

25<sup>th</sup> Annual Historic Brass Society  
Early Brass Festival  
July 17-19, 2009  
Connecticut College, New London, Connecticut

**Friday**

1:00 – 3:00 PM Registration (Main Street West. (upstairs from Harris Refectory))

1:00 – 4:00 Informal Playing Sessions

4:00 – 4:30 Introductions

4:30 – 6:00 Informal Playing Sessions

6:00 – 7:30 Dinner

Greetings and Talk

Jeff Nussbaum *The Schlossberg Daily Drills: An Examination*

Eric Brummit *The Belloli Horn Players: How One Family Helped to Define the Way Italians Played the Horn in the 19<sup>th</sup> Century*

7:30 – 8:30 Late Registration

7:30 - Informal Playing Sessions

## Saturday

7:30 – 8:30 AM Breakfast/Meeting HBS Board of Directors

9:00 – 10:30 Informal Playing Session

10:30 – 12:00 Talks (Blaustein,) 2<sup>nd</sup> floor

Ralph Dudgeon *The privilege of Joseph Riedl and Joseph Krail: 1 November 1823*

Keith Polk *Cornetts and Sackbuts in the early 16th century*

12:00 – 1:30 Lunch

1:00 – 2:45 Berlioz Historical Brass Rehearsal (Palmer Auditorium)

1:00 – 3:00 Informal Playing

3:00 – 4:30 Special Reading session with Charlotte Leonard and Wim Becu for trumpets, cornets, sackbuts, choir (Palmer Auditorium)

4:30 – 6:00 Talks (Blaustein, 2<sup>nd</sup> floor)

Craig Kridel and Doug Yeo "In medias res: Considering the sounds of the bass cornetto"

Joanna Hersey *A musician as well... The tuba and euphonium method books of Robert Kietzer*

Paul Niemisto *The Russian Horn Cappella Revisited in St. Petersburg*

5:00 -6:00 Rehearsal Doug Yeo (Chapel)

5:00 – 6:00 Informal Playing

6:00 – 7:30 Dinner

8:00 – 12:00 Pizza Party (room??)

## **Sunday**

8:00 – 9:30 AM Breakfast/HBS Board Meeting

10:00 – 11:30 Talks (Blaustein, 2<sup>nd</sup> floor)

*Eva Heater An addition to a small but significant repertoire:  
the horn and string quartets of Nicola Petrini-Zamboni.*

*Jeff Snedeker New Wine for an Old Bottle: Contemporary  
Music for the Natural Horn*

11:30 – 12:00 HBS Membership Meeting and Christopher Monk  
Award Posthumously presented to the family of Robert King

12:00 – 1:30 Lunch

1:00 – 2:00 Berlioz Historical Brass Rehearsal (Evans Hall)

1:00 – 2: 00 Informal Playing

2:00 – 4:00 Concluding Concert (Evans Concert Hall, Cummings Art Center)

Berlioz Historical Brass World Premiere of *Mendelssohn's Seasons* by Clifford Bevan with Ralph Dudgeon; keyed bugle, Jeffrey Snedeker; natural horn, David Loucky; trombone, Craig Kridel; ophicleide, and Douglas Yeo; serpent. With Choir. Wim Becu Conductor. With The Anglican Singers Simon Holt, Director

*HBS Fanfare* by Simon Proctor

Doug Yeo; serpent, John Anthony; piano World Premier of *De bronze et de lumiere* by Therese Brenet

Robert Bahb Civiletti, natural trumpet with John Anthony; Georg von Reutter II C major. concerto.

Johann Wenzel Anton Stamitz Concerto "Clarion Principale" in D major World Premiere

J. Michael Haydn D major concerto

World Premiere of *Jump In* by Jonathan Miller for Natural Trumpet Ensemble with Bob Civiletti, Dave Mahler, Randy Barbiero, Jeff Nussbaum

Eva Heater, Eric Brummitt, Jeffrey Snedeker; natural horns. Anton Reicha Trios Op. 82, No. 19 Lento, No. 20 Allegretto, No. 24 Allegro Scherzando

Abstracts

New Wine for an Old Bottle: Contemporary Music for the Natural Horn  
Lecture proposal by Jeffrey Snedeker

25<sup>th</sup> Historic Brass Festival  
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Connecticut College, New London, CT

The revival of historical instruments and the performance of period music has become an influential force in classical music during the past 50 years. This influence has impacted musicians' practices and techniques but, more importantly, "historically-informed performance" has altered ways in which the world now hears this music. To date, scholarly research on these authentic instruments and their music has focused on the discovery (and re-discovery) of historical methods and music and the application of technical and interpretive aspects of the instrument in historical context. Recent articles have indicated the number and range of instrument makers currently producing instruments, and the translation of many historical methods into other languages has revived and broadened the study of technique and performing practices, such that more performers can participate in historically-informed performance of period pieces.

An interesting by-product of the historically-informed performance (or "early music") movement has been a number of new compositions written for certain of these historical instruments, perhaps most noticeably the surprising number of contemporary compositions for the natural horn. Composers have written for the instrument not as an anachronism but, instead, in a contemporary context. The natural horn has several unique characteristics that seem to appeal to contemporary composers—the heroic, hunting qualities so often associated with the horn throughout its history are frequently used, but a wide ranging color palette offered by hand technique and by crooks offer new choices to contemporary composers. Initially, performers prepared works inspired by their experience with the instrument, and some composers envisioned the potential for a new "niche" to gain attention and name recognition. Over time, however, more composers have been inspired to write longer, more complex pieces, often combined with modern instruments like piano or percussion. The natural horn's unique color palette and technological limitations have posed interesting challenges that have pushed the instrument into an interesting new light-- one that combines its ancestry with its potential as a legitimate contemporary instrument. Nowhere is this more evident than with Györgi Ligeti's recent *Hamburg Concerto* (1999/2003), which features natural horns prominently.

