

# HISTORIC BRASS SOCIETY

## NEWSLETTER

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

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**Issue Number 1**

**Summer, 1989**

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Chris Whitehead, *Executive Editor*; Jeffrey Nussbaum, *Managing Editor*; John Thomas, *News Editor*; Karen Snowberg and Viola Roth, *Production*.

### **Historic Brass Society:**

*Executive Committee:* Jeffrey Nussbaum, President; Phil Benson, Treasurer; Karen Snowberg, Secretary; Ben Peck; and John Thomas.  
*Steering Committee:* Steve C. Anderson; Stewart Carter; Michael Coliver; Ralph T. Dudgeon; Stephen Escher; Douglas Hedwig; Fred Holmgren; Douglas Kirk; Craig Kridel; William G. Mathews; Keith Polk; Viola Roth; Richard Seraphinoff; Robert Stibler; and Chris Whitehead.

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## **PRESIDENT'S MESSAGE**

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Participants of the 4th annual Early Brass Festival at Amherst College last August expressed the desire to have an organization for early brass musicians. As a result of the hard work of several people, an Executive Committee was formed, plans were made and the Historic Brass Society became a reality. We have made a great start.

It is my hope that the Historic Brass Society will serve the early brass community by providing a forum through the HBS Newsletter and the HBS Journal. The Historic Brass Society has a membership that should soon exceed 200. We have members throughout the United States and Europe. This newsletter is our first major effort in our goal to exchange ideas. I invite you to help by writing, asking questions, informing the HBS of your activities and letting us know how you would like the Society to serve you and your colleagues. We also need help in expanding our membership. Please let your students and associates know about the Historic Brass Society and encourage them to join.

The upcoming HBS Journal will be an informative and substantial publication. Articles from many leading brass authorities will be in the first issue. Writers who have agreed to contribute articles are Don Smithers, Keith Polk, Henry Fischer, Robert Barclay, John McCann and Richard Seraphinoff.

The formation of any new organization is always difficult. Many people need to be thanked for their hard work in establishing the Historic Brass Society. The members of the Executive and Steering committees have worked long and hard. Special thanks must be paid to all our contributors for their stimulating articles, as well as to Karen Snowberg and Viola Roth for their work in the production of this newsletter and upcoming journal. Ben Peck, our senior Executive Committee member, has been a constant source of guidance. The most thanks should be extended to you, the members. It will only be through the active involvement of our membership that the Historic Brass Society will gain an important place in the music community.

Jeffrey Nussbaum  
President, Historic Brass Society

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## EDITOR'S MESSAGE

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Although early music, thanks to its current popularity, is less of a fringe pursuit than it was a few years ago, many people still consider its practitioners to be on the outskirts of musical civilization, disinterring dead instruments. But behold, I tell you a mystery: when we raise those "dead" instruments and play them, they give voice to the music of their time *as* no others can.

When I was 17, I visited the Boston Museum of Fine Arts to see the musical instrument collection. I was thrilled when the curator, Narcisa Williamson, let me play two of the Baroque trumpets in the collection, a late 18th-century instrument from Prague, and an English slide trumpet. They were the first originals I had played (up until then I was acquainted only with a homemade trumpet: eight feet of copper tubing, a funnel for a bell and a borrowed cornet mouthpiece--really more of an animal-frightener than a musical instrument). That visit has stayed with me, because of her enthusiasm for old instruments, her trust in allowing me to play them, her keenness to help (she

gave me Ed Tarr's address, through whom I obtained my first real instrument, a Meinl and Lauber reproduction). That a Midwestern high school kid should walk in wanting to rediscover a dead instrument seemed the most natural thing in the world to her, and she took my enthusiasm quite seriously. I left the museum not only with a sense of what the Baroque trumpet should sound like, but with the feeling that playing it was a worthy pursuit.

I hope in this Newsletter (and the Journal to come) we show the same enthusiasm for the instruments, the same keenness to share what we know about them and their repertoire, the same willingness to take a chance and experiment. I think we are off to a good start, and I look forward to hearing from as many of you as want to contribute, be it article, review, letter or postcard.

Chris Whitehead  
Executive Editor

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## NEWS OF THE FIELD

Compiled by John Thomas

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In this, the premiere issue of the Historical Brass Society newsletter, it is my hope to serve our society with a forum to disseminate news of players and events that contribute to the growing field of historical brass players. Information for future issues should be sent to John Thomas, News Editor, Historic Brass Society, 884 Riverside Dr. Apt. 5A, New York, N.Y. 10032.

### **Original-instrument Classical Orchestra for New York**

The Classical Band, a New York City orchestra specializing in the Classical symphonic repertory on original instruments, gave its initial concert May 10 at the Kathryn Bache Miller Theater of Columbia University. The concert consisted of Beethoven's Eighth Symphony, Haydn's Symphony 102 (Military) and Mozart's Piano Concerto No. 12 in A major (K. 414). The orchestra, headed by British conductor and early music specialist Trevor Pinnock, intends to offer a series of Carnegie Hall concerts in the 1989-1990 season. Liviu Blumenthal, Pinnock's manager and executive director of the Classical Band, calls the group the first of its kind in America; existing ensembles have generally focused on Baroque music. The ensemble has received a contract with Deutsche Grammophon, extending from

1990 to 1996, calling for a minimum of 18 compact discs. Trumpeters for the initial concert were Chris Gekker and Carl Albach; hornists were Lowell Greer and R. J. Kelley. Reviews were, well, frank: "The opening concert was awful," wrote the New Yorker's Andrew Porter, who aimed his criticism more at Pinnock than at the band. Donal Henahan in the New York Times gave Pinnock the benefit of the doubt for the "raucous sounds" he heard: Pinnock "seemed to care more about asserting the sheer vitality of the works than about insisting on intonational purity or balances."

### **Guide on the Nuremberg Trumpets Planned**

Bob Barclay is working on a book that will be a practical guide to the way trumpets were made in Nuremberg two and three centuries ago and how they can be made today following the old techniques. He reports that, although the project is under way, a publication date has not been set. Any comments readers may have should be addressed to Bob Barclay, 3609 Downpatrick Rd., Gloucester, Ontario K1V 9P4, Canada.

## **Cornet & Sacbut Ensemble Marks 15th Year**

Congratulations are due to the New York Cornet & Sacbut Ensemble, which this October marks the 15th anniversary of its first concert as an ensemble. This year, the ensemble has performed about 30 concerts, including three major concerts in New York City. The ensemble has given an annual Christmas concert at Merkin Concert Hall in New York to capacity audiences, this year with singer Paul Elliott as guest. Highlights of the recent season were having their most recent recording, Alleluia, selected as a "Recording of the Month" by the German early music periodical "Alte Musik Aktuell" and performing May 21 at the Regensburg Early Music Festival. This was the ensemble's second visit to Europe, the first having been to Italy. In the works for the future are two recordings, the first devoted to works of the German Baroque (Pezel and Reiche), the second an all-Gabrieli recording with strings. A number of the members performed at the Boston Early Music Festival in the Solemn Mass for the Feast of Santa Maria della Salute of Claudio Monteverdi, conducted by Andrew Parrott. Of special note, five of the six members have been with the group from its inception. For additional information, contact Ben Peck, director, New York Cornet & Sacbut Ensemble, 235 W. 102nd St., 14c, New York, N.Y. 10025, (212) 222-2512.

