PRESIDENT'S MESSAGE

Again, I'm glad to report that the state of the early brass community seems to be in great shape and the work of the HBS continues to flourish. Throughout the year, I receive a tremendous number of calls and inquiries, indicating an extremely healthy state of early brass activity. Concerts, research, education, workshops and a great amount of amateur activity seem to abound. The fact that we needed to publish two issues of the HBS Newsletter this year is evidence of the ever-growing interest and activity in the field. A recent trip to Europe also bore out this healthy state. I thank the following folks for their camaraderie during my visit: Trevor Herbert, Crispian Steele-Perkins, Geert Jan Van der Heide, Graham Nicholson, Jeremy West, Julie and David Edwards, Nick Perry, Maggie Lyndon-Jones, Frank Tomes, and Susan Smith.

It was wonderful to talk with Graham, Jeremy, Geert Jan, David, Nick, Maggie, and Frank about their recent instrument-making developments. Graham arranged for us to visit the fantastic instrument collection in the Haags Gemeentemuseum in The Hague where we examined a beautiful 465 Hz. cornetto. It has, as Graham pointed out, the same markings as that of the Christ Church cornets. The wonderful dedication and seriousness of the state of early brass instrument design was quite evident by my visits to the workshops of Jeremy West (Monk Instruments), Graham Nicholson, and Geert Jan Van der Heide. These activities -- as well as the state of research, performance and education -- are very reassuring.

The Historic Brass Symposium next year (July 26-30, 1995) at Amherst looks to be an outstanding event. Many of the leaders in the early brass community plan to participate. I would like to make a personal appeal to the membership of the HBS to help assure that the Symposium will be as successful as possible by making a personal tax-deductible contribution, earmarked for the Symposium. Arts funding being in the disastrous state that it's in, we have received no institutional support for this event. It is being funded out of our own small budget and we need extra help from the membership to assure its success. If all members gave even a five-dollar contribution, it would go a long way. I look forward to the ongoing mutual support between the HBS and the early brass community so we can all continue to share this marvelous music.

Jeffrey Nussbaum, President, Historic Brass Society

The Historic Brass Society • 148 W. 23rd Street, #2A • New York, NY 10011, USA • Tel/Fax (212) 627-3820 • E-Mail JNN@RESEARCH.ATT.COM
The Historic Brass Society  
*In Cooperation with Amherst Early Music Present:*  
**An International Historic Brass Symposium**  
July 26-30, 1995 – Amherst College, Amherst, MA  

**MASTERCLASSES, LECTURES, PLAYING SESSIONS, CONCERTS, INDIVIDUAL LESSONS AVAILABLE.**  

Artistic Directors: Trevor Herbert & Keith Polk  

For all interested in early brass instruments. Leading brass ensembles, soloists, scholars, teachers, museum curators, collectors, and early brass instrument makers will attend. Special round-table session for curators and collectors.  

<table>
<thead>
<tr>
<th>Invited Participants:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Natural Trumpeters:</strong></td>
</tr>
<tr>
<td>Barry Bauguess, Gabriele Cassone, Igino Conforzi, Fred Holmgren, Friedemann Immer, J.F. Madeuf, Paul Plunkett, Giles Rapin, Crispian Steele-Perkins, Edward Tarr</td>
</tr>
<tr>
<td><strong>Cornettists:</strong></td>
</tr>
<tr>
<td>Jean-Pierre Canihac, Michael Colliver, Robert Dawson, Allan Dean, Bruce Dickey, Steve Escher, Douglas Kirk, Philippe Matharel, Doron Sherwin, Bob Stibler, Jean Tubery, Jeremy West, Roland Wilson</td>
</tr>
<tr>
<td><strong>Natural Hornists:</strong></td>
</tr>
<tr>
<td>Wilhelm Bruns, Michael Gaščiarino, Lowell Greer, R.J. Kelly, Ab Koster, Oliver Kersken, Thomas Muller, Richard Seraphinoff, Jeff Snedeker</td>
</tr>
<tr>
<td><strong>Early Trombone:</strong></td>
</tr>
<tr>
<td>Susan Addison, Peter Bassano, Wim Becu, Daniel Lassalle, Stephen Legee, Gary Nagels, Charles Toet, Alain Trudel</td>
</tr>
<tr>
<td><strong>19th-Century Brass:</strong></td>
</tr>
<tr>
<td>Cliff Bevan, Ralph Dudgeon, Tony George, Alan Lumsden, Stephen Wick</td>
</tr>
<tr>
<td><strong>Serpentists:</strong> Bernard Fourtet, Michel Godard</td>
</tr>
<tr>
<td><strong>Scholars:</strong></td>
</tr>
<tr>
<td>Art Brownlow, Stewart Carter, Reine Dahlqvist, Peter Downey, Ross Duffin, Thomas Hiebert, Trevor Herbert, Herbert Heyde, Nola Knouse, Keith McGowan, Herb Myers, Keith Polk, Don Smithers</td>
</tr>
<tr>
<td><strong>Organologists/Curators:</strong></td>
</tr>
<tr>
<td><strong>Instrument Makers:</strong></td>
</tr>
<tr>
<td>Major makers of natural trumpets, horns, cornetti, trombones, and keyed brass.</td>
</tr>
</tbody>
</table>

| **Ensembles:** |

Housing will be available at Amherst College. For further information, contact:  

The Historic Brass Society  
148 West 23rd Street, #2A, New York, NY 10011 USA  
Tel/Fax (212) 627-3820, E-mail jjn@research.att.com  

_HBS Newsletter, Issue 7, Page 2_
Letters to the Editor

To the Editor,
I feel the need to reply, by way of clarification to Susan Smith’s review of exercise books for cornetto (“Cornetto Books: Another View”) in the HBS Newsletter, #6. Some years ago I prepared a series of exercises to use with my students in Basel as well as those who attended summer courses. These few pages of hand-written exercises were followed by several later versions combining computer-set exercises of my own devising with photocopies of some historical sources such as Dalla Casa, Brunelli, and Virgiliano. These exercises, however, have never constituted a “book,” have not been published in any sense, and are not, nor have they ever been, for sale. I am happy if students such as Sue have found the exercises useful, and I thank her for her kind comments about them, but I was rather surprised and perplexed to find them “reviewed” in this Newsletter and compared to Michael Collier’s Chop Busters which are intended for sale. If, and when, I decide to make available an “exercise book” for sale to the general public, it will be considerably expanded and will provide explanations of the various exercises it contains. While I have a vague idea of producing this sort of book sometime in the future, I have no specific plans for it now.

— Bruce Dickey

To the Editor,
I have the new Birdalone edition of the Dauprat Méthode, a superb production indeed. In 1973, thanks to an inside contact at the British Museum, also a member of the Galpin Society, I had in my hands, and played, the instrument owned and played by Handel’s hornist, Giovanni Puzzi. (The instrument was presented to the Victoria and Albert Museum by G. Puzzi’s great-great-grandson, Brigadier Puzzi of the RAF!) What I’m getting to is...there has been no discussion, thus far, including Dauprat, as to position of the finger-tips in the bell, to control note placement. I had discovered an important finger-tip placement for a certain “difficult” note on my usual valved double-horn, years before, and was pleased to find my “discovery” confirmed by the clear evidence of G. Puzzi’s finger tips, well worn into the Chinoiserie lacquer of the inside of the bell. It was a certainty that these were indeed Puzzi’s fingerprints, as I was probably the first person to have played the instrument since Puzzi himself. At the time, in 1973, I wrote to the V&A’s advisor on authentic, historic instruments (Dr. Horace Fitzpatrick, then at Oxford) advising that this important evidence be carefully preserved, i.e., that nobody else should be permitted to use the instrument, as highly alkaline bodies (such as mine) have a severely deleterious effect upon lacquer.

—Christopher Leuba, Principal Horn, Portland (OR) Opera Orchestra

To the Editor,
I would like to comment on two recent contributions to the HBS Newsletter and Journal.

1. Although I essentially agree with Stewart Carter’s positive review of Christian Lindberg’s recording, “Trombone and Voice in the Habsburg Empire” (HBS Newsletter #6, p. 62), I must add a point to his list of quibbles. It concerns Alma in grarte by Joseph I. Unlike the other works on this CD, Alma ingratate was written for tenor trombone. Yet Lindberg performs it on alto. To play it on this instrument, the piece has been transposed from C to A#. While, in general, there is nothing to be said against transposition, in this case it is not unproblematic. The trombone part has been taken up a minor 6th. This transposition however would take the soprano part into the stratosphere, up to e#, almost as high as the Queen of the Night’s aria in The Magic Flute (¶), were it not transposed here in the other direction, down a third. The result is that the solo voice very often finds itself below the trombone, which is certainly not the composer’s intention. This is all the more unfortunate since the piece in its original form is quite attractive. It also distorts the fact that not all the trombone solos written in the Austrian Empire during the 18th century were for alto trombone. A not insubstantial number of works include solos for tenor trombone.  

2. Benny Sluchin asked whether he should use an alto or a tenor trombone for Luigi Cherubini’s Requiem in D minor (“Alto or Tenor Trombone: Open or Closed Case?,” HBS Journal #5, p. 309). He reported that the first trombone part was in tenor clef, and that in the Urtext score, the first and second trombone parts were printed on the same staff in tenor clef. He then goes on to write: “In other pieces by Cherubini the situation is different, they show clearly the presence of the trombone trio: alto/tenor/bass, leaving no doubt as to the instruments required.” I would like to refer Benny to page 199i ff of Berlioz’s Grand Traité d’Instrumentation et d’Orchestration modernes (Paris 1844). Berlioz touches upon this problem at least three times. Under the heading “The Trombones” he wrote: “Only these last three types of trombone [alto, tenor, and bass] are in general use; yet it must be mentioned that the alto trombone is not present in all French orchestras, and that the bass trombone is almost unknown there.” Under “The Alto Trombone” he remarked: “...it is to be regretted that the alto trombone is at present banned from almost all French orchestras.” And finally under “The Tenor Trombone: “One usually writes for it in tenor clef, but in many orchestras the three trombone parts, under three different names, are all played by three tenor trombones, so that one writes the first in alto clef (like the alto), the second in tenor clef (like the tenor), and the third in bass clef (like the bass).” Considering Berlioz’ proximity to Cherubini, in time and place, my advice to Benny would be: Open the tenor’s case.

— Howard Weiner

To the Editor,
As an avid collector of 19th-century soprano Perinet brasswinds (read “turn-of-the-century cornets”), I am delighted to see that these more recent instruments will figure more prominently in publications by the Society.

Vincente Zarzo’s article in the Summer, 1994 Newsletter is a welcome step in that direction. Accurate information on 19th-century instrument makers is frustratingly hard to come by. Zarzo, I feel certain, errs (p. 7) vis à vis the French firms of Pelisson and Couturier. According to Waterhouse (The New Langwill Index, 1993), Zarzo has it exactly backward: Pelisson succeeded (acquired) Couturier. This seems amply corroborated by two cornets I just found in Paris: One, an early Perinet Modèle française, simply says “Couturier a Lyon” on the bell; the other says “M. Pelisson Frères et Cie/Lyon-Paris.” Patrick Delile, an ardent French collector who gave me the first of these two horns, told me that “M. Couturier” means “Maison Couturier,” a direct indication that Pelisson acquired Couturier, as stated in Langwill, and accepted as common knowledge among French collectors.

Zarzo also states (p. 9) that “Fontaine Besson operated his company at 198
Euston Road, London from 1862 to 1873. Curiously, however, engraved on the bell of the trombone is the address “96 rue d’Angoulême.” Much confusion surrounds the appellation “F. Besson.” Suffice it to say that it was Gustave Besson who founded the London branch of his French firm — according to the 

Langwill Index, as early as 1850. In any case, the use of the bell stamp “F. Besson” on both French and English instruments is well established to have pre-dated the marriage of Besson’s daughter Marthe to Adolphe Fontaine in 1880. Legend has it that Gustave Besson transferred his assets to his wife (?)

Florentine, before moving to London — the better to escape paying Adolphe Sax damages incurred in a lawsuit (cf. Langwill Index, p.29); she would then be the original “Mme. F. Besson.” Whatever the truth of this story, it is definitely not so that “Fontaine” Besson operated a shop at 198 Euston Road, London, beginning in 1862, nor is it at all curious that an obviously French Besson trombone bears the rue d’Angoulême address — the street where the Parisian operation was located from 1869 (fide Langwill) until World War II. The street, incidentally, no longer exists.

—Niles Eldredge, American Museum of Natural History

**Classification Ads**

**Wanted to Sell:** Natural trumpet by F. Syhre after Haas from the G. Reiche portrait. Contact: Jean-François Madeuf, Tel. 33-67-527425.

**Wanted to Sell:** Böhń & Meinl bass sackbut in F. Yellow brass, lacquered with case and mouthpiece. Made in late 1980s. Make offer. Contact: Tom Morley, Tel. (404) 875-5340 or E-mail: morley@math.gatech.edu.

**Wanted:** Exchange information and recordings of early cornet and other early brass discs (1880’s-1930’s) with collector currently engaged in a project restoring early shellac recordings. See News of the Field, in this issue, about first “Choice Recordings Ltd.” venture. Contact: Malcolm Hobson, 10A Morningside Place, Edinburgh, EH10 5ER, Scotland, UK. Tel. 44-(0)131-4477122.

**Wanted to Sell:** McCann cornetto. Wanted to Buy: Monk cornetto. Contact: Tim Urban, 51 Woodbrook Drive, Edison, NJ 08820. Tel. (908) 548-7876 or E-mail: turban@eden.rutgers.edu

**Wanted:** Bb Trumpets —

G. Agosta (New York) Custom-Made Bb (Bach parts).

V. Bach (New York, NY) Strad. 1940s (not silver) + Apollo

Benge (US) Chicago model (brass only).

F. Besson (France) under 90,000 serial #; Grand Prix. (skinny valves), Meha, fabrication before 1940.

Blessing (US) 1940s engraved bell; C. Brown model Super Artist.

Calicchio (US) Dominick—Superior LA, Calif. model 2200-3000.

Conn (US) 2B, 10B, 28B, 38B, 48A, 8B, 28A, 36B, 40B Constellation Brass only, 400,000-900,000.

Couesnon (France) 1940, on; Monopole C models.

Courtois (France) Early & Balanced models; brass only.

King (US) Super 20; SilverSonic Symphony, half-size Anniv. model; 1930s Liberty-Silvertone models, Early Z. Elman Silversonic.

LeBlanc (France) Gozzo & Hirt models.

Martin (US) Committee (100-250,000)

Olds (US) Mendez, Super Recording; opera; pre-1950 Custom.

Reynolds (US) 1940s; U.S. engraved on bell.

R. Muck (US) 1940s; map of US on bell (Bach parts) or cornet.

Sansone (US) Courtois; Paris & Prof. models.

Selmer (France) 1940s Balanced 19A/24A H.J. or Louie model.

Vega (US) Peashooter, Besson-like, or Power models.

York (US) long or short cornet.

Contact: Dr. Henry Reiter, C.W. Post College, Brookville, NY 11548. Tel. (516) 621-6620.

**Wanted to Sell:** Just purchased a new McCann cornetto and want to sell my old McCann, Venetian, Boxwood, 440 cornetto. Contact: Allan Dean, (413) 528-9312.

**Editor's Note:** We thank the above for their letters. Since the HBS serves as a forum for the exchange of ideas in our community, we heartily encourage other members to enter into an exchange concerning this issue of fingertip positions in natural horn playing technique, trombone literature, the Cherubini Requiem or on any other related issues.

**Query:** I am currently cataloguing the Curtis Blake collection of some 4,000 horn recordings, which is housed at the University of Wisconsin, Mills Music Library, in Madison, WI. A similar discography that is supposed to be in Sweden has been brought to my attention. I would appreciate hearing from anyone who has any information about this Swedish discography.

Contact: Rebeca Dodson, Mills Music Library, University of Wisconsin, 728 State Street, Madison, WI 53706 or E-mail: rmdodson@macc.wisc.edu.

**Query:** I have a five-valve single Bb Mirafone horn, serial #8349. I believe this instrument was from the private collection of the late Wendell Hoss. I would appreciate information from friends or colleagues of Mr. Hoss who might be able to confirm whether or not this horn did belong to him. Contact: T. Henderson, P.O. Box 452, Grants Pass, OR 97526. Tel. (503) 479-2882.

