BIBLIOGRAPHY OF WRITINGS ABOUT BRASS INSTRUMENTS, 2018–2019

By Eva M. Heater

This annual series of bibliographies includes listings of writings about Western and non-Western brass and lip-reed instruments, their makers, instrument construction, original performances situations, performers, performance practice, repertoire, depictions in works of art from antiquity through the first four decades of the twentieth century, and anything else I come across that readers might find interesting. The items listed comprise books, theses and dissertations, and periodical articles published in European languages. This bibliography includes items from June 2018–June 2019, plus a few stragglers from 2016–2018. It does not include reviews of books or recordings. Authors are welcome to submit citations of their latest works to me for next year’s bibliography, via email: eva.heater@yale.edu. I will send you a present if you do! I’m serious. This year’s bibliography includes many great articles, dissertations, books, a great word for playing Scrabble, and even a really fantastic children’s book about lip-blown instruments! Squee!


Mayfield plays the natural trumpet.


DOI: 10.2153/0120190011005
Vuillermoz was a horn player who studied and then taught at the Paris Conservatoire during the early twentieth century.


Nota bene: Remember the word ‘carnyx’ for the next time you play Scrabble!


Nota bene: I want one of these!!!


From the abstract: “This article explores the newly discovered account books of the Lviv Uniate Musical Chapel of the Bishop Leon Szeptycki…. In the third part, there is a list of musicians who were members of this chapel over the years. In addition to the names and surnames, their positions, years of employment, musical instruments which they played, and details of their biography are indicated. In the next part, there is a list of pupils of the chapel. It appears that the total number of pupils ranged from 2 to 14. Adult musicians and
pupils played various instruments: harpsichord (“klawicymbaly”), clavichord (“klawikort”), organ, violin, alto, viola da gamba (“kwartviola”), cello (“basetla”), oboe, bassoon, trumpet, and horn; there were singers as well.


A discussion of the necessity for, typology of, and use of mouthpieces on trumpet-type instruments from antiquity to modern times, with examples from many cultures from around the world.


Schnebel, Hanns-Helmut, translated by Steve Perisho. “‘Even the Military Musicians Went Hungry’: Friedbald Gräfe (1840 to 1880) and his ‘Concerto for Trombone’.” International Trombone Association Journal 46/3 (July 2018): 32–33.


Nota bene: This is a great read, and a prime example of an article germane to us, that probably would not be found using typical keyword searches. Browsing is still necessary.


About the late nineteenth-century trombone icon.

Eva Marie Heater is an active performer and teacher of horn and natural horn in the southern Connecticut area. She holds the Master of Music degree from the Yale University School of Music and the Bachelor of Music degree from the American Conservatory of Music. In addition to playing horn and natural horn with many local ensembles, she is also the author of articles, reports, and recording reviews in music journals, maintains a very active private teaching studio, and has been an adjunct professor of horn at Columbia University's Teachers College. She supports her horn habit by being a staff member of the Irving S. Gilmore Music Library at Yale University.