## **Chestnut Brass Recording Released**

The Chestnut Brass Company of Philadelphia has just released a wonderful and diverse compact disc through Crystal Records entitled "Pastime with Good Company." This is a recording for those who love all aspects of brass playing, historical or modern. This ensemble, uniquely among chamber groups active today, performs on both modern and historical instruments. Although it is not hard to find individual performers who double on both period and modern instruments, it is rare to find an entire group that does so, let alone one that does it as well as these Philadelphians. The Chestnut Brass Company also publishes a newsletter that outlines its concert agenda, among other things. For further information, contact Bruce Barrie, Chestnut Brass Company, P.O. Box 30165, Philadelphia, Pa. 19103 (215) 568-5046.

## **First International Serpent Festival**

The First International Serpent Festival has been scheduled for Oct. 20-22, 1989, in Columbia, S.C. Sponsored by the University of South Carolina and United

Serpents, the festival will feature the world premieres of three compositions: Simon Proctor's concerto for serpent and chamber orchestra; his "A Snake in the Glass: Duet for serpent and glass harmonica" (a musical instrument invented by Benjamin Franklin), and Robert Steadman's "Year of the Serpent: Concerto for three serpents and orchestra", as well as appearances by the London Serpent Trio and various North American serpent soloists, ensembles and military wind bands. All historical brass players are invited, and all serpentists are invited to perform with the United Serpent Grande Band at the Saturday afternoon University of South Carolina football game (for an audience of approximately 70,000 people). The festival will be recorded by S.C. Educational Radio for regional and national broadcast on National Public Radio. For more information, write United Serpents, P.O. Box 8915, Columbia. S.C. 29202.

## **The Brass Menagerie, First Season**

The Brass Menagerie, an ensemble based in San Francisco that performs on cornetts, trumpets, recorders, crumhorns and other historical winds, has completed its first season of concerts in Berkeley and Palo Alto, Calif. The group is affiliated with the San Francisco Early Music Society. Additional information is available from Brass Menagerie director Robert Dawson (415) 566-9610.

## **Early Brass Players Gather in North Carolina**

On Feb. 25, 1989, 12 early music aficionados gathered at Wake Forest University in Winston-Salem, N.C., for a day of music. Specifically devoted to the "loud" end of the instrumental spectrum, the "First Annual or Maybe Even Semi-Annual Greater Carolinas Early Music Loud-Band Rally" attracted musicians from three states. Organized by Craig Kridel and Stewart Carter, the event was not a workshop, but more of a jam session. Much of the day was spent playing polychoral music by Gabrieli and friends. Stewart Carter reports that early brasses are "thriving" in the southeastern United States (and multiplying, it would seem!). Anyone interested in the second annual or semi-annual event should contact either Stewart Carter or Craig Kridel at United Serpents, P.O. Box 8915, Columbia, S.C. 29202.

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## **Keyed Brass Conference in October**

Ralph Dudgeon is coordinating the second conference devoted to keyed brass to be held at the Streitwieser Foundation Trumpet Museum in Pottstown, Pa., on Oct. 13-15, 1989. Based on reports from the first conference, the event should provide many varied opportunities for people interested in keyed brass. The first conference consisted of rehearsals, workshops and papers, culminating in a public concert. Robert Eliason presided over a discussion of ophicleide fingering and Robb Stewart discussed the problems of producing replica keyed instruments. Ralph Dudgeon discussed the keyed bugle's role in the American social orchestra. Ralph also edits an informative (and often whimsical) newsletter on keyed brasses, music, instruments and events of interest to anyone in this area of historical brass. Contact Ralph Dudgeon, 5745 U.S. Route 11, Homer, N.Y. 13077.

## **British Brass Band Exhibition**

The Edinburgh University Collection of Historic Musical Instruments, which organized successful exhibitions as part of the Edinburgh International festivals of 1983 and 1986, is mounting a major exhibition on the British brass band heritage. It is cooperating in this project with the Arts and Museums division of the City of Bradford Metropolitan Council, which is responsible for a number of art galleries and museums, with a lively program of temporary exhibitions.

The exhibition, which opened at the Bradford Industrial Museum May 27, will be shown at the 1989 Edinburgh International Festival from Aug. 11, at Llangollen (Wales) at the end of the year, in Manchester (probably) in early 1990 and at Gunnersbury Park Museum, London, next spring.

"Brass Roots: 150 Years of Brass Bands" will bring together for the first time the best possible examples of original instruments, contemporary photographs, music manuscripts and other surviving relics of the early brass bands. The exhibition will show how the brass band has developed from a working man's hobby into a stirring and expressive medium for contemporary composers and performing musicians.

The exhibition is being supported by Boosey & Hawkes and Marks & Spencer. For further information, contact Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristol Square, Edinburgh EH8 9AG, Scotland.

## **Festival of Early English Opera**

The Early English Opera Society of London is presenting a festival of early English opera from Sept. 26 to Oct. 1, 1989, in St. John's Smith Square, Westminster, and Westminster Abbey. On Sept. 28 in Westminster Abbey, the Baroque Brass of London, directed by Michael Laird, will join the Westminster Abbey Choir in performing works by Henry Purcell, Matthew Locke, John Blow and others. For further information, write

the Secretary, Early English Opera Society, 115 Lower Field Rd., Reading, Berks. RG1 6AR, England.

## **San Francisco Early Music Workshops**

The San Francisco Early Music Society is sponsoring several workshops this summer. Of particular interest to early brass players will be the Renaissance Workshop from Aug. 6-12, 1989. All participants will be able to take theory classes, ear training, sight-singing and improvisation. Teaching cornetto will be Stephen Escher. For further information, contact SFEMS Summer, P.O. Box 15024, San Francisco, Calif. 94115.

## **Schnitzer Trumpet Copies**

The English manufacturer John Webb is making copies of the famous pretzel-shaped trumpets by the 16th century Nuremberg master Anton Schnitzer. The original is pitched in E flat; the copy is in D, with a C crook, at A=415. The Streitwieser Trumpet Museum was among the first customers. Another spectacular reconstruction: a buccin trombone, with the head of a monster in brass, with green or gold enamel. Information about Webb Trumpets of London may be obtained through Ralph Dudgeon, 5745 U.S. Route 11, Homer N.Y. 13077, or from John Webb, 31 Pottery Lane, London W11 4LY, England.

## **Friedemann Immer Ensemble**

A recording by Friedemann Immer, "Barocke Trompetenmusik," is soon to be released by Harmonia Mundi, featuring music for one to five trumpets, drums and organ. For information about this recording and others, write Friedemann Immer, Gallierstrasse 14, D-5216 Niederkassel 6, West Germany.

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# A SURVEY OF MODERN CORNETTO MAKERS AND THEIR WORK

By Douglas Kirk

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Those of us who started to play cornetto more than 15 years ago faced formidable obstacles in finding suitable equipment. Now, however, a good variety of choices is available, at Baroque, modern and Renaissance pitches. Furthermore, instruments come in a variety of prices (from downright cheap, up) and to fit every taste in quality of construction and decoration.

In what follows, I will attempt to list all modern makers of major stature, describe their production and give my own subjective evaluation, where I have any experience with their work. I would like to emphasize that these comments are intended to be helpful but are strictly my opinions. In many cases, I have had the opportunity to compare my reactions with those of other recognized players, usually with a good degree of coincidence. However, they remain solely my opinions.