**Wanted to Buy:** Natural trumpet, Edwards, Meinl, Egger, Barclay, Nicholson, etc. Contact: Kiri Tollaksen, (616) 429-7600.
An Interview with Edward H. Tarr: A Pioneer in Early Brass Music

by Jeffrey Nussbaum

This interview was conducted Saturday, June 11, 1994 during the Musical Instrument History Symposium in Edinburgh, Scotland, co-sponsored by the Historic Brass Society and the Galpin Society.

Jeffrey Nussbaum: Welcome Ed. You've had such a full and influential career. You have made scores of important recordings on the cornetto and natural trumpet, which along with your pioneering efforts in bringing out modern editions of little-explored early brass repertoire have opened up the field of historic brass music. Now in the last several years you've been exploring the 19th-century brass tradition, which has resulted in more important recordings, editions of music, and particularly fortunate for us, two seminal articles on this subject in the HBS Journal. As a performer you have traveled extensively. Are there any places that you have a burning desire to visit as an "ordinary citizen"?

Edward Tarr: The answer is actually no, with the possible exceptions of Tahiti for the second time and Bora-Bora for the first time. As a performer, I've traveled so much that now I really love being at home and this desire is getting stronger and stronger as time goes by.

JN: What are some future projects and goals that you have?

ET: Concerning research, I think it's coming out now with this 19th-century business, and of course, you are the first recipient of that work.

JN: And happy we are about that too!

ET: As far as playing is concerned, I've just done a new CD of the Romantic Trumpet, recorded in Moscow with Russian musicians who are, of course, not too bad at playing this music.

JN: Is that both solo and ensemble music?

ET: Yes, it's both. There is music for trumpet and piano as well as the Saint-Saens Septet and a Danish septet that's very similar to the Saint-Saens, but completely unknown.

JN: Will you come out with editions of this new music?

ET: Yes, I've actually got some of the music right here in this packet for David McNaughtan when I see him later during the Symposium.

JN: It's great that this music is now available, and it must be a terrific contrast to the earlier days when you were starting out. So few performing editions were available then. This, to a large extent, due to your efforts.

ET: Well, I'm not alone in this! I remember back to my first research trip in my student days. It was to Darmstadt, where of course, the Telemann Concerto is as well as the Fasch Concerto and other works by such composers, many quite famous now. And so I "discovered" the Fasch Concerto and copied it out from microfilm. Just about the time I had finished, it appeared in an edition published by Sikorski! This kind of thing went on quite a bit in those days and I think it is still happening. So, you cannot rest on your laurels and think that if you've found something you can sit on it. No, one has to keep moving all the time.

JN: It's fortunate that you have this working relationship with McNaughtan.

ET: A lot of this is idealistic I'm sure. One doesn't know how many tens or hundreds or thousands of people will turn to this kind of music. Sometimes it's even less than the tens. All the same, it's music that we feel strongly about and people should know about it.

JN: And happy we are about that too!

ET: A lot of this is idealistic I'm sure. One doesn't know how many tens or hundreds or thousands of people will turn to this kind of music. Sometimes it's even less than the tens. All the same, it's music that we feel strongly about and people should know about it.

JN: This is the 19th-century repertoire you refer to?

ET: That and some of the earlier music as well. I think we have a fair understanding of the grand line of history. So, whatever works are unearthed will help to corroborate what we already know. There are certain exceptions, of course. However, we are not going to find another Baroque composer as great as Bach, for example. It still gives the greatest pleasure to perform his music. It's nice enough to play pieces by Telemann and Fasch, but to play the B-minor Mass or the Christmas Oratorio still brings the greatest thrill for this trumpeter.

JN: This brings to mind another issue. One approach to playing early music is to think of the process as entering a sort of time machine. If one studies the culture, the theoretical and practical musical works, and other historical aspects of the era, then it is indeed a way of looking back into history. Others discount this view and simply regard playing old music on old instruments as a way of achieving a different but totally 20th-century approach to the music. Richard Taruskin has developed that particular line of reasoning. That view, simply put, states that all performance is modern, whether it is played on period instruments or on modern. Where do you stand on this issue of authenticity?

ET: I like your idea of the time-machine very much. Also, to be a person from the New World living in the Old World adds another dimension to this issue. It's quite something to be in the places where those composers lived and worked, to be in the place where Stradella was stabbed or where some Portuguese composers drank wine and composed music for trumpet ensemble. Yesterday I gave a recital in London, and on the walls were engravings of people such as Thomas Harper. Wherever I go in Europe, I'm acutely aware of being part of the tradition. But I'm also aware of the fact that a many elements of our style of performing early music are strictly 20th-century ones. Let's face it, we wouldn't be performing this music if it did not speak to our own time in some way. I myself, being a minister's son, have a lot of idealism in what I do. I've been criticized because I don't give a damn how other people perform things or what instruments they use. I respond to my own curiosity and do what I believe to be right. Whether this is developing a new piccolo trumpet which at first wasn't quite working the way I wanted it to, but was still a step ahead, or using larger Baroque mouthpieces, or...
ET: Not really. It did only in the through in your career?

JN: Really! Did composition could really write them down myself.

college.

JN: Clarke's autobiography seems to express that exacting quality.

ET: He was such a gentleman of the cornet. I know all his historical recordings and what he did was very cultivated. Some of his contemporaries were a bit "wilder." Bohumir Kryl is one that comes to mind. My second influential teacher was Roger Voisin of the Boston Symphony, with whom I studied during the period between high school and college. At Oberlin College I studied with Arthur Williams and, I must say, he was not that great a producer of talent. For
some reason or other, I did not go to nearby Cleveland to study with Louis Davidson. I regret that today... When I went to Northwestern I studied with Bud Herseth. Those studies helped "clean up the back yard" a little bit! Both Voisin and Herseth are friends of mine to this day. Each was influential in his own way, Roger because of his charismatic personality and soloistic style, perhaps sometimes even when not called for. Bud emphasized a very even quality of sound and at that time that was something I definitely needed work on.

JN: What about your intellectual background that led to your research activities. Where did all that come from?

ET: I don't really know. Probably it just came from myself. Certainly there were no real examples at that time. There were no Don Smithers or anyone else like that that I knew of. The closest was perhaps a combination of Ghitalla and Mary Rasmussen. I read Brass Quarterly and all the scathing reviews that Mary wrote. It's a little bit ironic and sad that when I gave a recital in 1968 about fifteen miles from where she was in Durham, New Hampshire, she didn't have time to hear me play. I even called her up. I was playing Baroque trumpet, something that was discussed in Brass Quarterly all the time. So there was a passing of "ships in the night" as it were. It's too bad but I still agree with most of the sentiments she expressed when she tried to make people aware of stylistic things.

A big influence that I should mention is Thor Johnson. In the 1950's he was the conductor of the Cincinnati Symphony, a post he gave up in 1959 to become Director of Orchestras at Northwestern University. He was also on President Eisenhower's Arts Committee. He was a very influential man. He inaugurated composition contests for brass, and also started festivals of Moravian music in Winston-Salem, NC. He was a Moravian and, of course, we know about their great contributions to the brass tradition. Thor encouraged me to go to Europe and was, perhaps, the single person who helped make it possible. When I had my interview for the Rotary scholarship, there was a very impressive and attractive girl who was also applying for one. She wanted to study Spanish in South America. Behind the scenes, Thor apparently spoke to the chairperson of the National Association of Women's Clubs. He persuaded her that for a young man to go to Europe to study music was not such a bad idea either. So, they had two scholarships that year. I'm very grateful for that and of course, it changed my life completely. If I had stayed in the States, I would have ended up, God knows what, perhaps a school music teacher or a college professor. However, I was never interested in academics in that way.

JN: You mentioned that almost as soon as you hit European soil you knew that was for you. It must have been quite a jolt to your system to enter a different culture. What American background did you have and what part of the USA did you grow up in?

ET: That requires a little bit longer answer than you might think. I went to Europe at age twenty-three. Up to that point I had lived in thirteen different States. During my first eight years of school I went to eight different schools. The longest time I had lived in one place was at Martha's Vineyard Island during the years I was one to five. I lived in all four corners of the country, including New England, where I came from, Florida and Georgia, the Midwest, Washington state, and California, which was where I lived before going to Europe.

JN: This was because your dad was a traveling minister?

ET: That's right. At first he was a Methodist and then a Congregational minister. When he was somewhat dissatisfied with his parishioners, instead of slugging it out, he tended to move on. So I vowed it would be different for me: I've always spoken high German. The Swiss always spoke high German. The Swiss identity. I tried to adjust to the new cultural environment. I think one European characteristic I've taken on is a certain sense of form or ritual. This is very useful for music anyway. But sometimes I also find myself impatient with this form. Americans tend to be pragmatic and "get things done." I'm still very much that way and try to get people together and help let us forget our differences.

JN: What was your main focus of study at Basel?

ET: Musicology. My trumpet studies were mainly private. I always did trumpet because I liked doing it. As long as I have the joy of performing I will continue doing it. If it starts to become routine or drudgery, then something else will replace it.

JN: What led you to become involved with those funny old instruments, the cornetto and natural trumpet?

ET: I think just my innate curiosity, which I still have. I had really good instruction in music history at Oberlin with Richard Murphy, a pupil of Leo Schrade. It was Murphy who suggested that I study with Schrade who was at Yale for many years and had just gone back to Basel in 1958. So in 1959 I went to do that. Murphy turned me on to the kind of discipline and what you could find out by studying music history and the "background of things." At that time there were no musicians combining the
disciplines. There were orchestral players who occasionally played solos and musicologists who were raising their fingers saying you should always play trills starting on the upper note. (Today I'm raising my finger and say, play your trills from the main note in certain kinds of music.) The situation is vastly different now. Sometimes I do find myself in the "finger-raising" position, but not too often.

JN: Do you remember your first real experiences with the old brass instruments?

ET: Actually I was interested in the cornetto before the natural trumpet. I remember hearing an old recording with Otto Steinkopf playing the Sonata Sancta Maria from Monteverdi's Vespers. I heard it at Northwestern and ordered two straight cornetti in c from him just before I left for Europe. At Basel I entered the Collegium Musicum which was directed by August Wenzinger, a real pioneer. Since there were so few cornetto players at that time and I had a strong trumpet embouchure and played some recorder, I began to get many gigs almost overnight.

JN: Was it at that point that you made the recording with Steinkopf?

ET: Yes, exactly. I was also trying to persuade people that I could also play natural trumpet as well as modern trumpet. To me it is all one. Purists, take note!! The next step was to get into the Baroque trumpet scene. I had already found an instrument in Basel to copy. When I heard that Walter Holy had successfully made recordings on the coiled trumpet that was a kind of copy of Reiche's instrument, I ordered one from Finke. Within a week of receiving it, I performed Purcell's Sonata #2, blasting away and playing on a modern mouthpiece. With time, I was able to see the difference between authentic instruments and the so-called replicas made then. Mainly the bell was maybe 9 cm instead of 12 or 13 in diameter. The receiver was also for a modern mouthpiece. My idea has always been to try to come close to the point where we go into a museum, take a natural trumpet off the wall, and play it. That was the point at which I started to work with Meinl & Lauber and Egger on making better instruments. If you depend on a modern mouthpiece it won't work well. As I was performing, making recordings, and having instruments reconstructed, I was slowly coming away from modern equipment. For some time, however, I was using a copy of my piccolo mouthpiece which had a Baroque shape outside. Since nobody was working on museum mouthpieces then, we tried to make that our next step. The brother of Joe Wheeler sold me a mouthpiece that was probably a Pace from around 1800. It had many of the standard characteristics of Baroque trumpet mouthpieces. I played on that for many years and actually made a recording on it that Crispian was also invited to play on. It was a recording for "Prince Charlie's Wedding." The BBC had a historical 16th-century wedding ceremony reconstructed, and my trumpet ensemble was apparently the only one doing that sort of music. I did some Bendinelli. Crispian was one of about twelve players. Another pioneer whom I liked very much was Michael Laird. Mike studied with Walter Holy and was also around during the "first hour," as it were. I've always tried to get closer and closer to playing authentic instruments and have always been interested in instrument makers who have been willing to go that extra step. The Thein brothers have figured out how to make an original alloy, and Egger has experimented with hand-hammered bells and also uses very good instruments as models for copies.

The other thing is the stylistic issue. Once we have the instruments on the table and we have the music on the stand that a lot of people are digging out of the libraries, that doesn't mean we can then go ahead and simply play it. I'm afraid we're still a little bit at that stage. The "holes" or "no holes" issue is actually too simplistic and only a part of the larger stylistic one.

JN: In some ways I think that we've unfortunately taken a few steps back in terms of some performance-practice issues. Maybe that's because early music can now really be a profession and the economic pressures come into play.

ET: I'm acutely aware of that point.

JN: In any event, I assume that very little was done in the early days on performance practice issues.

ET: No of course not. Let's face it, brass music is still very much peripheral in this whole early music boom. Look at all those glossy ads in Early Music. They show pictures of all those marvelous conductors or terrific keyboard players but where do you see a picture of a brass player? It's maybe 3% of the early music market.

JN: Which is relatively small anyway.

ET: Exactly. It's all Handel and Bach "Brandenburg" and B-minor Mass, at best. It's really orchestral playing that's looked for. The brass players are supposed to be quiet, stay in the background, play with as few mistakes as possible, get the job done and leave the room.

JN: I wonder what impact this historical approach has had on, or could have on, modern players. Brass players are sometimes chastised for being crude and having a stone-age type mentality.

ET: ... the Low Brass Creed...

JN: I've come across some very successful and extremely talented musicians who almost proudly proclaim, "I have no interest in that stuff." I think their music sometimes suffers because in spite of having fabulous chops, there seems to be a lack of intelligence behind the performance. Have you had similar experiences and what sort of impact do you think the early music movement will continue to have?

ET: This is an important and delicate issue and one must be sensitive in making public pronouncements. I think that if I were to make a statement like you just made it might be perceived as sour grapes on my part. I try to avoid making statements like that but you've really spoken to my heart. I think anyone who has more than a certain amount of education in music history, let us say, will require a certain amount of sophistication. But in the market place today it seems that those qualities are not as important for a career as what I like to call the "fast fingers, tricky tongue" syndrome. This is what really seems to attract the attention of the P.R. people from the big companies. Those people are more interested in economics than what might be called higher education. It's impossible to predict the future. I know the people in the Historic Brass Society are a devoted group for whom music is something more. On the other hand, it would be a shame if only historical criteria were to apply, leaving nothing left over for musicianship or charisma and moving the audience. After all, that is what the musician is really supposed to do. There are so many levels of criteria.
JN: Bruce Dickey is someone who comes to mind as a performer who has combined those many criteria.

ET: Absolutely! I must say, parenthetically, that I really enjoyed your interview with Bruce very much and also his kind words to me as a teacher. Sometimes performers forget, and the teacher never gets mentioned. Another former student who has very much been that way is Reinhold Friedrich, who is making a very nice career for himself, so far on modern trumpet. He has a recording contract with Capriccio and has just recorded the Haydn on the keyed trumpet. We did work on natural trumpet so he has a good background. He's a student of whom I'm very proud.

JN: When did you begin teaching at the Schola Cantorum?

ET: In 1972. Before that I taught at Cologne. The Schola has been very good for me. It made me settle down and forced me to think out what's necessary for a trumpeter to play Baroque music. Over the years I've developed what I would really call a school or method of teaching this instrument.

JN: It is quite impressive that so many of your students have gone on to make such fine careers.

ET: I'm very happy about that. I can't quite explain it. Of course, every teacher is happy when a gifted student comes to him. The Schola is a very nice place to be. It's the oldest institution for early music, over 50 years now. What I like about it best is that trumpet students have a chance to engage with others and the work they are doing. It has a rather holistic approach. Becoming aware of the work in historical temperament that the keyboard players are doing is particularly important. That is something, unfortunately, that many modern players ignore. Our program is very theory-oriented and most who enroll don't get a diploma. The really good students often get involved in professional music life rather quickly.

JN: Have you had a chance to view early music programs in other schools?

