London  
England NW2 5SH  
0181-830-2895  
Baroque Trumpet, cornetto

James Whipple  
145 Pinckney Street #503  
Boston MA 02114  
617-720-4262  
Jim Whipple@AOL.com  
Horn

Sara Wilbur  
132 Saint Johns Road  
Toronto ON  
Canada M6P 1T9  
416-761-9070  
sarapete@totalnet.ca  
sackbut

Frederick Williams  
8313 Shawnee Street  
Philadelphia PA 19118  
215-247-0410  
tuba, concert & military band

Matthew Woodward  
3301 Bell Avenue  
Denton TX 76201  
7324.2044@compuserve.com  
natural trumpet, cornetto

Elizabeth White  
School House, Old Bolingbroke  
West Keal Road  
Spilsby, Lines  
England PE23 4EY

Susan Wilcox  
1940 Hoyt Street  
Lakewood CO 80215  
(303)232-6511  
fullduck@home.com  
sackbut, cornetto, recorders

Doug Wilson  
4611 E. 55th St.  
Tulsa OK 74135-  
918-495-7502 918-495-7502  
dowilson@oru.edu  
Tumpet

Dan Woolpert  
Heritage Military Music  
504 South Fourth Street  
Watertown WI 53094  
608-835-7236  
608-835-7236  
19th C. military bands

Chris Whitehead  
1041 W. Belden  
Chicago IL 60614  
773-321-3194(D  
chrisw@peapod.com  
Natural trumpet

Stephen Wild  
'Cartref'  
1 Hill Top Gardens - West  
Wakefield  
England WF3 1EA  
0113-238-3192  
Horn

Roland Wilson  
Emilstr. 35  
Köln  
Germany D-50827  
49-221-530318 49-221-530319  
cornetto/maker, 16th/17th cent

Don Wright  
9311 South Damen Avenue  
Chicago IL 60620  
312-238-8398  
natural horn, cornettino, sackbut

Charles Whitford  
7 Kalynn Lane  
Bela Vista AR 72714-  
501-855-3623  
cdwhit@ipa.net  
sackbut, lyzard, serpent

Nathan Wilensky  
5541 Melvin Rd.  
Memphis TN 38120  
(908) 761-6103  
skimusic@magibox.net  
natural trumpet

James Winter  
1386 E. Barstow  
Fresno CA 93710  
209-439-6867  
Natural horn

Will Wroth  
Hout2Agerssingel 14  
Den Haag  
Netherlands 2512 XE  
+31-70-384-167  
rogwroth@xs4all.nl  
natural trumpet-->1800

David Yacus  
via Trieste 37  
Rufina FI  
Italy 50068  
001-39-55-839- Same  
Sackbut, Trombone, Tuba,

Leonard Zon  
6 Frost Circle  
Wellesley MA 02181  
617-735-8183 617-735-7262  
zon@rascal.med.harvard.edu  
trumpet, cornetto

Tatsuo Yamanishi  
13-34 Matsukaze-Cho  
Hiratsuka,  
Japan 254-0812  
0081-0463-21-4 0081-0463-21-  
cornetto, hist. horns, social hist

Douglas Yeo  
9 Freemont Street  
Lexington MA 02421  
781-861-1472 781-674-2410  
yeo@yeodoug.com  
sackbut,serpent, ophicleide,

Douglas Young  
207 W. Markhan Avenue  
Durham NC 27701-  
919-683-9672 919-286-6859  
dgyoung3@aol.com  
Cornetto

Thomas Zajac  
700 S. 17th Street, #401 S.  
Philadelphia PA 19146  
(215) 545-2359  
sackbut,slide

Alessandro Zara  
Apartado 14326  
Caracas  
Venezuela 1011-A  
58-2-5763228  
cornetto,horn

Vicente Zarzo  
Avila #4  
46185 La Pobla de Vallbona  
(Urb. Quatro  
Spain  
34-96-274-1899  
natural horn