Christopher Monk

Stock Farm House, Churt, Farnham, Surrey  
GU10 2LS, England

The place of honor in our discussion must go to Christopher Monk, who almost single-handedly revived the art of the cornett in the present day. His very playable resin instruments, undoubtedly more than any other single factor, helped to popularize and make cornetts widely accessible. They remain probably the best "deal" in early music instruments today. However, he makes good quality wooden instruments and mute cornetts as well. His full cornett production with current prices (the rough dollar equivalents are as of June 1) and approximate waiting times are as follows:

<u>Cornettino (c1-d3)</u>	<u>Pounds (US\$)</u>
Plain ebony resin	30.29 (\$47)
Leather-covered resin	39.63 (\$62)
Leather-covered wood	115.00 (\$180)
(box, walnut, sycamore)	
same at 415 Hz.	115.00 (\$180)
<u>Cornetto (g-d3)</u>	
SM plain ebony resin	41.32 (\$65)
SM leather-covered resin	49.54 (\$78)
SM leather-covered wood	149.00 (\$234)
(box, walnut, sycamore)	
SS plain ebony resin	46.58 (\$73)
SS leather-covered resin	55.16 (\$87)
SS leather-covered wood	149.00 (\$234)
(box, walnut, sycamore)	

ITH leather-covered wood at 465 Hz.	149.00 (\$234)
ITH leather-covered wood at 440 Hz.	149.00 (\$234)
ITH leather-covered wood at 415 Hz.	149.00 (\$234)
<u>Mute cornetto (f-c1)</u>	
SP sycamore at 440 Hz.	67.07 (\$105)
LP sycamore at 415 Hz.	79.77 (\$125)
<u>Lysarden (tenor cornett or cornetto basso) (c-c2)</u>	
SB leather-covered ebony resin	81.40 (\$128)
SB leather-covered wood	160.00 (\$251)
(sycamore or walnut)	
LB leather-covered wood	225.00 (\$353)
(sycamore or walnut)	

A word of explanation is perhaps in order about Monk's system of nomenclature. Among his three cornett models, the SM is the standard model, with which he began his production. It is a very bright and responsive instrument scaled from a 17th century original. However, the two bottom finger holes were brought up slightly and made smaller to reduce the finger stretch. The wooden version has a richer, slightly darker sound than the very bright resin instrument, probably because its bore is not so smooth. The SS model was prepared at the suggestion of Steven Silverstein. The holes have been repositioned and made more even in size (with some corresponding adjustments in the bore) to more closely approximate the appearance of original instruments. The resin version is darker in sound than the SM, coming close to the wooden SM instrument. With a highly polished bore, the wooden SS would probably work very satisfactorily. The ones I have seen, however, have been quite dead because of rather rough bores. (The Monk instruments available in North America from Levin Historical Instruments\_ in New Jersey are the SS model. Other U.S. suppliers stock the SM.) The three IT instruments (from the old British adage about the faithfulness of copies made by Indian tailors) are Monk's copies (faithful or scaled) of an original cornetto in his possession made on a very accurate pantograph router. The copies do indeed accurately reflect the performance of the original. Not everyone, however, is convinced that the original is a stupendous instrument. It has very highly undercut fingerholes, indicative to me of an attempt to compensate for a faulty bore design.

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On all the instruments that I have played, the octaves are very wide, caused by the bore opening up too fast at the top end. These problems are exacerbated by scaling, so that the 440 and 415 Hz. instruments suffer correspondingly more than the 465 horn. If one has the patience and expertise to add material to the bore to narrow the octaves and to fill in the undercutting to tune the instrument, it will repay the effort, for the horn has a marvelously complex sound - one of the nicest high-pitch instruments on the market.

Monk's mute cornetts are quite long, which causes finger stretch problems for some people. However, they do have a nice, flute-like sound and should be used more than they are. Since I find that they are usually rather sharp (about 450 Hz.), I have deepened and widened the mouthpiece cup on mine to lower the pitch to 440.

The lysardens I prefer are the more expensive, large-bore wooden models. These have real musical possibilities and should be more widely used. The small-bore instrument does not work for me, although I know a player or two who claim to be able to master its byzantine eccentricities.

Delivery times are currently estimated as:

- Resin cornetti and cornettini--immediate to six weeks
- Resin lysarden--immediate to six months
- Mute cornetti--six months or less
- Wooden lysarden--one year up
- Wooden cornetti--at least two years

John McCann

10351 South 2505 East, Sandy, Utah 84092

John McCann is another maker of long standing whose instruments are deserving of great respect. McCann lived in Europe for many years and, during his time there, took the opportunity to study first-hand many of the surviving originals in various European collections. This study is reflected in his meticulous attention to construction and decorative detail. Indeed, his instruments are so beautifully made and decorated that they themselves are art works. His production is as follows:

<u>Cornettino</u> (d <sup>1</sup> -d <sup>3</sup> , 440 or 465 Hz.)	
after German original, 17th century	\$450.00
<u>Curved cornetti</u> (a-d <sup>3</sup> , 440 or 465 Hz.)	
Venetian, late 16th century	\$600.00
German, 17th century	\$600.00
<u>Cornetti diritti</u> (straight cornetts, a-a <sup>2</sup> , 440-465 Hz.)	
German, 16th century	\$375.00
(after Nuremberg mural c. 1520)	

German, 17th century \$376.00  
(after Berlin original)

<u>Cornetti bass'</u> (440 or 465 Hz.)	
Alto, German, 17th century	\$825.00
(after decorated original in Nuremberg, g-g <sup>2</sup> )	
Alto, 17th century, with key, f-a <sup>2</sup> c.	\$900.00
Alto, 17th century, S-form with key, f-a <sup>2</sup> c.	\$925.00
Tenor, Venetian, late 16th century	c. \$1,500.00
(after keyless decorated original in Braunschweig, d-d <sup>2</sup> )	
Tenor, Venetian, late 16th century	c. 1,600.00
(after keyed decorated original in Verona, c-d <sup>2</sup> ) Bass,	
16th century, (G-a <sup>1</sup> )	upon inquiry

In addition to these instruments, McCann also lists mute cornetts as being under development, and invites inquiries as to price. I have seen several of his instruments, although by no means his full range. From what I have seen, I can offer the following comments.

His cornettini seem to be very good instruments, eminently playable throughout their whole range and producing a very nice tone. Among the curved cornetti, the Venetian model is also a good instrument -- well-proved and quite consistent. It has a nice bright sound that really approaches the sound of the good originals. I would recommend that, particularly on the high-pitch model, the instrument be ordered in plumwood rather than box. Boxwood seems too bright and shrill on the instruments that I have tried. My only hesitation about the Venetian instrument is that the notes c<sup>#2</sup> and d<sup>#2</sup> are problematic. They are too sharp with Virgiliano's single-forked fingering and too flat with a double-forked fingering. My guess here is that the lower section of the instrument should be made a little longer and the last two fingerholes be brought down 1-2 mm. This should solve the problem with these two notes and also lower c<sup>2</sup> and f<sup>2</sup> (when fingered all-closed), which would also help the overall intonation of the instrument. The German chorzink I have tried on numerous occasions stretching back over more than a decade. These instruments I have found to be inconsistent and rather heavy (somewhat like Monk's wooden instruments). To be sure, I have seen some that worked very well, but there have been too many with problems for me to recommend the model enthusiastically.

With the aid of astronomer and cornettist Bill Mathews, McCann is also in the process of designing a new cornett by computer modeling of the instrument's acoustics. This project is still in development, so it is too early to judge the merits of its results. But it may end up making a major contribution to our knowledge of instrument design. I would wait until the design is finalized before ordering an instrument, however.