ET: I have contacts with just about everybody in the profession and not only in early music. I was just in London giving a recital and had good contact with John Wallace of the Royal Academy, where he has just introduced the study of all these funny early brass instruments. Of course Crispian and Michael Laird are good friends, and I have contact with Jean-François Madeuf at Lyon where they are doing very good work. Madeuf is a professional orchestral trumpeter who plays modern trumpet very well and Baroque trumpet with a large mouthpiece and authentic equipment — i.e., no holes — and does very well in both circumstances. This has been my theory for years. In the past two years I've visited all the Scandinavian countries as well as conservatories in Moscow and other Eastern European countries, and even one in Switzerland, a minor miracle!

JN: I occasionally get letters from musicians in Eastern Europe seeking contact with what is going on in the West.

ET: Now that the Iron Curtain has fallen, they very much want to come back into the European musical community. My next trip is to go to Bulgaria for the first time. It will be a masterclass and recital on a wide range of music. I hope to show them that there are ways of making music other than the "slamming the fist on the table" approach.

JN: How much time do you spend teaching as opposed to performing?

ET: I still regard myself as a performer and that's what I enjoy doing most. So, I'm away from the Schola a lot because I accept concert dates. Fortunately, I have a small enough number of students that I can spread out my teaching schedule. I'm in a phase apparently where people want more of me as a teacher. I don't know how good a teacher I am but I have had some successful gifted pupils, as well as some less gifted ones, of course. I'm willing to help people with problems in any way I can. I don't differentiate between some super-talented person and somebody who's just learning to buzz. Of course, I'm more interested in working with the super-talented person and with the person who's interested in learning about ornamentation and other performance-practice issues. I guess because of my hard-line orchestral trumpet training and my historical interests I can cover a number of bases.

JN: Do you perform only solo repertoire?

ET: Most of my work is doing organ and trumpet recitals with my wife, Imtraud Krüger. Now I do a little more with piano, performing the 19th-century repertoire. There are a few solos with orchestra and trumpet-ensemble concerts. I don't play extra with the local symphony orchestra or that sort of thing.

JN: It seems you bypassed the standard orchestra experience.

ET: Not quite. I was first trumpet in the Rome Radio Symphony Orchestra for a time, playing much of that repertoire. I have great respect for orchestral musicians. You have to be in superb shape. It's a very exacting profession, and nowadays there are great demands put upon the trumpeter in using different sorts of equipment for different kinds of repertoire. The job of performing say the B-minor Mass is getting a bit itchy for the symphony orchestra now that they have these period-instrument orchestras competing with them. They see their terrain getting narrower.

JN: That brings to mind that not only is their claim to certain types of repertoire getting narrower, but the audience appears to be thinning out also. When I see orchestral concerts in New York I see a lot of gray hair in the audience, and people are quite concerned about a greatly dwindling audience for classical music. Support for music education is not strong, so where will our audiences come from? After all, our audiences are not mainly made of professional musicians. They are made up of kids who played in the school band, developed an affection for music, and grew up with the desire to take out a subscription to the local concert series. Has this problem as yet occurred in Europe?

ET: You can put my name to that!! I couldn't care more. Why this is, whether it has to do with the commercial approach to success, I don't know.

JN: You have some sense of this in Europe too?

ET: Yes. Some cities are beginning to renege on their responsibilities for supporting the arts. The city of Basel has cut its theatre budget alone by 30% during the next three years. Maybe the ballet will have to go out the window. However, the money still seems to be there for those who can shout the loudest. Music festivals are sprouting up all over the place but for the very standard things like Beethoven's Fifth. Sponsors won't
promote unless they are guaranteed a huge splash with things tried and true.

JN: You sense the same kind of shift of attitude even in Europe?

ET: Oh yes. Unfortunately, this cutting back of the arts and arts education is particularly sad because we had just come to understand aspects of how the workings of the left half and right half of the brain together promote a holistic approach. Someone going into a business career, for example, will do much better if he develops his creative and artistic side as well. We have finally come to the realization that music and art are extremely important to becoming a healthy individual. Right now these turkeys are, in a sense, cutting out the half of the brain that makes life worth living. It's a crying shame. Even at my Trumpet Museum, this wonderful place of the legend of the Trumpeter of Säckingen, where I have a great deal of support, the city is going through difficult times and I have been given much less money to work with.

JN: Do you think it's mainly an issue of economic restriction or is there some fundamental change in attitude?

ET: I can't speak authoritatively about that but I can offer a couple of observations, just as you did. I'm certainly not pro-communist but I have noticed that the communist governments, while they were repressing people as much as they could in most areas, did at least make it possible for people to go to the theater and attend concerts. As soon as the Eastern Block collapsed this subsidy of the arts also did so. On the other hand, I can't say if it is a psychological change. The whole world is in a kind of economic crisis. If one part of the world is affected then other parts feel it too. We're trying to bear the economic crisis in Eastern Europe, and it is our duty because they are our brothers and sisters, there's no doubt about it. But it is very trying.

JN: Where do you see yourself going? Do you see yourself retired?

ET: Well, my Schola position will be up in less than ten years. I'm at the magic age where I can see that I will be 65 sooner or later.

JN: Is that the mandatory retirement age?

ET: Yes. I remember that August Wenzinger was rather bitter about it. He's over 80 now and still going strong. But, it's OK with me. It's no problem. I'll always find things to do. I have a whole file of editorial projects which interest me very much. Finally, as long as my teeth are in my mouth, my lips will vibrate and my wife will have me, I'll play a Krebs chorale over her brilliant organ playing.

JN: Ed, thanks very much. It's been a pleasure meeting you here at this wonderful event and I want to thank you for all the great work you've done for our community and in particular for the support and work you've extended to the Historic Brass Society.
Do you remember the first cornet solo that you played? Was it a VanderCook solo from the Star series or perhaps the Flower series? Maybe it was W. Paris Chamber’s ‘The Commodore Polka’ or Herbert L. Clarke’s ‘Maid of the Mist’. Today we often hear those solos performed on the trumpet in styles that are uncharacteristic of the period of the golden age of cornet playing (ca. 1870-1930). These pieces are often looked down upon as being inferior to the cornet/trumpet repertoire and have been categorized as “fluff.”

Fluff they may be, but they are still a very important part of our brass heritage as cornet players. Very quickly let me point out that the term cornet means “little horn” and that the earliest performers were horn players. This is a vast topic in itself, and must be dealt with in the future.

With the idea of “little horn” in mind, imagine the tone quality that comes from an instrument of conical bore that is played with a funnel-shaped mouthpiece. It is warm, round, rich, and sweet — and very vocal in quality, which is why we sometimes hear cornet playing referred to as bel canto (“beautiful singing”). As these pieces are an important part of the history of the cornet, they merit a closer look.

As mentioned above, tone quality is a very important part of any performer’s approach to cornet solo playing. In the writings of virtuoso cornetists from 100 years ago, there are many references to the vocal quality of the pieces. In this area the instrument can have a tremendous impact, and the cornet is the instrument of choice over the trumpet. I prefer the “shepherd’s-crook” model instruments for their nimbleness. Beautiful playing should be effortless so that energy can be channeled into technical virtuosity. Though I have yet to find any documentation to indicate that these instruments are superior, many of the cornetists with whom I have spoken or corresponded agree that there is a certain ease of playing on a shepherd’s-crook style of instrument.

In order to achieve historical accuracy, it is extremely useful for cornetists to play a turn-of-the-century cornet with its funnel-shaped mouthpiece. In my own collection I have one cornet that is pre-1900, and I use it on occasion to demonstrate how a fine-quality instrument sounded. There is always the matter of preservation to consider, but I feel that a few minutes of playing on an old instrument will do more to equal one’s understanding of tone and technique than volumes of written descriptions. Once this sound and feel are imprinted on a player’s memory it is impossible to duplicate this quality on a modern instrument.

In addition to experimentation with historic instruments, I have amassed quite a collection of cornet solo recordings dating from the early 1880s. Great vocalists of our day have looked back to the great vocalists of the turn of the century to understand the schools of technique, such as Galli-Curci taught to achieve flawless technique. By listening to the great cornet players of the golden age, we can often discern what some of their “secrets” were. Comparing style, tempo and technique can be extremely enlightening. Tone quality is often difficult to discern due to the lack of fidelity on old recordings. We must also be careful with tempo because of recording practices. Some recordings were produced at different speeds, which will affect pitch and our perception of tempo. The early two-minute cylinder recordings were pioneers in recorded sound, but they were also limiting in that the music had it fit into a two-minute segment. This would restrict some repertoire and would also cause repeats to be left out at times. I remember well the first time I heard Herbert L. Clarke on a recording in which he left out a first ending and I wrongly assumed that he could not play the piece with all the repeats! Some fifteen years later I learned the true reason. These conditions also caused players to achieve an extremely high degree of clarity in their playing because missed sections could not be spliced in as they often are today.

With tips on recorded sound from internationally known expert Frederick P. Williams, I spent many hours listening to the sounds of Tom Clarke, Alice Raymond, Bert Brown, John Dolan, Herbert L. Clarke, and others. Each of these virtuosos had a distinct style, but several general similarities can be found.

**Cadenzas**

Cadenzas can often be the most exciting part of a solo. Early cornet soloists used them to show off. Sometimes it is possible to identify either the composer or soloist by the cadenzas, as they became rather like signatures. The vast majority of performers today execute a cadenza in a straightforward, almost metered fashion. The accelerando is predictable, variation in volume calculated, and often the moment seems mechanical. Early recordings indicate that this was seldom the case with the old virtuosos.

While technical passages were well worked out, they never seemed old or uninspired. Each player tried to add something special to keep the audience entertained. The word “entertained” is very important here. I recall a conversation with the late Paul Yoder, who stressed to me that these players would have laughed at the notion of being studied in a scholarly way. To them cornet playing was a job. Not just any old job, but one that was worthy of pursuit and one at which they were determined to excel. Their added sense of drama can be attributed both to this mindset and to the performance practices of the day, which called for exaggerated phrasing.

**Rubato**

Rubato also serves this same sense of “drama.” Take, for example, a repeated variation in John Hazel’s *Le Secret*. If the repeat is performed in the same manner as the first statement it becomes boring for the listener. Rather, the second should be even more exciting, with nuance of tempo and considerable rubato.

*HBS Newsletter, Issue 7, Page 11*
Double- and Triple-Tonguing
Aside from range, I think that fast, fluent tonguing is one of the most impressive parts of polka or variation-style solos. Again, the beautiful vocal style should be preserved and is proven in historic recordings. The exception would be where a percussive quality is more appropriate, as in something based on military calls. Perfectly executed double- and triple-tongued sections never fail to impress an audience.

Tempo
A common error in performance today is to play cornet solos at blazing speeds. What is the use of speed if there is no sense of musicality? It becomes what Franz Liszt referred to as empty virtuosic fluff. Since there are no metronome markings on the early comet solos there is certain to be room for debate on this topic. Herbert L. Clarke consistently points out that each piece should be performed with taste. This is a difficult matter to define in words, and I would once again suggest an intense study of sound recordings from the period. In addition there are a few clues in Arban’s Complete Conservatory Method. In his comments before the characteristic studies, Arban writes about creating contrasts. He also compares the cornet to the voice and talks about quality of sound with “veiled tones” and “clear tones”. He also talks about how this music should be moved by the performance. Fast tempos will thrill an audience initially, but pale in the long run. Speed is effective when used as a contrast and not merely as a gimmick. Once again the comet imitates the voice and not a machine. Phrasing becomes all important and each phrase should breathe rather than be rushed.

Few artists ever reach the stage of being able to execute passages of great technical difficulty with musical phrasing. Herbert L. Clarke was such an artist, as was W. Paris Chambers. Jules Levy approaches this in his recordings as well. In his case, we need to realize that his recordings come very late in his career when he was no longer at his peak and that he had false teeth when these recordings were made!

Thousands of cornet solos were written during the golden age and some were quite bad! Fortunately, the true gems have survived.

I have included below a list for further study. With a little effort they can be performed in the very best sentimental style of the age of parlor music. Tasteful, wide vibrato is not out of place, but avoid the temptation to be corny. When well performed, these pieces can be splendid additions to a recital or to a band concert. Though they are tiny gems of our repertoire, they deserve careful study to bring about stylistic performances.

Suggested Study List:
1) Facilita by John Hartman - Unusual for its czardas variation.
2) Le Secret by John Hazel - Fun to perform with a fine cadenza and interesting octave leaps.
4) The Volunteer by Walter B. Rogers - Clever use of popular songs of the day and unique technical displays.
5) The Charmer by Louis F. Boos - A polka style solo with unusual turns of phrase.
6) Maid of the Mist by Herbert F. Clarke - A relatively easy solo that combines tempo, technique, and musical sentimentality.
7) My Regards by Edward Llewellyn - A waltz tempo solo with considerable charm.
8) The Debutante by Herbert L. Clarke - One of Clarke’s finest compositions, this solo melds technical virtuosity with bel canto playing.

Compiled by Henry Reiter, C.W. Post College

<table>
<thead>
<tr>
<th>Year</th>
<th>Martin Trumpets</th>
</tr>
</thead>
<tbody>
<tr>
<td>1919</td>
<td>17221</td>
</tr>
<tr>
<td>1920</td>
<td>19442</td>
</tr>
<tr>
<td>1921</td>
<td>19933-23781</td>
</tr>
<tr>
<td>1922</td>
<td>29942</td>
</tr>
<tr>
<td>1923</td>
<td>34838</td>
</tr>
<tr>
<td>1924</td>
<td>40644</td>
</tr>
<tr>
<td>1925</td>
<td>48489-54853</td>
</tr>
<tr>
<td>1926</td>
<td>67852</td>
</tr>
<tr>
<td></td>
<td>162852-172051</td>
</tr>
<tr>
<td>1927</td>
<td>79294</td>
</tr>
<tr>
<td>1928</td>
<td>86887</td>
</tr>
<tr>
<td>1929</td>
<td>192358</td>
</tr>
</tbody>
</table>

Note: 1st digit dropped on most serial numbers

1930 98324
1931 101622
1932 105096
1933 106546
1934 108301
1935 111253
1936 116551
1937 118038
1938 126908
1939 130970
1940 136040
1941 140199
1942 144455
1943 145322
1944 145322
1945 145322
1946 154289
1947 161520
1948 165326
1949 170395
1950 172215
1951 172449
1952 178140
1953 179317
1954 181265
1955 187614
1956 193747
1957 194213
1958 201809
1959 203917
1960 205377
1961 209089
1962 211675
1963 213999
1964 218865

1981-82 850,976 - 976,571

HBS Newsletter, Issue 7, Page 12
How to Make a Shofar
by Michael Albukerk

The HBS would like to thank Michael Albukerk and Tzivos Hashem for their kind permission to use this article on the shofar. The article is written exclusively from the Ashkenazi point of view, and is not indicative of all Jewish tradition. The musical examples, here only Ashkenazi calls, are taken from an article by F.L. Cohen in the old Jewish Encyclopedia. Tzivos Hashem is an international educational organization serving Jewish children located at 332 Kingston Avenue, Brooklyn, NY 11213. Tel. (718) 467-6630. Fax (718) 467-8527.

A shofar is a crafted animal's horn that Jewish people everywhere use to sound in the Jewish New Year, Rosh Hashanah. The shofar is one of the older wind instruments known to man and has been around for nearly 4000 years. It is reminiscent of many Biblical themes such as the story of Abraham and Isaac, and also of the fall of Jericho. The horns of various types of animals besides the ram can be used to make a proper shofar (according to proper halacha [Jewish Law]), such as the horns of the goat, antelope, gazelle, and bighorn sheep. However, there are animals whose horns cannot be made into shofars, such as the bull, ox, bison, and buffalo.

The ram's horn is preferred because of the allusion to the Sacrifice of Isaac. In the end God told Abraham he should spare his son and to offer a ram that was caught in a nearby thicket as a sacrifice (Genesis Ch. 22). The cow's horn may not be used because it is reminiscent of the episode of the "golden calf," (Exodus, Ch. 32) which is not appropriate to recall on the Day of Memorial, Rosh Hashanah.

When obtaining a horn for a shofar, it's important that the animal be kosher, and kosher-killed, and not to cause the animal undue pain (tsar baaley chaim); therefore it is essential that the animal be killed by Shechita (ritual slaughtering). The horn then needs to be hollowed. Actually the horn is a shell of keratin, the biological material that hair and hooves and finger nails are made of, that grows around a body of cartilage and sinew. To hollow out the horn, the cartilage must be extracted from the raw horn by boiling or soaking in chemicals. Once the cartilage is removed the shell is disinfected. The horn is now hollow, and a mouthpiece can be crafted.

