BIBLIOGRAPHY OF WRITINGS ABOUT HISTORIC BRASS INSTRUMENTS, 1999–2000

Compiled by David Lasocki

This annual series of bibliographies lists writings about Western brass instruments, their makers, making, original performance situations, performers, performance practices, repertory and depiction in works of art through the nineteenth century. Interviews with modern performers of historic brass instruments are also included, but not reports on conferences and workshops unless they contain significant historical information. The present bibliography covers items that reached me between November 1999 and October 2000. I would be grateful if readers could notify me of any omissions or errors.

The items listed comprise books, theses and dissertations, and periodical articles in European languages. Unpublished books and articles as well as works-in-progress have been excluded. For the sake of completeness, the articles that have appeared in Historic Brass Society Journal and Historic Brass Society Newsletter are included, even though they should already be familiar to readers.

For the most part the bibliography is unannotated, although here and there I have added brief descriptive annotations to clarify the contents, scope, or bibliographic linkages of an item. My English translations of all foreign titles are given in square brackets after the original titles. Advice about where to obtain the items may be found at the end of the bibliography.


Concerns the anonymous seventeenth-century Sonata Trombono Solo preserved in Brno (formerly in the library of the St. Thomas Church of the Augustinian Monastery). See also under Ken Shifrin.


The first volume was published in 1993.


Bär, Frank P. “Museum oder Wunderkammer? Die Musikinstrumentensammlung Manfredo


An extensive guide to the wind repertoire, with evaluations largely taken from reviews. Includes sections on horn, trumpet, tenor trombone, tuba and bass trombone, brass ensemble, mixed wind instruments with accompaniment, mixed wind and strings with accompaniment, mixed wind alone, mixed wind with strings, multiple concertos, vocal music with wind ensemble, and cornets and sackbuts.


A summary of a “study session” involving Stewart Carter, Trevor Herbert, Jeffrey Nussbaum, Richard Middleton, Keith Polk, and Rob Wegman.


Includes some material on bands.


Includes a catalog of an exhibition at the Kunsthistorisches Museum, Schloß Ambras, Austria, 7 July-31 October 1999, including several historic brass instruments. See entries under Bär, Gétreau, and Meucci and Stradner.


“Explores the idea of authenticity in musical practice as a function of its situatedness in technology. Two recent developments of the trumpet are discussed — the reinvention of the baroque trumpet and the use of a computer-extended trumpet (the meta-trumpet) — to highlight issues of historical, personal, and cultural authenticity.”


Reprinted from 2, no. 2 (May 1972): 76–86. Concerns the evolution of horn technique.


Includes material on the brass-instrument monopoly.


The effect of the entry relied on wind music.


Describes the rediscovery of twelve brass quintets composed by Jean Bellon around 1850.


On a French trumpet dated 1422.


Uses some brass examples.


Biographical research by Pussiau; descriptions of instruments in the Boch et Pick Collection apparently by Bernard Boch and Richard Pick.


Concerns RV562a for solo violin, 2 oboes, 2 horns, timpani, and strings.


Concerns the anonymous seventeenth-century *Sonata Trombono Solo* preserved in Brno (formerly in the library of the St. Thomas Church of the Augustinian Monastery). See also under J. Michael Allsen.


Mentions a large group of brass players in conjunction with Henri’s visit to Ferrara.


Where to Obtain Sources

All the books, many of the theses and dissertations, and most of the articles listed in this bibliography may be obtained on interlibrary loan from your university or college library (if you are affiliated with such an institution) or your local public library. Show the librarian this bibliography as verification of the item; the OCLC number (where given) will aid in obtaining the books, theses, and dissertations.

Some of the dissertations can be purchased from University Microfilms International, 300 N. Zeeb Road, Ann Arbor, MI 48106 (phone [800] 521–3042, or on the web at: http://www.umi.com/hp/Products/Dissertations.html); customers with academic addresses receive a considerable discount. The theses and the remainder of the dissertations can generally be purchased from the university where they were submitted.

If you cannot obtain a particular article on interlibrary loan, write to the periodical in question to purchase a back issue or offprint. The addresses of these periodicals are as follows:

*Acta musicologica* Bärenreiter-Verlag, Heinrich-Schütz-Allee 35–37, D-34131 Kassel, Germany.

*American Music* University of Illinois Press, 1325 South Oak Street, Champaign IL 61820–6903.

*America’s Shrine to Music Museum Newsletter* America’s Shrine to Music Museum, The University of South Dakota, 414 East Clark Street, Vermillion SD 57069.

*Brass Bulletin* P.O. Box 576, CH-1630 Bulle, Switzerland; http://www.brass-bulletin.ch

*The Delius Society Journal* Derek Cox, Treasurer, Mercers, 6 Mount Pleasant, Blockley, Gloucestershire GL56 9BU, UK.
Dr. David Lasocki, a prolific writer about the history of wind instruments, is Head of Reference Services in the William and Gayle Cook Music Library at Indiana University. His most recent books are: A Biographical Dictionary of English Court Musicians, 1485–1714, compiled by Andrew Ashbee and David Lasocki assisted by Peter Holman and Fiona Kisby, 2 vols. (Aldershot,