The straight instruments produce a very different sound from the curved variety, as one should expect, and it is to McCann's credit that he has gone to the trouble to make these instruments available. My feeling is that for earlier (15th and early 16th century) repertoire, these are the most appropriate instruments to use. His cornetti diritti are very sweet-sounding. The thin-walled one, however, has such thin walls that its high notes go quite sharp as a result. This problem is easily solved, though, and should not discourage potential buyers. I have also played a prototype diritto in which the walls were thicker and all the holes moved down and enlarged slightly. This instrument, if made in fruitwood or possibly box, would be the world-class diritto of choice.

I have played very few of McCann's larger instruments. The one alto (keyless model) that I tried worked well enough on its own, but I was not able to try it in a musical context. I have seen two of his keyed tenors in the hands of professional players who seemed very content with them.

McCann also offers, as extra features, decorative leather tooling in either German or Venetian style. Anyone who values fine craftsmanship should pay the modest extra amount to have this done. Considering skill in finishing instruments, McCann is very possibly the finest cornetto maker of all time.

His work must be seen to be appreciated. McCann's delivery time is generally within a few months of order.

Roland Wilson

Clemens-August-Str. 42, D-5040 Bruehl, W. Germany  
The new "lion" among cornetto makers is Roland Wilson. Wilson's advantage over most other makers, and it is an important one, is that he is a very skilled player who is able to thoroughly test his designs. The negative side is his craftsmanship, which at times is almost unbelievably sloppy, especially given his German prices. However, his instruments do usually play very, very well, so if one is inclined to be indulgent with their appearance... His production is as follows:

<u>Cornettini</u>	DM	(\$US)
Quartzink (c1-d3) at 466 Hz.	950.00	(\$475)
Quartzink at 440 Hz.	1000.00	(\$500)
Quintzink (dl-d3)	on request	

Cornetti

1 Chorzink at 466 Hz. (after Venetian original in Hamburg)	1,280.00 DM	(\$640)
2 Chorzink, at 440 Hz. (small bore, after Brussels original)	1,350.00	(\$675)

3 Chorzink, at 440 Hz. (medium bore)	1,350.00	(\$675)
4 Chorzink, at 440 Hz. (large bore, after Christ Church, Oxford, instruments)	1,400.00	(\$700)
5 Chorzink at 490 Hz.	1,200.00	(\$600)
6 Chorzink at 415 Hz.	1,440.00	(\$720)
<u>Cornetti bassi</u>		
7 Alto at 466 Hz. (after original in Vienna)	1,440.00	(\$720)
8 Alto at 440 Hz. (after original in Hamburg)	1,530.0	(\$765)
11 Tenor at 466 Hz. (after keyed original by Hier.S in Nuremberg)	2,050.00	(\$1,025)
12 Keyless version at 466 Hz.	1,900.00	(\$950)
13 Bass cornett, with key for low G	on request	

Mute cornetts

in a (440 Hz.) or in g (466 Hz.) 450.00 (\$225)  
(large bore after original in Vienna, made in two parts like recorders to facilitate tuning)

Of the instruments I have seen, Wilson's cornettino works exceedingly well (both 440 and 466 Hz. models). So do his high-pitch (466 Hz.) and ultrahigh-pitch (490 Hz.) cornetti. The latter instruments, he claims, are useful for many late Baroque works in which transposing down a minor third to 415 Hz. puts the part in an easier key than would the downward transposition by a tone from 466 Hz. (Transposing down by a tone adds two flats, which dulls the sound of the instrument and increases the difficulty of fingering patterns.) Among his 440 Hz. cornetti, his usual model has, until recently, been No. 2. Of this, I have seen both good and poor examples. He informs me, however, that he has now perfected No. 3, which has a much more sophisticated bore and is a much better instrument, especially in being more open-blowing. However, I have not yet seen an example. I also cannot judge the Christ Church copy. As for No. 6 at 415 Hz., Wilson readily admits that it is a completely non-historical instrument (curved cornetti seem not to have been built at low pitch), but he contends that it works very well anyway. I feel that anyone interested in creating historically accurate sound would be better advised to buy a 466 or 490 Hz. instrument and transpose.

I have not seen any of Wilson's cornetti bassi. However, his new mute cornett is a very good instrument. Although its mouthpiece is not strictly faithful to what one sees on the Vienna originals, it works very well and produces a nice velvety sound. As it is slightly bigger than historical mute cornett mouthpieces, it will be welcomed by players of larger acorn and compromise mouthpieces.

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Wilson estimates his delivery times at two months for the mute cornetts and about one year for the various curved models.

Jacques Leguy

49, Avenue du Plessis, F 92290 Chatenay Malabry, France

Another maker of comparatively long standing who has also had occasion to study the original instruments extensively is Jacques Leguy. He is an acoustical engineer by training who has taught himself to play cornetto using the historical side embouchure. He makes instruments that are very faithful to the principles of the originals he copies. His production comprises:

	French francs	(US\$)
Cornettino (in d, 440 or 460 Hz.) in lemon wood	4,400	\$660
Cornetto (in a, 440 or 460 Hz.) in lemon wood	4,950	(\$742)
Cornon	5,500	(\$825)
(tenor, keyless, in d, 440 or 460 Hz.)	6,000	(\$900)
Cornon	9,800	(\$1,470)
(tenor, with key, 440 or 460 Hz.)	12,300	(\$1,845)
Mute cornettino (in d, 440 or 460 Hz.)	1,550	(\$232)
in boxwood	2,300	(\$345)
Mute cornett (in a, 440 or 460 Hz.)	2,500	(\$375)
in boxwood	3,500	(\$525)
Alto mute cornett (in f, with key, 440 Hz.)	3,500	(\$525)
in boxwood	4,200	(\$630)

For my money, Leguy's mute cornetts are his real glory. They really look and play like original instruments. However, since he usually makes them with very small mouthpieces (around 12 mm., according to Mersenne's specifications, which are even smaller than the usual mouthpieces found on original instruments), it would be worth requesting something more to one's own tastes. His curved instruments are copied after an ivory original in the Paris Conservatory museum. This is a very special, small-bore instrument with rather thick walls. While Leguy's copy preserves these attributes, they do not make (in my opinion) for a very widely applicable instrument. His cornetts that I have played feel very "tight" and it is hard to imagine using them with today's sackbuts, although they would probably go well with stringed instruments. Lemon wood opens up the sound a bit and might be worth the extra money. Boxwood is not very satisfactory on the curved instruments, although it works well on the mutes.

Leguy's waiting time is between six months and one year. I have omitted mention of the mass-produced cornetti of Gunther Koerber and Moeck Verlag. These firms may produce other instruments that have useful appeal, but their cornetts are not suitable for serious amateur or professional music-making. They are out of tune and lack historical accuracy. The prospective buyer will be better served by ordering from one of the specialist makers listed above.