In the case of rams' horns, the shell may be softened in hot oil and reshaped from its spiral form into a curved "J" shape. Since this segment of the process might be impractical, one can use goat's horns which already have the traditional "J" shape and are also permitted to be used as shofars. Other shapes are also permitted. Cured goat horns seem to be the best. It is helpful, I think, to use light horns, which will automatically yield small mouthpieces. Save the shofar point as a souvenir to testify that it was hand made.

To make the mouthpiece, first measure the hollow depth of the horn from the opening with a bent wire. Lining up the bent wire along the outer length of the shofar, mark off where the wire reaches from the opening of the horn. Measuring 1 1/2 inch or more (depending on the degree of curvature) from that mark toward the pointy tip of the horn, then mark the place where you will cut off the tip of the shofar with a coping saw. The cut must be made perpendicular to the length of the shofar. Once the pointy tip of the horn is cut off, a blunt flat surface results. The mouthpiece is now created with a 3/16", six inch long bit on a variable speed drill. Aim the drill into the center of the flat end of the horn. Gradually the drill is accelerated so that it cuts a narrow hole along the body of the shofar until it penetrates into the hollow of the shofar. Note: If you drill at a sharp angle (not parallel to the body of the horn), you may cut out the side of the horn, thereby rendering the horn invalid for ritual use.

The narrow hole that is bored by the drill bit must now be enlarged, traditionally knife-cut to create a conical or cup-shaped hollow. The cone-shaped opening helps ensure that a minimal volume of air can be forcefully blown through the canal with little effort and still resonate the shofar sufficiently to sound it clearly. The wider the canal, the easier it is to blow.
Now the shofar is almost ready. You will need to polish the mouthpiece with a buffer so that it is smooth and narrow enough to blow. Any cracks around the opening of the shofar are ground away by the sander at this time. The shofar is inspected for cracks, holes, or other imperfections that may render it invalid for use. However it is not overly worked or ornamented, this expressing modesty and humility on the Day of Judgment.

To blow the shofar, learn the following lead-up skills.

1. Take a deep breath and gently purse the lips together.
2. Place the left forefinger horizontally along the mouth, sealing the lips on the left side, allowing the right corner of the mouth to remain exposed.
3. While thus pursing the lips, exhale so as to make a loud buzzing noise.
4. Continue to make a steady buzzing noise and place the mouthpiece of the shofar over the right corner of the mouth where the buzzing sound is coming from. Once adjusted to the proper position, the shofar will sound. Sound out the notes, Tekia - Shevarim - Terua - Tekia Gedola.

The simple sound of the shofar is plain and cannot be varied much. Its modest music resembles reveille, a call to arms, an alarm, a baby crying, etc. The purpose of the call of the shofar is to rouse us to evaluate ourselves and call us to our true source, God.

The Calls:

```
Teki'ah Shevarim Teru'ah
```

```
Teki'ah gedolah
```

---

The Peaceful Bazooka

*by Jack Hotchkiss*

Preface: This highly significant bit of musical scholarship was the result of a deep chicken-and-egg luncheon conversation between the author and Jeff Nussbaum at an Early Brass Festival several years ago. At the core of the discussion was the burning question: Which came first, the military bazooka or the musical one? Since I am much older than Jeff, and was around when both bazookas were created, I have undertaken to set the record straight!

Based on the photo below, and memory, here is a sketch of the bazooka:

> From the *Random House Dictionary of the English Language*:
> *ba.zoo.ka* n. Mil. a tube-shaped, portable, rocket launcher that fires a rocket capable of penetrating several inches of armor plate, as of a tank or other armored military vehicle [after musical instrument invented and played by Bob Burns in the late 1930's and 1940's from a resemblance in appearance].

What's this? An article about a weapon of war in the *HBS Newsletter*? A musical rocket launcher? Wrong! An historic brass instrument lost in the dust of centuries? Wrong again! Behold the original bazooka, a most unusual music-making device, fashioned some 60 years ago from two gas pipes and a whiskey funnel, plus a few other odds and ends, by a homespun humorist from Arkansas named Bob Burns.

Back in the early 1930's, Bob Burns was playing mandolin in a group called the Van Buren Silverstone Cornet Band, and, so the story goes, one night they were practicing in a plumbing shop. Burns slid a narrower iron pipe inside a wider one, stuck a whiskey funnel on one end and blew through the other. The resulting notes seemed to sound like a deep "ba-zoo-ka" and a new musical instrument was born! The narrower pipe was moved in and out of the wider pipe by a handle made of heavy gauge steel wire and—voila—melodies could be played on the thing.

Burns went out as a single act on the rural carnival and vaudeville circuits with some success, and he decided to try for the big time in 1935. He landed a spot on Rudy Vallée's popular radio show, *The Fleischmann's Yeast Hour*. Initially, he did humorous quasi-political commentary *a la* Will Rogers, but changed back to
"hillbilly" comedy and music following the death of Will Rogers in an airplane crash. His wit and wisdom and impossibly tall tales - and the deep dulcet sounds of the bazooka - caught the ear of Bing Crosby, who was in the process of launching his legendary radio show, The Kraft Music Hall. Burns and his bazooka were signed for 26 weeks, but proved to be so popular that they remained with the show for six years! I, for one, remember the hilarious yarns about Bob Burns' weird "Grandpaw Snazzy", which not only had radio and studio audiences splitting their sides, but also frequently reduced Bing himself to helpless laughter on and off the air. Burns and the bazooka were seen and heard in two of Crosby's movies, Rhythm on the Range and Waikiki Wedding and Bob also appeared in a few other films, notably Radio City Revels and Our Leading Citizen. In 1941, Bob began his own radio show, sponsored by Campbell Soups. The show was first called The Arkansas Traveler, then, simply, The Bob Burns Show. Subsequent sponsors were Lever Bros. and American Foods. The show ran until 1947.

Some enterprising toy manufacturer marketed a kids' version of the bazooka, a kazoo-like tin contraption about a foot-and-a-half long (the original bazooka was a yard or more long and heavy). I used to own one of the toy bazookas but, sad to say, it went the way of my Big Little Books and my Buck Rogers paraphernalia - more's the pity!

When the over-the-shoulder rocket launcher was developed during World War II, it seemed to resemble Bob Burns' famous instrument held backwards. The name stuck and now everyone is familiar with the instrument of destruction called the bazooka, but very few know that the first bazooka, with its bovine melodies, brought smiles and chuckles to hundreds of thousands of people for more than a decade, thanks to the efforts of a very creative American humorist.

At this writing, I do not know the whereabouts of the original bazooka. If any readers of this article have photos or additional information about the bazooka or tapes of old radio shows on which Bob Burns plays it, please let us know.

Finally, I would like to thank my good friend, Jack Keenan of Schenectady, NY, an authority on old-time radio and many other things, and my sister, Frances Levine of Laguna Hills, CA, for their generous help in gathering material for this article.

References:

Some NBC stars of the late 1930's. From left to right, Bob Burns with his "bazooka"; Tommy Riggs, who exchanged banter with a fictitious little girl named Betty Lou; Charlie McCarthy; Edgar Bergen; Rudy Vallee, and Joe Penner with his famous duck.

Photo from: A Pictorial History of Radio by I. Settel
Psalm 23 (Der Herr ist mein Hirt [The Lord in my shepherd]) sets the mood of the entire work. This jubilant piece is performed with great skill and enthusiasm and the rock-solid trombone section is featured. Notable are the sensitive articulations used by the trombonists to match the vocalists in clarity. The Symphoniae Sacrae III has terrific cornetto writing. The difficult cornetto obligato parts are masterfully handled by Roland Wilson and Hans-Peter Westermann. Playing on high pitch cornets (made by Wilson), the players still maintain a rich sound, something more difficult to do on the smaller instrument.

Two pieces that feature cornetti obligatos are Psalm 127 (Wo der Herr nicht das Haus baut) and a piece that is a compilation of Psalm 118 and Matthew 21 (O Herr hilf, O Herr lass wohl gelingen). The word painting in these pieces and particularly in Psalm 127 is outstanding, and the cornetto parts, so finely performed by Wilson and Westermann, play an integral part in Schütz's masterful compositional process. It is often said that the cornetto is a most vocal of instruments and this is apparent in the present recording. They perform with a lyrical style and employ the use of different articulations to help match their sound and style with the vocalists. The ensembles have the sort of polish that only results from years of playing together. The performance on this CD is of a very high level. On it the listener is treated to some smashing cornett and sackbut playing in the context of one of the masterpieces of the 17th century.

— Jeffrey Nussbaum

*Maurizio Cazzati: Sonates, Antennes & Requiem.* Ensemble La Fenice. Adda 581318, 2 Rue Emile Zola, F93400 St. Ouen, France. Distributed by Qualiton Imports, 24-02 40th Avenue, Long Island City, NY 11101. Recorded 1991. La Fenice – cornetti: Jean Tubéry (director), William Dongois; lute: Matthias Spater; organ: Jean-Marc Aymes. Vocal soloists: Maria Cristina Kiehr (soprano), Bruno Boterf (tenor), Paul De Los Cobos (tenor), François Fauche (baritone), Marc Busnel (bass).


The composition La Fenice from Cesare’s famous collection Musicali Melodie (1621) is well known to early brass players. It is from that work that this fine French ensemble has taken its name. La Fenice, under the direction of Jean Tubéry, has a core instrumentation of two cornets (made by Paolo Fanciulacci and Serge Delmas) and continuo and can flexibly augment its forces to meet the needs of various repertoires. They play a wide range of music from the Renaissance and early Baroque and were the recipients of the first prize at international contests in Bruges (1990) and Malmö (1992). La Fenice has produced three recent CDs, all of a very high quality.

*La Renaissance en Lorraine* contains music from the court of the Duke Charles III of Lorraine. The chansons and motets by Jacques Arcadelt (1505-1568), Mathieu Lasson (1595), Fabricce Marin Caietan (?), and Pascal de L’Estocart (?-1584) performed on this recording are examples of the beautiful 16th-century repertory that paved the way for the wonderful 17th-century instrumental canzonas and recercars of Italy. Also on the CD are three works by John Adson from his Ayres for Sackbutts and Cornetts. Arcadelt’s madrigal writing is certainly his great contribution to music, but not less outstanding are his chanson and motets. La Fenice gives these works flawless and expressive readings. The chansons by Arcadelt are of a light quality and serve as a wonderful vehicle to highlight La Fenice’s first-rate ensemble skills. The phrasing and intonation are exceptional. In addition to their standard instrumentation of two cornets and continuo, trombonists Jean-Jacques Herbin, Philippe Stefani, and Franck Poitrineau, and dulcian player Christian Beuse join the instrumental forces on this CD. Their playing is solid and quite up to the high standard of the other performers.

The works by Lasson, Le Estocart, and Caietan are of much late Renaissance music. There is a seamless, flowing line creating an absolutely lush sonic atmosphere. The complex counterpoint occasionally abates and a more homophonic texture develops. This of course was a sign of the musical times with the development and importance of the madrigal and related forms. The vocal performance on these works is very good. Even though La Psallette de Lorraine is a very large choral group, the musical line never sags and the solo vocal work by the members of Ensemble Clement Janequin is equally beautiful. The instrumental accompaniment by La Fenice is understated, reinforcing the vocal texture with gentle playing.

The three pieces by Adson are well known to brass players and my one reservation is simply that I would have loved to hear more than just three from this great collection. The tempi taken on the three pieces are interesting. Number 19 is very fast. Number 18 is taken at very broad pace, I’ve never heard it played this slowly, but it still works. Number 21, the last tune on the recording, is also very bright. On the fast pieces Tubéry and Dongois display great virtuosic flair, playing ornaments with enthusiasm and impressive skill.

*Ave Maris Stella* features early 17th-century Venetian music that pays homage to Mary. The Marian cult was not only a very powerful religious force but one tied to the Neo-Platonic Humanistic tradition that was active throughout the Renaissance. This is virtuoso music, and soprano soloist Maria-Cristina Kiehr and her accompanying forces — Ensembles La Fenice and Elseue — handily meet the demands and give a terrific performance. What is particularly effective about this recording is not only the stellar...
performance but the very intelligent programming. Not only is there a general Marian theme, but the combination of different types of vocal, solo, and ensemble music makes this an eminently listenable CD. Since the norm for many wind ensembles is to play an entire program of virtuoso Venetian music, the diversity on this recording makes it even more striking.

The opening piece on the recording is Simone Vesti's *Omnes gentes*. This work, along with several others on the CD, has an expansive soprano solo with imitative and florid instrumental obligato accompaniment. The musical approach to these works is extremely appealing with the grand gesture always apparent. Grandi's *Salve Regina* is breathtaking. The piece is heart-wrenching, with the soloist and ensemble giving an emotional pull to the music. Displaying the emotional aspect of the line is, of course, paramount in this repertoire and it is done very well on this recording. The fast imitative corretta lines in this piece, as well as in Donati's *O Gloriosa Domina*, are played beautifully, matching the soprano soloist with grace and lightness of execution. Tarquino Merula is represented by four compositions: a harpsichord *Toccata*, *La Vescanra*, an instrumental work beautifully performed by the string ensemble, *Nigra sum*, a piece for soprano and strings, and the cantata *La Strada*, played gloriously by Jean Tubéry, Odile Edouard, Sylvie Moquet, and the continuo group. Ensemble Elseneur is also featured on Giuseppe Scarlatti's Sonata 18 *La Novella*, and Horatio Tarditi's *Salve Regina*.

Fra Archangelo Crotti's *Sonata Sopra Santia Maria*, from his 1608 publication *Il Primo libro de Concerti Ecclesiastici*, predates Monteverdi's famous work by two years. Both works have a similar quality, a long sweeping melody with florid instrumental obligato parts. It is interesting to find works of such similar character because it certainly helps us understand the period and "what was in the musical air." In the Crotti piece Jean Tubéry does the honors with apparent ease. The full instrumental forces play a notably expansive version of Riccio's *Sonata a 4* from his *Il Terzo Libro delle Divine Lodi Musicali* of 1620. The opening section is taken slowly, resulting in a powerful and emotional reading. The triple sections, by contrast, are bright and lively.

Francesco Rognoni's divisions on Palestrina's *Pulchra es* are gloriously played by Jean Tubéry. While division pieces such as these are the most difficult works in the corretta repertoire, they work best when performed as if they don't present any problems whatsoever - an off-the-cuff, light, and singing approach. Of course, most of us mere mortals sweat, huff, puff, and do a lot of praying when we approach these pieces. Tubéry manages quite brilliantly to perform them in an effortless, smooth, and carefree manner. The virtuosity here is not the usual fast and excited flourish, but a fluid, vocal approach that makes the listener forget that the music is really super difficult.

Maurizio Cazzati (b. Lucera c.1620, d. Mantua 1677) is not a household name, but based on the music on this CD, he is certainly deserving of a much wider reputation. Jean Lionnet gives us ample information in his historical notes accompanying this recording. He informs us that Cazzati began his musical career in Mantua, serving as organist at San Andrea as well as for members of the Gonzaga family. He then worked briefly in Bergamo and Ferrara before he was appointed *maestro di cappella* at San Petronio in Bologna. Cazzati was embroiled in political turmoil for much of his working life. In 1659 Giulio Cesare Arresti published a treatise in dialogue form which criticized a five-part Mass published by Cazzati. He managed to survive the petty jealousy and squabbling until he was ultimately fired from his post in 1677, at which time he entered the service of Duchess Anna Isabella Gonzaga in Mantua. One unfortunate result of his political difficulties was his exclusion from the prestigious Accademla Filarmonica in Bologna. This exclusion may partially explain why he has been ignored in music history despite an enormous output during his lifetime: ten volumes of instrumental pieces, nine volumes of non-sacred cantatas, arias and songs, and forty-three volumes of masses, motets, psalms, and canticles. He is also known to have composed oratorios and operas, which unfortunately have not survived.

The main offering (no pun intended!) is the *Missa Per li Deputi* (op. 31, 1663). The various parts to the Mass are sung ably by the vocalists and the instrumentalists add the obligato and occasional *colta parte* instrumental accompaniment.