This lecture will demonstrate, using live and recorded performances, the range of published music for the natural horn composed in the past 50 years. This surprising range includes solo, chamber, orchestral, and electronic settings, all of which will be a part of this lecture.

"In medias res: Considering the sounds of the bass cornetto" by  
Craig Kridel and Douglas Yeo

Kridel and Yeo describe their efforts to determine the sound of the bass cornetto and how its tone and texture would compare to that of the serpent with its 17th century sharp-throated mouthpiece. The presentation will introduce current efforts to replicate the

sound of the serpent and will discuss the dramatic differences between sharp-throated and curve-throated mouthpieces.

“A musician as well...” The Tuba and Euphonium Method Books of Robert Kietzer

Joanna Hersey

Out of the 19th century Russian low brass tradition which brought us Ewald, Ramsoe, Schlossberg and Blazhevich came a composer of whom much less is known. Between 1886 and 1907 Robert Kietzer, a military bandmaster from St. Petersburg and likely a cornet player himself, composed 12 known study books for various instruments. Three tuba and euphonium study books were composed in the 1890's and are still in print today, the Schule for Tuba in F or Eb or Helicon, the Schule for Tuba in Bb and C, and the Schule for Euphonium and Valve Trombone. While our current American school of tuba and euphonium teaching takes much from this Russian tradition, the Kietzer methods are not commonly used. While they continue to be published and are widely available on the internet, they have until now not been studied. How do these Kietzer books compare to the standard literature in terms of range and technical demands? This presentation will examine these three books, and through analysis and performance, determine if room should be made for them in our American low brass studios.

The Russian Horn Capella Revival in St. Petersburg  
Paul Niemisto,

The "Russian Horn Band" (Capella) has been the subject of previous research, reported first in modern times in an article by Robert Ricks in a 1969 issue of the Musical Quarterly. My paper examines the 21st Century revival of this unusual brass horn

ensemble now taking place in St. Petersburg, along with a review of the post Soviet activity related to this revival. I will also report on more recently published books and articles on the subject, including the memoirs of Johan Stamitz during his visit to St. Petersburg

In 1751, Bohemian hornist Jan Mares (Johann Anton Maresch), who served as bandmaster for the Director of the Imperial Theater, Count Naryshkin, invented a set of conical horns, based on the hunting horn model, thereby establishing this new horn music genre. This same Count Dmitri Vassilieovich Naryshkin (1758-1838) has on his tombstone "Father of the Russian Horn Orchestra." The "horn capella" (alternately horn band, horn orchestra) is a large set of single note brass instruments played by an ensemble in a similar manner to the modern hand bell choir: one note per instrument.

This horn music impressed Tsarina Elizabeth so much that she at once ordered a horn band to be set up at her own court. Horn music quickly grew in popularity, with Russian horn bands performing on all-important ceremonial occasions. The horns continued into the mid 19th century. A final attempt to revive a horn band was made in 1896 prior to Nicholas II's Coronation Day. That effort was less successful, indicating the end.

In September 2001, a group of St Petersburg musicians began to work on reviving the Russian horn band tradition. This group now calls their band the "Russian Horn Cappella". A similar "spinoff" group was founded in 2006, also in St. Petersburg, called the "Russian Horn Orchestra"- all playing on newly made reconstructions.

This paper will present information about instrument construction, repertoire and arrangement, evolution of notation, performance opportunities, and other details about this revival ensemble. It

follows my several trips to St. Petersburg to witness rehearsals and performance first hand, and study of original instruments at the Sheremetev Palace Music Museum.

*New Wine for an Old Bottle: Contemporary Music for the Natural Horn* by Jeffrey Snedeker

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Equipment required: CD player, projector for PowerPoint presentation from laptop (mine)

JS

An addition to a small but significant repertoire: the horn and string quartets of Nicola Petrini-Zamboni.

Eva M. Heater  
Historic Brass Society  
Early Brass Festival  
Summer 2009

Abstract: A significant repertoire of quartets for horn, violin, viola and cello or bass exists for the horn, written in the last part of the eighteenth and early nineteenth centuries. In the Irving S. Gilmore Music Library at Yale University, reposes a manuscript of three horn and string quartets by the composer and conductor Nicola Petrini-Zamboni (1785-1849). These quartets have never been published, and are a welcome addition to this chamber music repertoire for horn

Eric Brummit *The Belloli Horn Players: How One Family Helped to Define the Way Italians Played the Horn in the 19<sup>th</sup> Century*

Following Napoleon's invasion of Italy a new conservatory was established in Milan. The first horn teachers at the *Conservatorio di Milano* were two brothers: Luigi and Agostino Belloli. These two men, along with their brother Giuseppe, made an extraordinary impact on the development of both natural and valve horn playing in Italy during the 19<sup>th</sup> century. This presentation will examine the lives of these men and the impact that their horn playing, compositions, and pedagogy had on the generations of Italian horn players that followed in their footsteps.