Lastly, a word about pitch. At this point in the early music revival, no instrumentalist can be without a good instrument pitched at 440 Hz. However, this really represents a distortion of the 16th-century sound picture,

when usual wind instrument pitches were higher than 440 Hz. High-pitch instruments are markedly brighter in sound and faster in speech than those at 440 Hz. Ultimately, we will only succeed in recreating the real sound of earlier repertoires by coming closer to their prevailing pitch standards. This is exactly the same logic, just different in pitch direction and timbral result, that has led performers of Baroque and Classical repertoires to abandon 440 Hz. in the recreation of works from those periods. Thus, don't just buy one cornett. Buy a high-pitch instrument also and encourage your playing acquaintances to acquire appropriate instruments or techniques (such as learning to play sackbuts in a=465 Hz.). A particularly useful instrument to have, for instance, is a mute cornett that can play at high pitch as a g instrument with other high-pitch winds, or at low pitch a (415 Hz.) with low-pitch stringed instruments. Playing at high pitch will more than repay the trouble: you will discover what the music is supposed to sound like and what the instruments are supposed to feel like. Instruments at 440 Hz. cannot give this.

*(Douglas Kirk teaches at McGill University and the University of Montreal, and performs widely both as a freelance cornettist and with the Boston Shawm and Sackbut Ensemble.)*

### **New Publication**

"Larigot", the Bulletin of L'Association des Collectionneurs d'Instruments Vents), is an informative publication containing articles in French about 19th century brass instruments. Contact B. Kampmann, 93 Rue d'La Chapelle, Apt. 166F, 75018 Paris, France.

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**News of the Field, continued**

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# CONTEMPORARY SACKBUT MAKERS: AN UPDATE

By Stewart Carter

Among the many excellent features of Henry Fischer's book *The Renaissance Sackbut and its Use Today* (New York, 1984) is a list of "Contemporary Makers of Reproductions" (Appendix II, pp. 46-56). This list offers a wealth of information on the sackbut market, including descriptions of available models, with prices. Valuable as it is, it was destined soon to be outdated, at least as far as prices are concerned. In an attempt to update Fischer's information, I sent a questionnaire to all the makers in the list, asking for current specifications, prices, and other pertinent information. I also contacted several American dealers of early instruments, asking about their current stock and/or availability of instruments on order. The following list (most certainly incomplete) reflects replies received as of early April, 1989. As more information becomes available, I shall report it in a subsequent issue of this newsletter. I hasten to add that I have personally examined instruments by only a very few of these makers; my information, therefore, is based solely on their communications. Prospective purchasers are advised to confirm prices and details of manufacture before ordering an instrument. Most builders provide brochures, and some will send photos of their instruments. My list reveals certain trends in the sackbut "industry." Unfortunately, costs are high--a discouraging prospect for the professional as for the novice sackbutter or fledgling collegium director. More encouraging is the trend toward greater interest in historical dimensions and techniques of construction. Most builders profess to base their products on historical models; some will copy a specific museum instrument on request. Furthermore, a few builders use brass ingots rather than rolled metal and seamless tubing, and hammer the bell by hand. Some also will thin the bell approximately to Fischer's specifications. German makers, continuing the proud tradition of their Nuremberg forebears, continue to dominate the market.

Sadly, not a single maker is currently active on this side of the Atlantic. The following will assist the reader in interpreting the list:

1) Unless otherwise indicated, basic pitch for a soprano or tenor is B<sup>b</sup>, and pitch standard for all instruments is a=440.

2) Dimensions (in mm.) are given as follows: slide bore/bell diameter.

3) Prices are in local currencies (with dollar approximations as of June 1) unless otherwise indicated.

4) Information in parentheses following size designation identifies builder and date of original.

5) The figure "70Cu" identifies the brass alloy as 70 percent copper, the remainder being understood to contain zinc and trace elements.

## Boehm & Meinl.

Available through Antique Sound Workshop, 1080 Beacon St., Brookline, Mass. 02146.

	Brass	Gold brass
Alto (F or Eb)	\$ 966	\$1,176
Tenor	1,034	1,268
Tenor (Bb-F)	1,717	1,987
Bass (F)	1,473	1,832
Bass (Eb)	1,512	2,022
Bass (F-Eb)	2,026	2,415

Case \$268, \$325, \$381. Lacquer extra. Antique Sound also offers mouthpieces by Bruno Tiltz for \$81-\$104.

Also available from Giardinelli Band Instrument Co., 151 W. 46th St., New York, N.Y. 10036:

Soprano, 10.9/89	\$ 881
Alto (E <sup>b</sup> or F) 10.9/89	881
Tenor, 10.9/95	962
Tenor (Bb-F)	1,075
Bass (F) 13.5/122	1,312

Waterkey available, installed by Giardinelli. Lacquer \$60. Mouthpieces available, case included. Delivery 1-4 months.

Adolf Egger

Turnerstrasse 32, CH-4058 Basel, Switzerland.

## Renaissance Models      Standard      MDC

Alto (E <sup>b</sup> )	SFr.3,100 (\$1,824)	4,240 (\$2,501)
(H. Starck, 1670) 10/94	tuning slide in bell bow	
Tenor	3,200 (\$1,888)	4,500 (\$2,655)
(S. Hainlein, 1631) 10.5-11/98,	tuning slide	
Bass (F or E <sup>b</sup> )	4,770 (\$2,814)	7,470 (\$4,407)
(I Ehe, 1612) 11.5-12/124		
(E <sup>b</sup> tuning slide for F bass on request)		

(Continued on Page 10)

Baroque models, after Schmied (late 18th century) with "strongly tapered flare."

Alto (E<sup>b</sup>) 10/115 2,660 (\$1,569)  
 Tenor 10.5/131 2,750 (\$1,622)

Prices through Antique Sound (address above):

Renaissance alto \$4,183-\$5,397  
 (case \$270)

Renaissance tenor \$4,318-\$5,735  
 (case \$485)

Renaissance bass \$6,072-\$10,080  
 (case \$621)

Baroque alto \$3,238

Baroque tenor \$3,373

Standard: garland and flat bell stay engraved, round slide stay.

MDC: richly engraved, garland and sleeves silver-plated, all parts except slide and sleeves hammered, slide stay for alto and tenor round and engraved; for bass, flat, engraved and hinged; 70Cu and 62Cu. Waterkey and lacquer available. Mouthpiece customarily furnished is a "compromise" with historical dimensions, SFr. 80-120; historical mouthpiece on request. Case SFr. 200, 250, 300. Packing, approximately SFr. 30; shipping approximately SFr. 200-300. Delivery 3-6 months.

### Finke GmbH & Co.

Industriestr. 7, 4973 Vlotho-Exter, West Germany.

A Soprano 11/95 DM 2,200 (\$1,100)

Alto 1,950 (\$975) 2,400 (\$1,200)

(F E<sup>b</sup> [10% extra] or D) 11/95, tuning slide (E model after original in Berlin)

Tenor 1,950 (\$975) 2,400 (\$1,200)

(Rueck collection) 11/95, tuning slide

Tenor-bass (B<sup>b</sup>/F) 2,700 (\$1,350)

convoluted bell-bow, tuning slide

Bass (F/E or E<sup>b</sup>/D) 2,700 (\$1,350) 3,250 (\$1,625)

(Berlin collection) 12/150, tuning slide

A: Without decoration, with waterkey.

B: With Baroque decorations. Bass originals by Haas.

Yellow brass, 76Cu.

Lacquer included. Mouthpiece included, with "sharp edge to bore"; outside copy of an original. Case DM 240 (bass, 320). Shipping approximately \$50. No wait on instruments from stock; copies, 8-10 weeks.

### Latzsch KG

Schmidstr. 24, 2800 Bremen 1, West Germany.