As was the common practice, instrumental pieces were added between parts of the Mass. The slow and meditative *Sinfonia* is placed between the sequence and the offertory, and the *Recordare* is set between the *Benedictus* and the *Agnus Dei*. Also, in general agreement concerning performance practice, this music is performed at A=465 and mean-tone temperament is employed. Three Antiphons for the Blessed Virgin Mary from his op. 42, 1667, *Salve Regina, Regina Caeli, and Ave Regina Caelorum*, are given beautiful readings. Each is written for a different voice-treble, alto, and tenor, and contains delightful instrumental parts. The cornetti and violins perform them wonderfully.

Two pieces from his Op. 18, 1659, are represented. The *Sonata La Streda* is absolutely magnificent. It is a flashy, virtuosic, and terrifically fun piece. Tubéry and Dongois just blaze through it, playing fabulous ornaments, running up and down their horns. For this listener, it is the high point of the CD. The second piece from op. 18 is the *Capriccio Sopra 16 note*. Tubéry explains that this piece is written over four successive ostinato basses, each of which is repeated up to five times and contains 16 notes. His *Capriccio in echo detto "Il Marescotti* (Op. 50, 1669) is a knotty work where the second corretta repeats the first in an echo. Of course, the second part needs to match the delicate articulation and phrasing in these difficult lines, and play them *pianissimo*. William Dongois matches the virtuosic playing of Jean Tubéry with absolute precision. The *Ciaccona* (1658) is a lovely and bouncy piece composed over a repeated *ostinato* figure. Tubéry points out that, while it appears to be a totally secular work, it was not uncommon for such a piece to introduce a Marian Antiphon. Monteverdi used the same *ostinato* figure in his *Selva morale e spirituale*. It is a joyous piece and this performance conveys that feeling quite convincingly.

La Fenice's three recent recordings demonstrate their brilliant musicality and virtuoso playing abilities. Each CD is very enjoyable in that it has captured some sort of thematic concept and contains a varied program. It's delightful to hear early brass expertly played in the context of substantial compositions rather than once again hear a reading of the greatest instrumental "hits", as is so often

Of all the words the thesaurus in my Mac could summon up, "sumptuous" comes very close to describing the quality of the music on this fine CD. As described in the notes to this recording by Peter Downey and Peter Seymour, the works presented constitute the music of a complete Mass that may have been heard shortly after the signing of the Peace of Westphalia in 1648, on the Fifth Sunday after Easter. This project, under the musicological direction of Peter Downey, and conducted by Peter Seymour, not only gives the listener a stunning and flawless performance but a quick view back in time to the 17th century.

As the notes further explain, Vienna was an important cultural and political center. Due to the nature of imperial succession, each emperor exerted his own personal influence on the type of music presented at the Court. During the Thirty Years War (1618-1648) there was a strong influence from the new Italian style and some of the music on this recording reflects that situation. The main portion of the Mass is from the posthumously published Missa Veni sponsa Christi (1631) of the Vienna-born composer, Christoph Straus (1575-1631). Straus worked at the Court from 1601, and was appointed Kapellmeister to Emperor Matthias in 1612. In 1619, with the accession of Ferdinand II, he was replaced by Giovanni Priuli (1575-1629) and took the musical post at St. Stephen's Cathedral. This work is scored for four vocal soloists, a seven-part vocal and instrumental choir with the addition of a choir of five trumpets and timpani, as well as a continuo group. The result is magnificent. The able vocal forces give a fine performance and the stellar lineup of London's finest early brass specialists play with the brilliance that we come to expect from the likes of Bennett, Steele-Perkins, West, Staff, and the rest of this first-rate brass section. Fellow Austrian Andreas Rauch (1592-1656) supplies the Mass propers. Equal to Straus in luxurious sonic quality, this church service must have made some impression! It's no wonder there were more of the faithful back then.

The dazzling brass writing is particularly impressive on Attollit Portas, Principes by Rauch and Strauss Credo, Symphonia, Kyrie Eleison, and Gloria. Not only do the brass instruments have many florid sections helping to create a link in the larger structure of the pieces, but there is also much interplay with the vocal and instrumental lines. The Rauch composition is particularly interesting in that it is a political motet. The text pays homage to Emperor Ferdinand II and was composed for his triumphal entry into Sopron in 1634. The six other pieces on the CD present an impressive and opulent complete Festival Mass. Giovanni Priuli is represented by two somber motets, Venite, Exultemus and O Quam Dulcis, which are sensitively performed by the vocal forces. As mentioned before, Viennese musical life from this period had a strong Italian influence. Antonio Bertali (1605-1669) was an important Italian import who was appointed Kapellmeister in 1649 and also served as an instrumentalist in the Court. A fine reading is given to Sonata I and Sonata II for two cornetti and three trombones.

The recording starts and ends with regal blasts of the trumpet and timpani ensemble playing an impressive reconstruction, by Peter Downey, of Girolamo Fantini's two Imperial Sonatas taken from his important trumpet method of 1638, Moto per imitare a sonare di tromba. The trumpet lines are dazzling and performed with great spirit and precision. A more splendid opening and closing to this Festival Mass is hard to imagine. — Jeffrey Nussbaum

Biber Vipres Studio de Musique Ancienne de Montreal, Christopher Jackson, conductor; Normand Richard and David Ripley, bass soloists; Chantal Rémillard and Christine Moran, violins; Elisabeth Comtois, Stéphane Lazzonvillas, violas; Susie Napper, cello; Pierre Cartier, bass; Michael Coliver, Douglas Kirk, cornetti; John Thiessen, Allan Dean, Gaétan Chenier, Gary Nagels, natural trumpets; Alain Trudel, Dominique Lortie, Gary Nagels, Sylvain Jacob, sackbuts; Hank Knox, organ; Sylvain Bergeron, lute, Julien Grégoire, timpani. REM #511207. REM Editions, 20 Avenue Paul Doumer, 69160 Tassin la Demi-Lune, France. Tel 78-343899; Fax 78-344467. Distributed by Allegro Imports, 12630 N.E. Marx Street, Portland, OR 97230. Tel. (800) 288-2007. Recorded 1991.

One of the great sources of brass writing, and one that has gone largely unexplored, is the 17th-century repertoire from Kromeriz, Czechoslovakia, the bulk of which is now housed on microfilm in the Liechtenstein Music Collection at Syracuse University. The works on this recording are from that repertory, with settings of the Marian vespers psalms by Heinrich Ignaz Franz von Biber (1644-1704), the Sonata 8 a 13 by Jan Kritel Tolar (Dolar), and the Sonata XII a 7 by Johann Heinrich Schmelzer (1623-1680). While some of the instrumental music of Biber and Schmelzer are not uncommon, (see review of Tarr's recording in HBSNL #5 and review in HBSNL #3 of Immer's CD) to hear some of the larger vocal works with accompanying period instruments performed so admirably is a real treat. That the brass section is made of some of the finest American and Canadian virtuosos is an added plus.

The two large works framing this recording are Biber's Psallere Dixit Dominus a 32 and his Magnificat a 32. Both are scored for two SATB vocal choirs with eight vocal soloists and a choir each of strings, winds (two cornetti and three trombones, with an additional four trumpet and timpani ensemble, and continuo. The instrumental writing, and in particular the brass parts, are integral aspects of the works, not simply a decorative appendage. The works are massive in physical size as well as emotional range. Christopher Jackson and his musicians perform these works with great spirit and virtuosity. Other works by
high c", with such a delicate yet full-toned attack, is a small example of the sort of total technical control required of this literature. Collver and Kirk handle the difficult interweaving cornetto lines, creating skillfully phrased musical lines. John Thiessen and Allan Dean were equally impressive with their elegant performance. The trombone section was also first-rate, playing with delicate attacks, solid intonation, and complete tonal control throughout.

The Studio de Musique Ancienne de Montréal has presented some rarely heard works by three Baroque masters. It contains some exquisite brass writing and is ably performed by some of the best musicians in these parts.

— Jeffrey Nussbaum

---

The two instrumental works that feature the brass performers are Johann Heinrich Schmelzer's Sonata XII à 7 and the Sonata V à 13 by Jan Krititel Tolar. (The liner notes on the CD mistakenly omitted listing the Tolar and erroneously printed the title of an entirely different work.) The Schmelzer is scored for two trumpets, two cornetti, three trombones and continuo. The Tolar is scored for two trumpets, two cornetti, four trombones, strings, and continuo. Both works are wonderful, difficult, and exploit the high register, particularly for the cornetti. Scoring for cornetti and trumpets is certainly not the norm. I always find it fascinating to hear the differences in texture and tonal quality when they are placed together. Because it has been the modern convention that many cornetto players are often also trumpeters, we sometimes view the two instruments as having the same musical qualities. Occasionally this mistaken concept can result in some rather unmusical cornetto playing. Fortunately, this is not the case here. The brass section is brilliant. Michael Collver's fantastic cornetto skills are too rarely heard on CD. His entrance on the Schmelzer Sonata, coming in on a

ensemble play in this genre. Pezel and Reiche, of course, are the most famous of the stadtpfeifer and Vierdanck and Speer were not only noted composers but players of the cornetto and sackbut respectively. The program presented on this CD features the music of this rich tradition. The Pezel works allow the ensemble to shine. The ensemble plays well in tune with a good balance and matched articulations. The cornetti manage the high register with fine control, picking off high c's with authority and delicacy. For my taste, the articulations were somehow too sharply attacked throughout. The Intrada (No. 59) was omitted from the listing of works. Ornamenting the lines certainly would have added much to the performance. Pezel's Sarabande simply cries out for embellishing the lines but the Posaunen-Collegium Leipzig chose to play this and the other works mainly unadorned. Even with this more modest approach, these pieces, such as the Bal (No. 62) of the dance suite, are wonderfully fun.

Johann Jakob Löwe was a student of Schütz and held positions of Kapellmeister in Wolfenbüttel and Zeitz, as well as organist in Lüneburg. The Canzone à 2 from his collection of 1664 is an expressive work with a wide range of rhythmic variations. The two sonatas by Vierdanck seemed less inspired but are well played by the ensemble. The Reiche and Speer works are more substantial pieces and again, the Posaunen-Collegium Leipzig gave them first-rate readings. The light and elegant spirit of the Speer sonatas is deftly expressed. Aside from his fame as Bach's trumpeter, Reiche had obvious compositional talent in his own right. These pieces, while not of Bach's caliber, do have much to offer. The Reiche pieces are performed here at the original pitch (some of the well known Robert King editions are written down a fifth). The Sonatina 1 is absolutely crystalline in the higher register. The high register, which is one of the most demanding aspects of this repertoire, was well handled by the cornetti. The sackbut ensemble was equally impressive, particularly the resounding tone that bass trombonist Fernando Günther was able to produce. This piece as well as the other Reiche works are first-rate, elegant miniatures.

This CD by the Posaunen-Collegium Leipzig is a wonderful first recorded effort. The group plays with good tonal control and sensitive ensemble approach. The program is an excellent sampling of
the 17th-century German Stadtpeifer tradition. The cornetts used by Paduch and Reese are made by Paolo Fanciullacci and Serge Delmas. The trombones are made by Jürgen Voigt and the organ is by Kristian Wegscheider. We look forward to future recordings and performances by this group.

—Jeffrey Nussbaum


This fine recording is the result of a major project under the direction of Gabriel Garrido with the assistance of three different music organizations—Centre de Musique Ancienne di Geneve, Studio di Musica Rinascimentale di Palermo, and Schola Jacopo da Bologna—and a large theatrical entourage. This group performed full theatrical productions of the 1539 Florentine Intermedi throughout Europe during the Summer of 1986. A recent facsimile edition of this music was reviewed in the *HBS Newsletter #5*, in which the Festival for which this music was written was detailed. The collection, completely recorded here, contains a motet, madrigal and the entire music for the intermedi by Francesco Corteccia (1502-1571), and madrigals by Costanzo Festa (1480-1545), Baccio Moschini (?-1552), Giovanni Pietro Maccioni, and Matteo Rampollini (1497-1553). This collection is of great historical importance because, with surviving accounts of the marriage, a complete description of a major Renaissance festival is detailed. It is rare that instrumentation is given with such care. This recording brings to life, in a very beautiful manner, a Renaissance marriage festival of major significance. Those whose notion of music for a marriage is *Joy to the World* (not to be confused with *Ode to Joy*), *The Hokey Pokey*, and *Havah Naghila* might be surprised by the restrained but elegant tone of these works.

The recording follows the order of the edition and the opening work, the motet *Ingridere*, from the pen of Corteccia, is certainly the most expansive composition in the entire collection. The original forces for this eight-part piece were twenty-four singers accompanied by four cornetti and four trombones. This recording keeps true to that original orchestration. The brass instruments mainly double the vocal line, adding a depth of tonal quality. The players do a fine job matching the vocalists with light and appropriate articulations. The madrigals are ably sung by small vocal ensembles and accompanied by a wide range of Renaissance instruments including viol, recorder, lute, harp as well as cornettis and trombones. Noteworthy for the brass playing are Corteccia's bright and lively madrigal, *Sacro et santo Himenoe*, Moschinis's II *Tevero*, and *Pistoia* by Rampollini. Festa's *Arezzo* was an outstanding vehicle for some beautifully performed diminutions by the traverso player, Dario Lo Cicero.

The music of the seven *intermedi* is masterfully orchestrated, and the writing and choice of instrumentation created by Corteccia complements the mood of Antonio Landi's story line. Whether it's the frotolking use of crumhorns to create a pastoral feel or trombone choir to evoke a somber mood, the gift of Corteccia's craftsmanship is quite evident. Most thrilling of these *intermedi* was the wildly spirited *Bacco, Bacco*, which exposed the virtuosic cornetto playing of Robert Ischer and Patrick Lehmann. Immense projects such as recreating the 1539 Festival are rare and difficult to present. Luckily for us, Gabriel Garrido was able to obtain the resources and also have it preserved in this fine CD. For both students of history and plain listeners of Renaissance music, this CD is certainly a valuable addition to have.

—Jeffrey Nussbaum

**I Guami Da Lucca.** Ensemble Paride e Bernardo Dusi. Ugo Orlandi, Director, cornetto, and mandolin; Claudio Mandonico, cornetto; Domenico Coradi, cornetto, natural trumpet, and recorder; Giannario Otolini, alto cornetto and recorder; Elena Contin, recorder; Carlo Abeni, bassoon; Enio Esti, alto trombone; Sergio Negretti, tenor trombone; Piero Andreoli, tenor trombone; Matteo Verzicco, bass trombone; Saviero De Cian, bass trombone; Fiorenzo Gitti, percussion; William Horne, cembalo; Ivan Pela, lute; Nicola Moneta, violone; Talia Benasi, mandolin. Foné 91 F01CD. Distributed by Allegro Imports, 12630 N.E. Marx Street, Portland OR, 97230. Tel. (800) 288-2007. Recorded 1990.

This CD explores the instrumental works of Gioseffo Guami (1540-1612) with the wind ensemble Paride e Bernardo Dusi ably performing thirteen canzonas and a toccata by this early Baroque master. His brother, Francesco Guami (1544-1602), is represented by four two-voice *recercares*. The final piece on the recording is *Aria della o battaglia per sonar d'istromenti da fiato a otto* by Amabile Padovano (1527-1575). Employing a wide range of instruments, the Dusi group generates a colorful interpretation of Guami's music. Guami, another of many superb Italian musicians of this period, certainly deserves wider exposure. We should be thankful to Ugo Orlandi and his group for championing him.

In the excellent liner notes by Mariella Sala we are given a summary of Guami's life and professional career. Gioseffo was born in Lucca, and developed into a highly respected musician. When young he may have studied under Willaert. He worked at the Munich court from 1568-79 and was first organist at St. Mark's in Venice from 1588-91. He later became the organist at the Lucca Cathedral. Written praise of his excellence as a composer has come down to us from both Zarlino and his student Banchieri. His two main collections of instrumental music represented on this CD are from 1601 and 1608. These works are certainly similar to others of the new early Baroque instrumental style that was being developed in Venice, Brescia and other Italian centers. The ubiquitous opening dactylic rhythm as well as the division of double and triple rhythmic sections is present in most of his writing. While it may vary, the main mood of these works is spirited and cheerful.