	Ordinary	Yellow
	Brass	Brass

Alto (F or E<sup>b</sup>) DM 2,100 (\$1,050) 2,400 (\$1,200)

Tenor 2,450 (\$1,225) 2,800 (\$1,400)

with F crook 3,700 (\$1,850) 4,250 (\$2,125)

Bass (F, with E<sup>b</sup> valve) 4,100 (\$2,050) 4,450 (\$2,225)

Waterkey, lacquer, tuning slide in bell section. German silver trimmings, screwjoint all included. Various mouthpiece designs available. Case DM 260, 300, 331. Delivery 1-2 years maximum; 3 percent discount cash or C.O.D. Silver-plating, other requests considered.

### Ewald Meinl

Lerchenweg 2, 8192 Geretsried 1, West Germany.

Soprano DM 3,770 (\$1,855)

Lacquer DM 138, case 302, A=415 crook 385

Alto (F or E<sup>b</sup>; Nagel) 4,527 (\$2,273)

lacquer 164, case 382, A=415 crook, 385

Tenor (Hainlein), bore 11.5-12 4,778 (\$2,389)

lacquer 176, case 382, A=415 crook, 385

Tenor (Drewelwecz), bore 10.4-10.5 4,778 (\$2,389)

Bass (E<sup>b</sup>/D; Ehe) 7,834 (\$3,917)

lacquer 236, case 521

Bass (E<sup>b</sup>/D; Hainlein) 6,815 (\$3,407)

Bass (F; Oiler) 6,935 (\$3,467)

interchangeable E<sup>b</sup> crook

Mouthpiece by Tilz included. Delivery 12 months. All instruments "made with the bores of museum originals." Inner slide nickel silver with drawn boots and chrome plating. All instruments finished with Baroque or Renaissance ornamentation. Meinl also makes exact copies of museum instruments: alto (P. Hainlein, 1676); tenor (H. Doll, 1638); tenor (E. Schnitzer, 1551); bass (J.W. Haas, 1721); contrabass (B<sup>b</sup>; N. Oiler, 1639). Special requests considered. (The Hainlein model tenor is a cut-down bass.)

### Christopher Monk

Stock Farm House, Churt, Farnham, Surrey, GU10 2L3, England. (Instruments made by Frank Tomes.)

	<u>Pound Sterling</u>	<u>(US\$)</u>
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Tenor (Neuschel, 1557) 495 (\$777)

12.21-12.26/103.5 (This is a cut-down bass.)

Waterkey included, no lacquer. Mouthpiece after a 17th century original offered in 2 varieties: brass, 25 Pounds; synthetic ivory, 15 Pounds. Case 75 Pounds. Delivery 8 weeks. Sleeve stocking, tuning thumbscrew included; tuning bits available. Loose construction: yards are push-fit (not soldered). Hinged stays, wooden pins, air space under garland. For 40-50 Pounds the builder will shave the bell down from tip of bell, 0.2 mm. for the first 70 mm., 0.35 mm. for the next 70 mm., then 0.45 mm. Alto and bass models are projected. Levin Historical Instruments (152 Green Pond Rd., P.O. Box 407, Newfoundland, N.J. 07435) frequently handles these instruments at \$1,750 with case; AL or AC mouthpiece in brass, \$75; in synthetic ivory, \$50.

### Max & Heinrich Thein

Stavenstr. 7, 28 Bremen, West Germany

Soprano, 9.4/90

Alto (M. Nagel, 1656) DM 8,500 (\$4,250)  
9.4-9.7/97

Alto (Schmied, 1785), 10.3/117.5

Tenor (E. Schnitzer, 1551) 9,410 (\$4,705)  
10.6/98

Tenor/bass (J. Neuschel, 1557), 11.7-11.9/104

Tenor/bass (A. Schnitzer, 1579) 11,770 (\$5,885)  
11.5-12/98 "mit Teleskopzug" (telescoping  
slide extension)

Tenor (S. Hainlein, 1631) 9,710 (\$4,855)  
10.2-10.5/102

Tenor (C. Kodisch, 1727), 10/125

Tenor (Schmied, 1785), 10.5/131

Tenor (after original in Verona, Accademia  
Filarmonia), 11.4-11.9/94

Tenor (Riedlocker, c. 1800)

Bass (Ehe, 1616), 12.2/120 12,460 (\$6,230)

Bass (F.J. Eichgentopf, 1723) 9,515 (\$4,757)  
12.6-12.8/158

Bass (Schmied), 12.4/160

Three-tiered price structure: lowest-priced instruments cited above, in yellow brass with bell made according to historical techniques. For seamed tubing and hand-hammered yellow brass, add 50 percent. For special brass after historical analysis, hammered from ingots, add 100 percent. Budget models available. Export, deduct 14 percent. Waterkey, lacquer available; mouthpiece included; extra mouthpiece DM 190; five mouthpieces available, some after originals. Tuning bits included; tuning slide available. Case DM 300. Shipping approximately DM 150 surface, 300 air. Delivery 3-8 months. Any model from Thein or museum collections can be copied. Pitches available: a=415, a=440, a=465.

All three pitches possible with interchangeable tuning slides at DM 280 each.

### Geert Jan van der Heide

Withagersteeg 4, NL 3882 MH Putten, Netherlands

	Smooth	Decorated
Alto (E <sup>b</sup> ) after H. Starck (1670), 9.8/98	Nlf 6,300 (\$2,835)	8,100 (\$3,645)
Alto (F)	6,300 (\$2,835)	8,100 (\$3,645)
Tenor 10/102 (A. Drewelwecz, 1595)	6,700 (\$3,015)	8,100 (\$3,645)
Tenor (C (a=420)) (J.L. Ehe, c. 1740), bore 9.9	6,700 (\$3,015)	8,500 (\$3,825)
Tenor (B <sup>b</sup> [a=420]) (S. Hainlein, 1631), 10.2/101	6,700 (\$3,015)	8,500 (\$3,825)
Tenor (Schnitzer and Hainlein), bore 11.4	6,700 (\$3,015)	8,500 (\$3,825)
Bass (E <sup>b</sup> I. Ehe, 1612), with tuning slide to D, bore 11.5; an elaborate exact duplicate with silver and gold plating	9,500 (\$4,275)	12,000 (\$5,400)
Bass (F)	8,000 (\$3,600)	9,800 (\$4,410)
Budget instruments: seamless tubing, hand-hammered bells.		
Soprano, 9.8/95	Nlf 1,550	(\$697)
Alto (E <sup>b</sup> or F), 10/98	1,550	(\$697)
Tenor (B <sup>b</sup> [a=440 or a=415])	1,650	(\$742)
Bass (F)	1,950	(\$877)
Bass (F and E <sup>b</sup> ) crooks, after Ehe, push-fit	3,600	(\$1,620)

72Cu; hammered "old" metal available. Waterkey, lacquer not available.

Mouthpiece furnished, all "copies of originals, flat rim and sharp edge"; extra mouthpiece, Nlf 175. Case approximately Nlf 250, F crook Nlf 300, tuning bits Nlf 35. Shipping approximately Nlf 100. Copy of any original may be ordered. "On request, all decorations will be made by hand after the chosen original. Instruments shaved, not polished or lacquered." Wall thickness 0.40.15.

(Continued on Page 13)

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# HISTORIC BRASS SYMPOSIUM: A SYNOPSIS

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*By Jeffrey Nussbaum*

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"The Baroque trumpet is not a trumpet!" With those provocative words, Don Smithers set the tone for the first annual Historic Brass Symposium, held at Sarah Lawrence College in Bronxville, N.Y., April 2. Moderated by the noted English conductor Andrew Parrott, the symposium was the scene of a lively and informative day-long discussion attended by 30 early brass musicians. Smithers, Fred Holmgren, Ralph Dudgeon, Robert Stibler, Steve Silverstein, Flora Herriman, John Thomas and Alex Blachly were among the participants.

The first part of the symposium was devoted to the natural trumpet. Smithers continued his call to arms, saying the Baroque trumpet "is not a trumpet in the same way a modern instrument is. If you really want to make progress on the Baroque trumpet, give up the modern instrument." Subsequent discussion concentrated on authenticity, instruments, mouthpieces, playing techniques and historically informed pedagogy.

It was generally agreed that most surviving Baroque trumpet mouthpieces are very large. Baroque trumpets, it was pointed out, did not have vent holes. "If Altenburg, Fantini and the other old trumpet players put their pants on one leg at a time," Ralph Dudgeon asked, "why is it that we can't begin to do what they clearly were able to do? That is, they could lip the non-harmonic notes and play the full range of the instrument." The answer to Dudgeon's question seemed to center on the issue of playing technique. "Who here knows of any trumpeter playing on compromise equipment, who can play the first page of the Fantini method?" Smithers asked. The implication was clear: if you cannot play the first page of a basic method, which starts with the flatter-grob or sotto basso register (the first harmonic), then something is wrong with your approach to playing technique, certainly by standards of trumpet playing before the end of the 18th century.

In terms of the questions of technique, a number of participants noted that all the old treatises mention the art of singing. It was postulated that perhaps playing trumpet in the clarino register was similar to a falsetto vocal technique.

If it seems that the equipment and approach to playing are radically different from our modern concept, why have we not made more progress in this authentic venture? "Players don't use an authentic approach because they are worried about their reputations and getting work," was Flora Herriman's answer. It was clear to the participants that the concern she expressed

was exacerbated by the unsympathetic attitude held by many conductors. Parrott agreed that many of his colleagues were content to use compromise approaches. "With commercial success, compromises will increase," he added. "That is very sad, and it is my hope that people will react against that. The fact that we are all here today educating ourselves is very encouraging." If the practical constraints of making a living by pleasing unsympathetic conductors makes it difficult or impossible for today's free-lance trumpeters to embrace a radically different playing technique, several participants suggested that educating young players to historically informed techniques might be an answer.

Perhaps the most intriguing point to come out of the symposium was one concerning vocal music. Alex Blachly, director of the vocal group Pomerium Musices, said that singers are often more sensitive to the subtleties of articulation than are instrumentalists. This need not be the case. The gambist August Wenzinger once explained how instruments could "speak words," Blachly said, through certain articulations. It became clear that through the use of articulations long gone out of common use, early music could have a totally different sound from our present concept.

During a discussion of trumpet literature, the music of Gottfried Heinrich Stölzel was recommended as a wellspring of beautiful trumpet writing that has gone largely unexplored. This was also said of many of the works in the Liechtenstein Archive at Kromeriz, Czechoslovakia, now preserved on microfilm at Syracuse University. Ralph Dudgeon is bringing out, through his publishing company, Spring Tree Enterprises, 19th century ensemble music for natural trumpet. Parrott told the group of his recent recording of Monteverdi's Gloria a 7. Parrott has studied written accounts of a festival where this music was played. Those accounts mentioned trumpeters entering the church and "the sound of the trumpets blended with Monteverdi's music." Since no individual trumpet parts survive, Parrott has deduced that the trumpets doubled the top lines of the music. He has done this and the vocal lines appear to fit limitations of the natural trumpet with few difficulties.

After a lunch break, the cornetto became the principal concern of the participants. Pitch standards, instrument construction, playing techniques and the taxonomy of lip-reed musical instruments were some of the issues discussed.

Steve Silverstein gave a very informative explanation of cornett construction, supplemented by technical information from physicist Jack Smith. "Whether the material is ivory, plumwood or plastic," Silverstein said, "the cornetto is acoustically a very complex instrument." The question "Is the cornetto a brass instrument?" prompted a lively exchange. George Theokritoff said, "Perhaps we should not be thinking of any of these instruments as brass instruments. That is a modern category. Praetorius certainly never thought of any of these instruments as brass instruments." This brought up the idea of a proper study of the taxonomy of musical instruments. All agreed that the early work of Galpin, Hornbostel and Sachs in classifying instruments needed to be continued.

Herriman argued the point that the cornetto evolved from an animal horn. Smithers said that perhaps it was not an evolutionary development, but a purely revolutionary one. "Why is the cornetto eight-sided?" he asked. It was argued that eight being the symbol for eternity might have some significance. The relationship between the cornetto and the shofar was also debated. It was pointed out that both have a musical function closely connected with religious liturgy'.

Consensus could not be reached on whether the curved cornetto was older than the mute cornett or straight cornett, and thus more suitable for Medieval music. Silverstein mentioned that the technology of making a mute cornett was known during the Middle Ages.

The question of pitch standards was addressed, and more questions were raised than answered during this discussion. The Christ Church cornetts were said to be high-pitch transposing instruments. Cornetton and Chorton were pitch standards that had different meanings depending on the time and place of use. The terms *cornetto di mezzo punto* and *tutto punto* were also discussed but the true meaning of those terms was also unclear to symposium participants.

The opportunity to discuss the many issues concerning early brass instruments was very stimulating. The main question of authenticity, how one plays these old instruments with the spirit of historic truth, was at the front of this exchange. While the secrets to the old and radically different playing techniques were not unlocked, this symposium was a small but positive step in that direction. Hearty applause was extended to Andrew Parrott for his excellent, unbiased and professional job as moderator. It is hoped that another historic brass symposium will be held again next year.

An extended report of this symposium is to appear in the September, 1989, issue of the International Trumpet Guild Journal.

(The symposium was taped. Three audio tapes may be obtained by writing Jeffrey Nussbaum, 148 W. 23rd St., New York, N.Y. 10011. Please enclose \$10 for the three tapes plus mailing.)

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## Sackbut Makers, *Continued from Page 11*

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### Josef Monke

Metall-Blasinstrumenten-Bau GmbH, Kornerstr. 48-50, D-5000 Cologne 30, West Germany

Soprano, bore	DM 900 (\$450)
Alto (E <sup>b</sup> ) 11/100	1,060 (\$530)
Tenor, 11.7/110	1,060 (\$530)
Bass (F), 14/120	1,450 (\$725)

72Cu. Waterkey DM 50, lacquer available. Mouthpiece after historic original, or to individual specifications (see Fisher, pp. 51-52), DM 65+. Case DM 120, 190, 220, 240. Instruments are built "plain, without costly decorations." Delivery 4 weeks.

Antique Sound (see above) offers Monke instruments:

Soprano, \$1,095-1,218 (case \$164); alto, \$1,314-1,424 (case \$260); tenor, \$1,314-1,424 (case \$301); tenor with F crook, \$2,457-2,594; bass, \$1,807-1,992.

Three names from Fischer's 1984 list are absent from mine. Ronald Collier has apparently gone out of business, while Alexander, though still very active in the manufacture of modern instruments, no longer builds sackbuts. I have not yet heard from Wilhelm Monke. Christopher Monk has resumed production since 1984, and I have just learned from Henry Fischer that John Webb (31 Pottery Lane, London W11 4LY, England) has begun to manufacture sackbuts. I hope to be able to offer more information regarding Webb--and three other builders whose names I received from Fischer--in a second installment of this report.