An interesting aspect of this group is that the alto lines on many of the compositions are played by the alto cornetto, a register often covered by the trombone in other cornett and sackbut ensembles. The result is most satisfying. The alto cornettos, when performed in able hands (and chops), as is the case with Giannario Otolini, blends beautifully with both the cornettis and trombones, is a flexible enough instrument to handle fast and
fluid lines, and can achieve a beautifully full and deep tone. The alto cornetto is prominently displayed on the top line of the second chorus of Canzon La Lucchesina 8 (1601), perhaps Guami’s best-known work. Here as well, Orlandi’s choice of instrumentation is very colorful, using recorder, alto cornetto, bassoon, tiorbo, violin, cembalo and trombones to cover the lines.

The playing is of a very high caliber throughout. The cornetti have a full and bright tone, and the trombone choir is well balanced and matches the higher instruments with a light articulation. The cornetti used are made by Roland Wilson and Paolo Fanciullacci and the trombones and natural trumpet are made by Meinl & Lauber. Because Guami’s compositional style favors very florid writing in the upper parts, the cornetti are featured on this recording. As has been said, the playing is extremely fine; however, it is not quite up to the spectacular level of some of the greatest world-class virtuosi who have been mentioned in these pages. This is borne out in a work such as the Canzon Viresimaquinta XXIV & 8, where the cornetti are required to tackle some monstrosely virtuosic lines. The forte of this recording is the wonderful ensemble playing and spirited interpretation.

The two-part ricercars (Venice, 1588) by brother Francesco are very beautiful miniatures that, like many bicinia of this period, can serve both as a pedagogic and artistic vehicle. The range of expression is surprisingly wide for such brief works. The performers are rather exposed since these are two-part pieces, and they carry it off well, maintaining full tone and expressive playing. The Battle piece by Padovano is the last work on the CD and a better closing number would be hard to find. It is a fiery piece, and Ugo Orlandi and the ensemble Paride e Bernardo Dusi pull out all the stops. Mariella Sala makes an interesting historical point that both Guami brothers participated in the first performance of this work on February 22, 1586 in Munich, under the direction of Orlando di Lasso. As such, it is most fitting that it is on this wonderful recording, I Guami da Lucca. We certainly look forward to future outputs by this fine ensemble. Perhaps they will choose to champion yet another overlooked master of the early Baroque.

— Jeffrey Nussbaum


Performing music on period instruments can sometimes present difficult and frustrating problems that cannot always be resolved. Articulation, balance, and intonation are three such issues which require special attention in order to achieve a high quality performance or recording. Free-lance musicians perform a variety of musical functions and cannot always devote all their time to one specific period instrument. Therefore, the aforementioned issues are sometimes sacrificed. This is not the case with the Classical Brass which is a quintet consisting of highly skilled musicians from the Washington D.C. area who have been performing together for almost 20 years. This recording exhibits a high degree of attention to articulation, balance, intonation, and overall ensemble playing.

Intonation is one of the most important aspects one listens for in a period instrument recording. Since the group has almost 100 years experience (combined), it is safe to say this ensemble has "paid their dues" in this respect. Dennis Edelbrock, trumpet, mentions that the group spent two years practicing and performing on these horns before this recording project. Since the group ironed out most of the intonation problems, Edelbrock was afraid that it might sound as though modern instruments were being used. He also mentions that the soprano instruments on the recording (E-flat bugle, B-flat cornet) were played using modern mouthpieces. "This was one of the choices we decided upon. Using modern mouthpieces on some of these instruments does not alter the sound as much as one thinks." (Dennis Edelbrock, October 4, 1993: private communication.) Mark Elrod, a prominent period instrument collector, whose kindness enabled the performers to chose the five instruments heard on this recording, agrees with Edelbrock. "Mouthpieces used in the Civil War period have not changed much except for the sharpness of the rim. Modern mouthpieces are slightly rounder but the cup sizes are basically the same." (Mark Elrod, October 10, 1993: private communication.)

The saxhorns, on the other hand, opted to use original mouthpieces of the period. I believe that these choices are not compromises but are well thought out solutions to some of the various problems that arise when confronted by these instruments. The Classical Brass has made all the right decisions regarding this recording with a polished product to prove it. Bravo!!

The opening selection entitled, The Star Spangled Banner, was arranged by Claudio S. Graffulla and is taken from the Port Royal Band Book of the 3rd New Hampshire Regiment Band. This arrangement more closely exemplifies how it would have sounded before it became our national anthem in 1931. Other selections such as Vergistmeinieht, Sextet and Cavatina from "Lucia di Lammermoor," Light Cavalry Overture, and Selections from "Rigoletto," prove that bands from the Civil War were expected to perform popular melodies from both orchestral and operatic genres. These pieces are often more musically fulfilling than many of the military marches performed during the period, but this is purely speculation. In fact, I personally feel that these three selections are the highlights of the recording, which includes a high level of ensemble playing and musicality, not to mention accuracy in both attack and intonation. The remaining quicksteps, polkas, and ballads are less musically fulfilling but represent convincing performances of music during the Civil War.

My only qualm deals with the program notes, which were a bit inadequate for a period instrument project. I believe that musicians and scholars who are interested in this field would like to know a little more regarding the identity of the instruments and mouthpieces used on this recording. For instance, it would have been enlightening to know that the soprano instruments used modern mouthpieces as opposed to the saxhorns. Although the origin of instruments is mentioned (Klemm Bros., Philadelphia), people might want to know that New England was the leading manufacturer of brass instruments at that time and New
York was a close second. Also, it is surprising how variable the pitches of certain instrumental families were from maker to maker. A special thanks goes to Mark Elrod who has helped shed some light on the subject.

The Classical Brass has recorded several other albums, but this is the first one incorporating period instruments. As a brass quintet, they tour extensively around the world but use the name "United States Army Brass Quintet." Therefore, when searching for other recordings of this fine group, be sure to look for the "Classical Brass." This is certainly one recording that needs to be in every historical brass players' library.

— Rodger Lee, Brooklyn College, CUNY Graduate Center

2008


In the 17th century, Bologna and its vast basilica of San Petronio nurtured a musical life that was remarkably significant both for the development of instrumental forms in general and for concerted trumpet music in particular. Structurally, the trumpet works of the "Bolognese school" show composers grappling with nascent concerto form, whose characteristic separation of ritornello and solo themes was encouraged by the varying melodic capabilities of strings and trumpets. And with Maurizio Cazzati's Sonatas, op. 35 (1665), the combination of solo trumpet and string ensemble received an early airing, the success of which may be judged by the large number of similar works that followed in its wake. Smithers cites, for example, 83 manuscript sources of trumpet music at San Petronio, for which Giuseppe Torelli, best known composer of the school, is responsible for around half.

Given the acoustical challenge of San Petronio - the present dimensions, though less than originally planned, are an impressive 132m x 60m x 44m - the use of trumpets was advantageous, as was the presence of the trumpeter Giovanni Fellegrino Brandi, active from 1679-1699 at the Basilica. Little surprise, then, that the trumpet repertory flourished. And little surprise that the repertory and the environment that gave it life have been prominent in scholarship and recording. Extended studies of San Petronio were mounted in several doctoral dissertations from the late 1960's with several "spin-off" publications following, especially Anne Schnoebelen's Performance Practices at San Petronio in the Baroque, Acta Musicologica 41 (1969): 37-55; and Eugene Enrico's The Orchestra at San Petronio in the Baroque Era (Washington, 1976). Moreover, from the 1960's forward, with the activities of Roger Voisin, Adolf Scherbaum, Don Smithers, and Edward Tarr, these pieces were well represented in the first wave of recordings of baroque trumpet music. Recent years have seen Friedemann Immer, Stephen Keavy, and Crispian Steele-Perkins bring this repertory into the "CD" era. And perhaps most recent of all is Gabriele Cassone's La Tromba in San Petronio, (Nuova Era 7128), a representative sampling of works by Cazzati, Jachini, Grossi, Gabrieli, and Torelli.

There is much to admire here in Cassone's playing. He is a remarkably agile player who brings a notable ease to his passage work and a gracious freedom to his high register. Sensitive shaping of contours, nicely matched by Ensemble "Pian & Forte", impart a high degree of inflection and polish that is both stylistic and satisfying. And on occasion, as the music invites, the performance is exuberant and sparkling, especially with the rasgueado of the theorbo in sonatas by Cazzati (No. 10) and Gabrieli (No. 2).

My minor reservations are few. One wishes, for example, that from time to time more extremes of expression and dynamic had been ventured. The Sonata No. 11 by Grossi is a case in point. Here a greater degree of passion in the slow string section would well serve its harmonic interest, while a more extreme soft dynamic in the lyrical second section would fruitfully present another facet of the baroque trumpet sound. Passing infelicities elsewhere include a disconcerting recurrence of trills that give the impression of beginning with the consonant principal note, and a crispness of articulation that occasionally seems too incise. But these are fleeting quibbles.

More substantial issues emerge in considering the orchestral context of the works and the program of the recording itself. Data presented by both Enrico and Schnoebelen on the size of the orchestra at San Petronio confirms that the regular orchestra was not large, though in many cases it provided for doubled parts, i.e. the regular ensemble could be "orchestral." Significantly, trumpets were not part of the regular cappella musicale, but were hired for festival occasions like the patronal feast of St. Petronius (Oct.4). On these occasions in the last decades of the century, the instrumental band would swell to around 40 players, joining forces with over 60 singers. Thus, regardless of occasion - festival or no - one would expect "orchestral" sonorities in these pieces, something which the solo members of the Ensemble "Pian & Forte" cannot provide, despite their obvious skill.

In no way does one want to insist on historical verisimilitude or strict reconstruction as a measure of aesthetic worth - only recordings made by candlelight in cavernous Italian spaces in October with documentable numbers need apply - but in this repertory, one suspects that the original forces and space tell us something important about the substance of the works themselves; namely, that in no little part they are pieces about sonority; that the creation of spectacular sound may lie close to the heart of the work. And that which lies close to the heart is presumably that which we would want to preserve regardless of performance context.

The Ensemble "Pian & Forte" does give a broad range of sound, especially with their appropriate inclusion of theorbo and double bass at 16-ft. register. And though the double bass may surprise in a solo ensemble, its use at San Petronio is well documented and welcome here. (Cazzati's Op. 35, for example, is scored for both violone and theorbo and contrabass.) Moreover, as Stephen Bonta records [JAMIS, 1977], Don Vincenzo Colonna joined the cappella musicale as a suonatore di contrabasso in 1658, the year after Cazzati took over as chapel master.) However, one misses the swell of sonority that might reasonably be associated with the festival environment that brought the pieces to life.

A second issue is that of the program itself: around an hour of remarkably consistent music in key, idiom, and scoring, relieved (surprisingly) only in the penultimate track by a violin and
cello duet by Torelli. This is a welcome change of pace, but alas, it is too little too late. If the recording is intended to be only a reference document of the repertory — an aural Denkmal — its content serves well. However, approaching the recording with a "concert" attitude is frustrating, and listening straight through is potentially challenging. One would hope that the worthy notion of thematic coherence would not unduly constrain the listenability of the program. I fear, however, the "La Tromba in San Petronio" suffers on this account. Cassone continues to command our attention as an impressive player. Hopefully future recordings — to which I look forward — will mate his admirable skills with a more richly constituted offering.

— Steven Plank, Oberlin College

Tarquinio Merula, Arie e Capricci. Montserrat Figueras, soprano; J.P. Cinchini, cornetto; T. Koopman, harpsichord; A. Lawrence King, harp; R. Liselevand, baroque guitars, theorbo; L. Duftschmid, violone; J. Savall, viola de gamba. Astree E 8503. Distributed by Harmonia Mundi, 3364 S. Robertson Blvd, Los Angeles, CA 90034 USA. Tel (310) 559-0802. Recorded 1992.

One can scarcely go wrong when musicians of this caliber unite their talents in performing music of composers such as Merula, who were, even in their own day, widely recognized as outstanding talents. And indeed, the innate musicality of Figueras, the flawless cornetto virtuosity of Cinchini and the superb ensemble playing of Liselevand, Savall, Duftschmid and Koopman complement each other splendidly in this recording of Merula's secular works for solo voice.

Merula was of a younger generation than Grandi and Monteverdi, and many of his works reflect their influence. Widely recognized as a leading composer of both sacred and secular music, Merula did not, however, introduce anything distinctly new or unusual in his music. Rather, he brought to greater refinement a style begun in the preceding generation. All but one of the vocal pieces on this recording come from a collection entitled Curtio precipitato ed altri Capricci published in 1638. These secular pieces, although showing great individuality, are fairly typical of the solo vocal genre of the time. Merula, like Grandi, seems to utilize a more passionate, declamatory style in his spiritual and sacred works, while using a more melodically graceful approach in his secular pieces. This contrast can be clearly heard on this CD, the two canzonetti spirituali are in clear contrast to the secular pieces.

By Merula's time, the "new" style put forth by Caccini in his Le Nouve Musiche of 1601 was no longer new. Although this style grew out of a movement to make the text more understandable and free it from the often excessive, virtuosic ornamentation practices of the late 16th century, as these works of Merula show, vocal virtuosity was hardly on the decline. Composers consequently began writing out many of the ornaments, particularly the passaggi, leaving less to the discretion of the performer. While Merula's vocal works show only a moderate degree of written out ornamentation, they are, nonetheless, clearly written for highly skilled musicians. Canihac's diminutions, particularly of the vocal lines, are very idiomatic of late sixteenth-century Italian style (and perhaps are even conservative) and underscore the general feeling of the time that certain passaggi are more acceptable on instruments than on the voice.

Single-note ornaments, such as _gruppo_, _trillo_, _tremolo_, _esclamazione_, and _messa di voce_ (dynamics were considered at that time to be ornaments) were often notated by the composer but were still very much a part of the style. In fact, it was these smaller _affetti_ which Caccini, Durante (1608), and others claimed were the most important embellishments, as they imparted the proper affect to the music. In this respect, both Figueras and Cinchini could perhaps have been more adventurous. While the use of trills and _ribattuta_ were tastefully done, their use was sparse. Dynamic ornamentation, _messa di voce_ and _esclamazione_ could also perhaps have been more fully exploited (Durante suggests putting a crescendo on every dotted note.) On the whole, however, the performance is eminently satisfying.

Although perhaps not as refined as Julianna Baird or Maria Zadori in performing music of the 17th century, soprano Montserrat Figueras nonetheless gives a totally convincing and very moving performance. What she perhaps lacks in consistent vocal finesse (some of her runs are not cleanly articulated and the upper register can sometimes be too forced and shrill for my taste) she more than makes up for in her musicality, attention to the subtleties of diction and nuances of inflection. This is a nearly flawless recording and singers interested in exploring this repertory would do well to emulate Ms. Figueras. One could well imagine her as one of the three famous "singing ladies of Ferrara" of the late 17th century, who were noted for their virtuosic solo singing.

Little can be said about Canihac's cornetto playing. His intonation is flawless and he beautifully matches both color and pitch of Figueras in their many unison passages. His articulation on the passaggi was ideal: expressively and cleanly articulated without excess. Another great plus of this recording is the use of the harp and guitars, two instruments often overlooked, despite their frequent reference in contemporary literature, by performers of baroque music. The Toccata del 20' into played by Andrew Lawrence-King is a fine example of the solo potential of the baroque harp. His playing also adds a nice texture to the ensemble pieces.

Koopman's harpsichord playing was nice, although I felt it was too strong and harsh on _Su la certa amorosa_. The other strings have a much subtler articulation, though equally energetic, making the entrance of the harpsichord a somewhat jarring event every time it occurred. His playing on the _Capriccio_ showed his talent well, although this was a rather conservative example of Italian keyboard music and does not demand any exceptional skill.

Information provided in the liner notes was generally helpful. Especially informative were the notes on the individual pieces. I would have liked more background information defining the musical atmosphere of the time and the likely performing conditions for which these pieces were written. As these were secular pieces, performance by a mature female soprano is quite probable, especially given the strong tradition of female virtuosi in Italy at this time. They could, however, have also been performed by countertenor or even tenor.

Given the vast quantity of this repertoire, much of which has not been performed, much less recorded, it is to be hoped that these musicians will collaborate in bringing us more of this music in future recordings.

— Tim Urban, Rutgers University

_HBS Newsletter, Issue 7, Page 23_

Some of the top brass of the HBS (no pun intended) were lucky enough to hear Crispian Steele-Perkins's masterful rendition of *The Trumpet Shall Sound* during the 1992 Messiah epidemic in New York. After the concert they took him to a nearby bar and forced him to drink half a pitcher of Sam Adams. He revealed two important bits of information: first, that he had actually found an American beer to his liking, and second, that he was planning to record an album of music for natural trumpet with the Toronto ensemble, Tafelmusik.