I am grateful to these builders and vendors for their prompt response to my inquiries.

*(Sackbut player Stewart Carter is associate professor of music at Wake Forest University and directs the university's Collegium.)*

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# FIFTH EARLY BRASS FESTIVAL

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The Fifth Early Brass Festival is scheduled for Aug. 46, 1989, at Amherst College, Amherst, Mass. Activities will begin Friday evening, Aug. 4, with registration and informal playing sessions. The festival will include panel discussions, papers and playing sessions for performers on the cornetto, sackbut, natural trumpet and horn, and keyed-brass instruments.

The festival is a concurrent event of the Amherst Early Music Festival-Institute. Running this year from Aug. 6-20 at Amherst College, it is the largest early music workshop in the Western Hemisphere.

Participants this year will include:

--Ron Borrer, sackbut, the New York Cornet & Sacbut ensemble, solo sackbut album recently released.

--Stewart Carter, sackbut, director of collegium, Wake Forest University.

--Michael Collver, cornetto, Ensemble P.A.N.

--Allan Dean, cornetto, trumpet, Calliope - A Renaissance Band, New York Cornet & Sacbut Ensemble, Yale University.

--Henry G. Fischer, Wallace Research curator at the Metropolitan Museum of art and author of The Renaissance Sackbut and its Use Today.

--Fred Holmgren, trumpet, freelancing in Boston. -

--Doug Kirk, cornetto, freelancing in Montreal.

--Ben Peck, sackbut, slide trumpet, director of the New York Cornet & Sacbut Ensemble and president of Early Music America.

--Terry Pierce, sackbut, music instrument technician, New York Cornet & Sacbut Ensemble.

--Rick Seraphinoff, natural horn, natural horn maker, Early Music Institute, Indiana University.

--The Hampshire Consort, directed by Robert Stibler.

This year's festival is sponsored by the newly-founded Historic Brass Society, which arose out of discussions during last year's Early Brass Festival. The Society is open to performers and students of cornetti, natural trumpets, natural horns, sackbuts, serpents, keyed brass, 19th century brass-band instruments and musicians interested in the wide range of pre-20th century brass music, as well as music historians, educators and instrument makers. The fee for participation in the festival is \$25; for Historic Brass Society members, \$18. The Festival is co-directed this year by New York Cornet & Sacbut Ensemble Director Ben Peck and sackbut player Philip Benson.

Questions about the Fifth Early Brass Festival should be addressed to:

Early Brass Festival  
65 W. 95th St., Suite 1A  
New York, N.Y. 10025

## 5th Annual Early Brass Festival

Send a copy of this application with your check (payable to Amherst Early Music Inc.) to the above address:

Name \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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Day \_\_\_\_\_

In  
Address \_\_\_\_\_ st

City \_\_\_\_\_ ru

State/Zip \_\_\_\_\_ m

Phone (Evening) \_\_\_\_\_ t(

s) \_\_\_\_\_

Will you need housing? \_\_\_\_\_ Single \_\_\_\_\_ Double

Indicate date single and/or double is  
needed: Aug 4 Aug 5 Aug. 6

Single

Double

Housing fee is to be paid upon arrival: \$24 per day for a single; \$40 per day for a double.

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## **International Symposium on Natural Trumpet and Natural Horn**

An international symposium on the natural trumpet and natural horn will be held January 28-February 2, 1990 at the Schola Cantorum Basiliensis, Basel, Switzerland. Participants will include Tarr, Smithers, Greer, Dahlquist, Lienhard, Bakovsky, R. Eggar, D. Edwards, Barclay, Downey, Immer, Muller, Steele-Perkins, and Hochenberg. Contact Peter Reidemeister, Schola Cantorum, Leonhardstr. 4, CH-4051, Basel, Switzerland.

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## **Registration Form**

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## LETTERS TO THE EDITOR

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To the Editor:

I waited a while before joining since I wanted to gather some of my thoughts concerning what I, as a member, expect from the Society. My specific interests are very pragmatic and tend to center on issues which would help me to improve my performing ability as a player of early brass.

I realize you are planning a "scholarly journal" for "in-depth transmitting of knowledge." I'm hoping that the articles you are planning will be more than vehicles for the "academics talking to each other."

As a performer rather than a musicologist, I have a lot of practical issues on my mind that I'd like to know a lot more about:

--When should early brass be (or not be) combined with other instruments?

--Can (or should) the cornett be used in the music of Dufay (or even earlier)? Some musicologists I've talked to in the past have been very negative about this. But, in my simple view, if the instruments were available and there were people who could play them, how do we know they weren't used?

--Can someone much cleverer than I work out a way of editing music to reflect "early music" articulation and phrasing style as compared to "modern brass" articulation and phrasing style? Perhaps the "codification" of a specific performance of a canzona by the Canadian Brass and one by a really sensitive early brass group such as Hesperion XX (with Bruce Dickey, Charles Toet, et al.) would be illuminating. I tried an experiment with my group using a Gabrieli canzona for five instruments. Upon the initial reading, most seemed to have a "heavy brass" approach to the piece. I edited the parts with articulation and phrasing marks "freely lifted" from my impression of a Hesperion XX recording. Far different from the way "we've played it in the past," but according to all, a decided improvement.

--Do alto lines sound better on the tenor sackbut (assuming it stays generally below high B flat) than on the alto sackbut? I've found the alto to be a good lead voice, but I'm not fond of the way it blends as an internal voice. Even among players with good tone and control, I find the alto too dominant. I'd love to hear other opinions!

--Can a cornettist find happiness on a second part hovering around low A's or should he learn how to play the lysarden? Or is the second part better handled by a sackbut? Is there evidence that the lysarden was used on low cornett lines?

--What is the appropriate tactus for playing divisions on the cornett?

--Should the "beat" be given to semibreves or minims in music later than white notation?

--Some performers pause slightly before the last note. Is there historical precedence for this?

--I've noticed occasionally in vocal lines that the various voices are singing the same rhythmical sequence of notes but with different words. When these lines are performed instrumentally, adherence to the words as

an articulation guide produces uneven (sloppy) musical lines. What's the solution?

These issues are only a springboard. Perhaps you can use the Newsletter to encourage members to "write in questions in need of answering." And perhaps we can correspond (or even telephone each other) to develop a list of topics. In short, I'm hoping that a "master list" of issues can be collected so we can guide the "transmitters of knowledge" in selecting some practical and useful topics for possible articles in the Journal.

As a long-term objective, it might be helpful to compile a data base of topics with referral to journals or periodicals that at least provide partial answers to the issues raised. Of course, of insurmountable value would be knowing which issues to which there is no current information. The compilation of such a list would require input from the members. Perhaps at renewal time, the most current list of issues could be disseminated to members for their comments, review and modification. (Maybe the old direct-mail marketing ploy of getting the renewal recipient involved will encourage renewal.)

I'm interested in knowing what your plans are for getting to know the needs and expectations of your members.

Ronald G. Nelson  
Pleasantville, NY

*(Editor's reply:* I hope that, between the Newsletter, with its more immediate, practical tone, and the Journal, with its somewhat more scholarly bent, the Society will be able to satisfy performer and academic alike--while reminding both that they are not opposing camps, rather allies in the effort to understand music and instruments whose creators can no longer guide us. As for getting to know members' needs and expectations, we are feeling our way, and welcome letters like yours to light the path.)