This marvelous and long-awaited CD has recently been made available in Europe and North America. What is most satisfying to the HBS community is the ordering of priorities that went into its creation. Instead of a long-dead composer receiving top billing, we find Crispian Steele-Perkins and his instrument at the masthead. Some of the music is very well known and has been recorded before by Steele-Perkins in other contexts. Other pieces are scarcely known to anyone. Steele-Perkins has apparently chosen this varied and entertaining program to reveal something of himself as a mature artist: a musician with an intuitive understanding of the music he plays as well as a remarkable facility to make music on an impressively difficult instrument. What is pleasing about these performances is that they are both so well-conceived and well-played. This is not to say that the music is any more or less historically accurate or authentic than other recordings of the same music played in the "wrong" key by "funny-sounding" instruments (I quote my uncle here), but that each piece has a certain individuality and seems to succeed on its own terms. Of course, credit must go to all involved, the conductor and concertmaster, Jeanne Lamon, the ensemble, the engineers, and John Thiessen on the second trumpet parts, as well as to Mr. Steele-Perkins. It's nice to hear music that really works.

I will try to summarize my raving about Steele-Perkins in order to move on to real HBS stuff -- crooks, node-holes, greasy slides, dusty manuscripts, and to Ornament or Not to Ornament? First, he obviously possesses the magic power of a touring concert artist to make the audience believe in the music's "emotional meaning" or whatever you may choose to call it. Second, he has extraordinary technical abilities which nevertheless remain in the service of musicality. Third, he is a scholar and a servant to the tradition of trumpets and trumpet-playing in England. His music seems rooted in a time and place. Whether he would choose to be in the same place at an earlier time we do not know.

The CD has almost 70 minutes of music by six composers of the mid-17th to 18th centuries. The warm and ripe sound of Steele-Perkins' Simon Beale copy by Dave Edwards is splendidly represented on the opening bars of title #1, the *Sonata a 8 Violi con un Tromba* in D major. Steele-Perkins' attack is confident and rhythmically sure without being obtrusive. He uses ornaments sparingly, mainly saving them for recapitulations. The occasional note has a smidgen of vibrato, an effective touch. He plays trills very fast, which allows them to be perceived as one sound rather than two alternated notes and helps to conceal the sometimes inevitably odd intonation. I believe he uses breath attacks occasionally on repeated notes. Since this is music from the very beginning of tempered tuning, he played leading tones a little lower than modern usage which give the harmony a darker sound. His agility on the Beale/Edwards instrument is astonishing. You'll catch him double tonguing through arpeggios in the upper octave in the Albinoni and flying through scalar passages throughout the CD. Of particular interest is his performance of many pieces with non-harmonic tones. Some of the Biber pieces make use of the minor third degree, B⁰, and also middle-of-the-staff B natural and even A. (We speak of notes on the page regardless of the crock used.) The Telemann has many exposed B naturals. According to Steele-Perkins in his notes for the CD, it is possible that this piece was written for a trumpet with at least one finger-hole.

This recording shows off the close tonal relationship that existed between the trumpet and the oboe in the 17th and 18th centuries. The natural trumpet is more resonant at a moderate volume than the modern trumpet, and the Baroque oboe is more brilliant and shawm-like than its modern counterpart. The simple harmonies in thirds between the trumpet and oboe in the Albinoni and the Telemann are as richly satisfying as the flute-clarinet combination in later orchestrations.

Steele-Perkins copes well with the inherent limitation of trumpets with holes; large variations in tone color from note to note. One tiresome affectation these days (that he avoids) is the use of an "expressive" diminuendo or soft attack on the written F to mask its wolfish tendencies. The problems increase with a brilliant-sounding instrument, but the Beale/Edwards, with its warm, almost flute-like or recorder-like tone, seems less affected by the twist drill's violation of its otherwise un-valved and unblemished tubing.

The *Airs from Vauxhall Gardens* by Handel, with orchestrations reconstructed by Mr. Steele-Perkins, are an extraordinary demonstration of the slide trumpet's tone and capabilities, as is the final piece of the CD, Handel's *Overture from Atalanta*. Steele-Perkins uses a 19th-century English slide trumpet (W. Wyatt). He informs us that the instrument continued to be used by some trumpeters in England to the end of the last century. The slide trumpet is less agile and more hazardous than the vented natural trumpet, but has none of the vented trumpet's tonal problems. With a whole tone's worth of extension the instrument is capable of a complete chromatic scale except for low C sharp, and most chromatic notes in the middle and upper register are possible with only a half-tone's worth of slide. The sound of the trumpet in these pieces is by itself a powerful argument for the adoption of the slide trumpet as the trumpet of choice in original-instrument orchestras except when the music is especially difficult. The tone is moderately brilliant, richly resonant at all volume levels and in all registers, and very consistent. Steele-Perkins shows that it is quite feasible to play down a fourth in any crooking, as many of the Vauxhall pieces are played in A (Baroque tuning) by an instrument in D. Sarjant and other great English slide trumpeters of the last part of the 18th century appear to have made use of this capability, which allows the playing...
of diatonic melodies in the middle register.

One last word about the orchestra. Tafelmusik is especially strong in the rhythmic department. I particularly admire how they play in 3/4 time and at slow march tempos. 17th- and 18th-century European music has a certain dignified, effortless grace as its rhythmic underpinnings which this orchestra captures flawlessly. Perhaps the fact that they play part of the time without a baton-wielding conductor helps them "find the groove," as is sometimes said in a different musical milieu. If 18th-century courtly dancing becomes the next craze, this is the band to call.

— Peter Ecklund


One of the present-day pioneers of the Baroque trumpet, Crispian Steele-Perkins has brought us a wealth of music we might not otherwise have heard. And the happy combination of his own musical curiosity and that of colleagues like Peter Holman and Robert King and a few enterprising recording companies — most notably Britain's Hyperion — has brought delight after delight.

As an orchestral player, Steele-Perkins has performed in many of the ground-breaking recordings of recent years. Even more valuable have been his contributions as a soloist, both in the context of larger works — like the many Handel oratorios and Purcell odes he has played in — and on solo discs and in "cameo" appearances on other people's discs. It is in the "cameo" category that the present disc falls. The set of six concertos by Capel Bond uses a trumpet concerto and bassoon concerto to frame four concerto grossi for strings.

Not much is known of Bond's life. He was born in 1730 in Gloucester, where his father was a bookseller. By 1749 he had moved to Coventry and became organist at St. Michael's Church (later Coventry Cathedral). He added the post of organist at the church of the Holy Trinity in 1752. He organized concerts, including Handel's Messiah and Samson in 1754 in Wolverhampton and Coventry.

In the 1760s he organized and conducted concerts in Birmingham, and evidently helped found the festival there in 1767. He died in February, 1790, and is buried in the Coventry suburb of Binley, at St. Bartholomew's Church.

His surviving music consists of these six concertos and a set of six concertos. Both were published by him in collaboration with London publishers, and apparently sold well: six editions of the concertos and two of the concertos, with subscribers that included several composers, many musical societies and Handel's librettist Charles Jennens.

The trumpet concerto is fairly short (indeed, most of the pieces are), in the form of a French overture and minuet. The trumpet stays mainly in the g'-g" range, but nice fanfare use is made of the low register in the ceremonial Con spirito first movement; in the muscular fugal allegro of the overture there's a sprightly run to c' and a fairly fast passagework. The minuet makes effective use of a singing figure between f' and e", and Steele-Perkins judges the emphasis of the recurrent figure, and the speed of his trills, very well, nicely bringing out the larghetto's pathos. The sigh and trill are mimicked on b" and g", which is treacherous to play whether one has tone holes or not. It is a challenging piece, effectively drawing on the instrument's heroic, athletic and pathetic qualities.

To my knowledge, the Bond has been recorded only once before, on modern instrument by Maurice André L'Oiseau Lyre OL 50137 (1968), "Baroque Trumpet Music by English Composers." It is well-played and earnest, but sounds — not surprisingly — very heavy and stiff by today's standards. Comparing the two recordings is a fascinating lesson in how much our approach to this music has changed: on the new disc, the use of historical instruments, the attention to dance rhythms, the lightness of the string tone (not just from using old instruments, either, but a difference in sound concept), a greater freedom of rhythm and a more rhetorical, vocal approach to the music.

A suite of pieces by Jeremiah Clarke and Richard Mudge's trumpet concerto round out the André record. (The Mudge is an interesting piece, and was an obvious influence on Bond; both pieces are in the form of a French overture followed by a minuet, both are the first of a set of six concertos in seven parts. Mudge's set was issued in 1749, Bond's in 1766.) Steele-Perkins could do worse than record the Mudge sometime. Aside from the music's novelty, the other attraction of the André is its cover illustration, a stunning black and white reproduction of the painting David Edwards says (in the summer, 1993, HBS Newsletter) is Valentine Snow.

A modern edition of the Bond was published by Boosey & Hawkes in 1964, edited by Gerald Finzi (this edition, as well as Finzi's edition of the Mudge are used by André), but it is an edition by Denise Lines of all six concertos as part of a dissertation (Colchester, 1986) that is used in the Steele-Perkins recording. If the Bond isn't great music, it's still good music. For the trumpet concerto alone, the recording would be worth buying.

Fortunately, the rest of the music is not only well played, it's well written. Bond sounds Handelian at times, and then startlingly gallant; listen to the bassoon concerto, affectionately played by Sally Jackson. The string concerti grossi, too, have their own voice; one can't listen to them without thinking of Handel, but there's something else going on, too, to the point of sounding like an English Sturm und Drang in places like the final movement of the fifth concerto.

Hyperion is to be commended for the recording, and for the series it is part of, "The English Orpheus," dedicated to exploring English music in the shadow of Handel and Purcell. Perhaps we can look forward to the Mudge, as well as thus-far-unrecorded trumpet pieces by John Barrett, William Corbett, Godfrey Finger, and the other two Godfrey Keller sonatas.

For those who would like to hear more of this talented trumpeter, here is a partial list of Steele-Perkins' orchestral and solo work:

- The Mozart and Beethoven symphonies under Christopher Hogwood, and the Haydn series now under way, in which, perversely, he chooses to play 1660's English trumpets in 1760's Haydn, far from being woolly and indistinct, the dark timbre of the trumpets contrasts well with the hair-raising bright C alto horns, and there's plenty of snarl in the trumpets, too;
- The Beethoven piano concertos under Hogwood, on which he plays a Keat instrument from the mid-1800s;
- Handel oratorios under Hogwood (the final chorus of Esther is virtually non-stop playing), John Eliot Gardner, and Robert King, including at least three Messiahs — under Parrott, he plays a 1717 John Harris instrument from the Bate Collection (EMI...
helpfully released a highlights disc, CDM 7649272, so you don't have to buy the whole thing to hear this fine instrument; - Bach under Gardner (including the most military *Magnificat* on disc, and possibly the fastest *Canzata* No. 51); - A lovely recording of Bach's *Canzatas* No. 206, *Scheichl*, *spielnde Weilen*, and 207a, *Auf schmutternde Tone*, with its opening chorus lifted from the first Brandenburg concerto (and listen to the delightful little march, taken from the same piece), under Fritser Berniis; - Buxtehude cantatas under Ton Koopman; - Purcell under King (the complete odes and welcome songs, and the *Te Deum and Jubilate* on volume 2 of the complete anthems), Parrott, and Gardner (a delightfully risky *Dioclestan* played on instruments without tone holes); - Handel's *Water Music* under King with the original bone-rattling forces of nine trumpets, nine horns and scads of woodwinds; - His *Shore's Trumpet* using the William Bull instrument in the London Museum in arrangements of tunes of John Shore; - Biber's *Sonatas Tam Autis...* with the Parley of Instruments; what fun Steele-Perkins and Stephen Keavy have with Sonata VII, in which everybody gets to strut above a walking ground bass. Steele-Perkins takes another, equally delightful whack at this piece on the *Biber and Schmelzer Trumpet Music* disc with Philip Pickett. - The Telemann *Musique de Table* under Robert King -- only the trumpet suite and conclusion from Part II, thus fitting nicely on one disc. Paul Goodwin contributes some lovely oboe playing. - *Italian Baroque Trumpet Music*, again with the Parley of Instruments and sharing the spotlight with Stephen Keavy; - The Biber and Schmelzer disc with Philip Pickett. If the Biber Sonata VII a 5 (with Michael Laird on second trumpet) isn't played with quite as much abandon as on the Parley of Instruments disc listed above, it's still fun, with some wonderful swooping slurs when the tempo changes at bar 65; - The recent Schmelzer disc with Tafelmusik. There's a sonata written for a bass horn (no trumpets in this one) with unmistakable farting noises from the bassoon; - The Godfrey Keller sonata and pieces by Eccles and Croft on *Music in Purcell's London*; - The "flatt trumpet" march and canzona with Michael Laird in the *Funeral Music for Queen Mary* under Parrott; - Cameo appearances in Emma Kirby's Handel and Arne recital disc (the Simon Beale copy by David Edwards sounds particularly good here), James Bowman's "Heroic Handel Arias" (a very noisy "Or la tromba" from *Rinaldo*), Bowman's earlier recital disc "*Eternal Source of Light*" (the lovely aria from Handel's Birthday Ode for Queen Anne; Steele-Perkins accompanies Bowman again in a later recording of the piece under King); - Three Handel arias on "*Great Baroque Arias*" under King, including a stirring "Let the Bright Seraphim" with Gillian Fisher; - The reconstructions of trumpet ensemble pieces by Bendinelli and Magnus Thomsen on Parrott's *Carol Album 2*; - Two Vejavanovky sonatas on Hogwood's *Christmas Concertos* disc.

It's only a partial list, but a huge one, and peppered with good performances. I look forward to more.

--Chris Whitehead

**2002**


US Distributor: Audio Advancements, P.O. Box 100, Lincoln Park, NJ 07035. Tel. (201) 633-1151. Fax (202) 633-0172.

Although these recordings have been around for a while and they are on modern trombone, the fine quality and early repertoire might make them of interest to HBS members. For *Contrasts: Music for Trombone and Piano*, Stanley Clarke chose a program that, according to the liner notes, moves between the very modern trombone, the fine quality and a technically clean *apos;Christmas Concertos* disc.

Clarke's performance of these transcriptions is technically flawless, well phrased, and in tune. However, there is no evidence that he has given much thought to performance practice of the time.

Abbie Conant's 1987 recording *Posaune & Orgel/Trombone & Organ* is also loaded with 18th-century transcriptions, such as Handel's *A-minor sonata*, Marcello's *C-major sonata*, and a Krebs chorale prelude for solo instrument and organ.

There are later works as well. Guilman's *Moreau symphonique*, originally for trombone and piano, makes the transition to trombone and organ well. Robert Helmschrott's *Sonata da Chiesa*, premiered by Conant in 1984, is a worthy modern work that deserves to become known. Organist Klemens Schnorr's arrangement for trombone and organ of *Ives' Variations on America* provides a rousing finale. Abbie Conant, formerly principal trombonist with the Munich Philharmonic and now Professor of Trombone at the Musikhochschule in Trossingen, shows why she is one of the world's great trombonists.

HBS members will find the opening canzona on the recording of interest. Giovanni Martino Cesare's *La Hieronyma* was named for Hieronymous (1584-1633), one of the four sons of Cesare's patron, Jakob Fugger of Augsburg. It comes from the 1621 collection *Musicali Melodie*. Cesare was a cornettist at the Munich court from 1610 to 1627. *La Hieronyma* receives a convincing performance as Conant makes her 88H sing. Though some of her groupings midway through sound a bit mannered, she does well in varying the articulations and shows that she has given some thought to phrasing. She adds a questionable turn at the final cadence; a similar turn has replaced the simple original cadence in Klemens Schnorr's modern edition without any explanation.

Schnorr's modern edition, published by Editions Marc Reift, is similar to Konrad Ruhland's edition from Musikverlag Max Hieber, but has more movement in the right-hand realizations. (There are now at least three modern editions of this historic little work.) Perhaps on a future recording project Conant might want to get some of her friends together and explore some of the other pieces in *Musicali Melodie*.

--George Butler

HBS Newsletter, Issue 7, Page 26
Disk two clarinets and shows the disk d'amore topping the group comi da caccia e 2 hautbois di. Claude Maury and Christophe Feron chorus, two trumpets, strings, and basso continuo. Jean Tuby on cornetto chooses a clipped, well-articulated style which perfectly suits the abrupt ending of this piece. The ensemble of chitarromone, organ, and Baroque cello maintains excellent balance throughout the recording.

Disk II/2: Two fanfares for cor de chasse by Marc-Antonie, Marquis du Dampierre. Philippe and Luc Carabin show that wonderful, natural vibrant cor-du-chasse style in these two brief fanfares. One is performed open, one mercifully stopped.

Disk II/9: Capriccio Primo by Johann Jacob Löwen for two trumpets and basso continuo. Friedemann Immer and fellow trumpet ensemble member François Petit-Laurent perform this short imitative work with reserve and finesse. The ornaments are eloquent and the positif organ lends a wonderful atmosphere.

Disk II/11: Final Chorus from O werter heil'ger Geist by Nicholas Brun for chorus, two trumpets, strings, and basso continuo. After the opening trumpet sinfonia they are used only to reinforce the cadences. However, Immer's outstanding control in the upper register is shown.

Disk III/3: Concerto con viola d'amore, 2 corni da caccia e 2 hautbois by A. Vivaldi. Claude Maury and Christophe Feron play a dual role in this 9-1/2 minute work as soloists and ensemble members. The horns perform together as alto voices to the oboes' mezzo-soprano, with the viola damore topping the group off.

Disk III/10: Ouverture by G.F. Handel for two clarinets and horn. Claude Maury shows the wonderful basso capability of the horn in this short piece.

Disk III/14: Inno per il Festo di Santa Teresia by Franz Tuma. Alain Pire performs on alto sackbut with the Ricercar Consort. NOT TO BE MISSED!

In addition there is a timpani duo by les frères Philidor and a set of Aufzüge for tromba marine. As a compendium of Baroque instrument examples, this collection exceeds that of David Munrow of years gone by, due to the following: CD selection of examples, excellence of recording/performance, and wonderful liner notes. The 149-page, three-language booklet has great engravings and succinct descriptions of most Baroque-period instruments. My only complaint is with the CD's physical quality. While Qualiton may be the distributor, Ricercar is to blame for the mis-tracking and overall "bargain-basement" approach to what is an essential addition to any historically informed performer's library. After all, three CDs, each over 70 minutes, for only $32 Canadian (the price I found it for), is a great deal!

—Nathan Wilensky

**Guide Des Instruments Baroques.**

Ricercar Consort. Ricercar #RIC 93001/SPRL. Ricercar/I-6890 Anloy, France. Qualiton (Tel. 718 937-8515), US Distributor.

A recent entry in the category of Baroque Music Compendia is the release from the Ricercar Consort of a three-disc set, Guide des Instruments Baroques. As the instruments surveyed range from Alt-gambe to Zugtrompete, I shall describe only the selections on instruments of immediate interest.

Disk I/8: Canzona detta la Bernardinia by G. Frescobaldi for corretto and basso continuo. Jean Tuby on cornetto chooses a clipped, well-articulated style which perfectly suits the abrupt ending of this piece. The ensemble of chitarromone, organ, and Baroque cello maintains excellent balance throughout the recording.

Disk II/2: Two fanfares for cor de chasse by Marc-Antonie, Marquis du Dampierre. Philippe and Luc Carabin show that wonderful, natural vibrant cor-du-chasse style in these two brief fanfares. One is performed open, one mercifully stopped.

Disk II/9: Capriccio Primo by Johann Jacob Löwen for two trumpets and basso continuo. Friedemann Immer and fellow trumpet ensemble member François Petit-Laurent perform this short imitative work with reserve and finesse. The ornaments are eloquent and the positif organ lends a wonderful atmosphere.

Disk II/11: Final Chorus from O werter heil'ger Geist by Nicholas Brun for chorus, two trumpets, strings, and basso continuo. After the opening trumpet sinfonia they are used only to reinforce the cadences. However, Immer's outstanding control in the upper register is shown.

Disk III/3: Concerto con viola d'amore, 2 corni da caccia e 2 hautbois by A. Vivaldi. Claude Maury and Christophe Feron play a dual role in this 9-1/2 minute work as soloists and ensemble members. The horns perform together as alto voices to the oboes' mezzo-soprano, with the viola damore topping the group off.

Disk III/10: Ouverture by G.F. Handel for two clarinets and horn. Claude Maury shows the wonderful basso capability of the horn in this short piece.

Disk III/14: Inno per il Festo di Santa Teresia by Franz Tuma. Alain Pire performs on alto sackbut with the Ricercar Consort. NOT TO BE MISSED!

In addition there is a timpani duo by les frères Philidor and a set of Aufzüge for tromba marine. As a compendium of Baroque instrument examples, this collection exceeds that of David Munrow of years gone by, due to the following: CD selection of examples, excellence of recording/performance, and wonderful liner notes. The 149-page, three-language booklet has great engravings and succinct descriptions of most Baroque-period instruments. My only complaint is with the CD's physical quality. While Qualiton may be the distributor, Ricercar is to blame for the mis-tracking and overall "bargain-basement" approach to what is an essential addition to any historically informed performer's library. After all, three CDs, each over 70 minutes, for only $32 Canadian (the price I found it for), is a great deal!

—Nathan Wilensky

**Speculum amoris: Lyrique de l'amour médieval du mysticisme à l'érotisme.**


**O Tu Chara Scienia: Musique de la Pensée Médiévale.**


The long-neglected mute cornett is finally receiving some much deserved attention, and to our great fortune, at the hands (and lips) of an excellent musician, Doron Sherwin. The two recent recordings by La Reverdie both feature ample amounts of cornetto playing, showing the versatility and exquisite beauty of this instrument. Speculum amoris, as the title implies, is devoted to music depicting the medieval concepts of "spiritual" love and "secular" love. The repertoire is from the 13th through 15th centuries and represents music from all over the European continent as well as England. O Tu Chara also has music from throughout the continent and England. This recording groups the music by theme as well. The first six songs deal with human activities and the earth of nature. The second group of seven songs are motets and madrigals, representing Ars musica at its apex in the 14th century. The CD ends with a set of seven religious songs, mostly from the 13th century.

Many cornetto players might be inclined to overlook these two recordings as the repertoire is not considered by most as standard cornetto music. The cornetto, however, is an ancient instrument. A carving from 1260 in Lincoln Cathedral clearly depicts a cornetto with the typical octagonal exterior. Pictures from the 11th century also contain examples of what are believed to be cornetti. Thus, the cornetto is an appropriate instrument for this music and as these two recordings demonstrate, is well suited to this repertoire and sounds wonderful with strings and voice. Mr. Sherwin produces a warm, rich tone which he shades with subtlety to produce a sound equal to the vox humaine in its expressive potential. On these recordings he is playing a mute cornetto in F at A=440 made by Henri Gohin. Mute and straight cornetts in F were not uncommon, while curved cornetts were more often in G.

In addition to Doron Sherwin's cornetto playing, there is much to recommend these recordings. As an ensemble, La Reverdie plays with a cohesiveness of style, articulation and intonation which is on par with any professional chamber ensemble. Their sense of rhythm, which forms such an integral part of the 13th- and 14th-century music, is clean and precise, yet remarkably fluid and supple, never stilted or affected. There is no question that the members of La Reverdie are masters of their instruments. All of them display complete command of the potentials of their instruments and the arrangements which they have used in these recordings tend to highlight both the timbres and textures of the many instruments and the unique skills of the performers. These imaginative arrangements, particularly of the earliest music which often exists as only a single melodic line or as simple two-part compositions, somehow manage to create an atmosphere in which the music is a living experience, not simply a museum piece. Any performer of medieval music would be well advised to listen to these recordings as the improvisatory nature of the music, another aspect of medieval music often omitted, is fully exploited.

*HBS Newsletter, Issue 7, Page 27
The farther back one travels in the history of music, the less clear are the guidelines for its interpretation. Thus, one cannot say too much about the musical interpretation on these recordings without treading on very subjective turf. On the whole, I felt La Reverdie gave very convincing and plausible versions of the music. Their musicality and sensitivity to the music are unquestionable. The version of Eya Martyr Stephano is without doubt the best performance I have ever heard and Mr. Sherwin's cornetto playing on Procursus Odium is exactly how I imagine the instrument to have sounded and to have been used. I thoroughly enjoyed the spirit and drive given to Laude novella sia contata—a piece I am accustomed to at a slower tempo. Edithus was also performed at a faster pace than I am used to hearing and while I found the instrumental playing, especially the improvisation around the melody, to be very exciting, I had difficulty understanding the text even though I am quite familiar with it. Further, this tempo does not, in my mind, quite suit the mood of the text. This was, however, the only time I really disagreed with their interpretation.

As an ensemble, La Reverdie ranks with the best of the early music groups. Intonation was in general superb, both vocally and instrumentally. There were only a few minor problems. The portative organ used on the Speculum amoris recording was not exactly in tune with the lute and vielle and the soprano recorder used on this same CD was also not as well in tune as it could be. The unisons between voice and instruments in Or sus, vous dormez trop were sometimes a little off. A Pythagorean temperament was used on these recordings. Thus, leading tones were kept very high and thirds, which in other tunings are kept closer to pure, were here kept large and considered as dissonances. Once one gets used to this, it sounds perfectly natural. Vocally, these recordings are excellent. The quality of the voices is very pleasant and although not all the voices have what some might consider to be the ideal timbre for early music, I found them to be very expressive and a welcome and satisfying complement to the instrumental component of the ensemble. I found it pleasantly surprising that Mr. Sherwin's singing is as enjoyable as his cornetto playing.

While the ensemble was consistently outstanding, I found the technical aspects of the recording to be a bit less than consistent. In general, the second recording (O tu caro) was better. The mixing of the first recording was not always even, producing some cuts in which one voice is more prominent than others. Also, the quality of sound was not always consistent. In some cases, the varying timbres of the strings are very clear, in others, the sound is too muddled and one loses the subtle differences. Higher-pitched instruments and sopranos tend to suffer a little bit on the first recording, lacking the warmth and depth which one hears on the second recording. Along with these inconsistencies in the technical aspects of the recording, the editing of the liner notes also missed some minor errors: abbreviations for the instruments were occasionally inconsistent and/or incorrect. Content-wise, the liner notes were very well written and quite enlightening as to the concept behind each recording. I found the descriptions of the music and the historical context in which it was placed to be a great benefit in appreciating the music as I listened to it. All in all, these are two very fine recordings and make a significant contribution to the corpus of medieval music available, both in the quality of the performance and in the instrumentation employed.

—Tim Urban, Rutgers University


Both performers on this CD of early 19th-century works for horn and piano are professors (and in Mr. Riccabona's case, director) at the Innsbruck branch of the Salzburg Mozarteum. Mr. Angerer also teaches horn at the Tyrolean Regional Conservatory, and both men are active as soloists and chamber musicians.

Mr. Angerer plays here an orchestral model (i.e., terminal one-piece crooks) hand-bored in Vienna by Bichler & Jungwirth, based on an original from the workshop of Tobias Uhlmann (the father of Leopold Uhlmann, who patented the famous Wiener-Ventil in 1830). The main text of the booklet gives the date of the original as ca. 1810, while the back cover has 1820. Mr. Riccabona plays an original Hammerklavier by Conrad Graf. A bit "modern" perhaps, in timbre, for these pieces (but balancing nicely with the horn), it was built ca. 1837 and restored in 1987/88; it resides in the collection of the "Ferdinandeum" Museum in Tyrol.

The Museum was the site of the recording as well; no particulars are given, but the impression is of a smallish recital hall with warm acoustics and just enough resonance to complement the instruments. Microphone placement has been handled tastefully — there is a real sense of depth, of being a comfortable distance from the performers and letting the acoustics do their job, rather than the detestably artificial at-the-feet-of-the-performers (or locked in a closet with them, or inside their instruments) quality of so many digital recordings. The mike placements, or maybe the levels, are slightly different for the Ries than for the Beethoven and Danzi, maintaining the same balance between the two players but making them sound a little further away. Though this effect may have been unintentional I found it interesting, as though after intermission I had taken a seat several rows further back in the room.

Beethoven's well-known Sonata in F (Op. 17) was written in Vienna in 1800, toward the end of his formulative "early period." The performers take a fairly conservative approach — there is little elasticity of phrasing and tempi — choosing to let the music speak for itself. The observation of Beethoven's dynamic markings is essential for understanding his concepts. Generally, Missrs. Angerer and Riccabona are successful in this, but one puzzling misjudgment occurs in the exposition of the first movement; both the first time around and in the repeat, the six-bar bridge to the first big cadence on the dominant has its built-in crescendo anticlimactically suppressed. Another weakness is an occasional tendency on the part of both players to allow the recurrent upbeat dotted-eighth/sixteenth-note figure to blur into a triplet rhythm when it occurs in its legato persona.

The same motif predominates in the miniature f-minor funeral march which serves as the second movement. On the very first note, and again a few bars later when the opening phrase is repeated a step lower, Mr. Angerer achieves a lovely and unexpected agogic effect by substituting the notated augmentation dot with a rest. This struck me as a marvelously expressive, yet simple, way of contrasting the hesitant, plaintive quality of the new movement with the
clamourous coda of the one just ended. Regrettably, Mr. Riccabona does not follow Mr. Angerer’s lead when the piano echoes the horn’s initial statement, thus diluting the effect a bit. The rondo-finale is competently played, and more successfully presented than the first movement in terms of dynamic build-up and contrast.

Franz Danzi wrote his *Sonata in E-flat* (Op. 28) in 1802, two years after Beethoven penned his. Like Beethoven around this time, Danzi had one foot planted in the classical tradition of Mozart and Haydn, while the other was using that tradition as a springboard to explore and develop new, more personalized territory. Of the three sonatas on this disk the Danzi received the least convincing performance, due, in my opinion, to an overly-reserved interpretation. The long introductory Adagio is presented with confidence, but the ensuing Allegro is treated to a disappointingly superficial reading. Granted, this isn’t on a level with Beethoven, but there is some lovely music here if one digs a little beneath the surface; even the seemingly monotonous and inconsequential stretches of accompaniment to which the horn is relegated much of the time can be given meaning through some simple variations in articulation, dynamics and pulse as a way of gently herding the pianos right hand (which in the closing sections has a way of scampering aimlessly up and down the scale) safely back to the flock. As for the remaining two movements, the highly lyrical Larghetto merely hums where it should sing, and jolly finale, a sort of hornpipecum Turkish *rondo*, could benefit from a bit more punch (grog?).

In the *Sonata in F* (Op. 34) by Ferdinand Ries, the performers make up for what they lacked in the Danzi. Written in 1811, this work has an obvious kinship with Beethoven, who had been Ries’ teacher and mentor a few years earlier. In his melodic craftsmanship, use of shifting harmonic relationships, and expansive treatment of thematic material, however, it is tempting to relate this truly Romantic music more stylistically with Schubert than with the Beethoven of the Op. 17 sonata. Such a comparison is chronologically flawed, of course; Schubert was only fourteen when this piece appeared, nonetheless some of his programmatic ideas would seem to be anticipated in Ries’ dramatic second movement. The playing throughout is thoughtful and exciting; the remarkable fugal section of the Rondo drags a little early on as the result of some hesitant articulation in the piano, but soon picks up steam. The horn writing is more demanding in terms of long phrasing and acrobatic passage work than the Danzi and Beethoven, and Mr. Angerer tackles it with aplomb.

There is much to admire in Hansjörg Angerer’s playing: He uses vibrato sparingly and tastefully as an unobtrusive element of his sound, which is generally full and dark. He has a nice legato and his staccato is clearly articulated without biting off the notes. The broken-arpeggio fanfares in all three works are handled with an adroitness reminiscent of Dennis Brain, while admirably avoiding the sort of overly bombastic delivery to which many otherwise fine players are sometimes prone - indeed, the liner notes make the debatable point that such passages "...remain the touchstone of a horn-player’s skill to this day."

Perhaps a more important indicator of skill, as far as the virtuoso hand horn tradition is concerned, is the ability to regulate the contrast between open and stopped notes to the greatest extent possible - a refinement Mr. Angerer has not achieved here. Basically, he has a tendency to over-stop on notes that don’t require a great deal of closure (such as the eleventh harmonic F natural), often to the point of raspiness in loud instances, and intonation as well as tone quality occasionally suffers. Judging by the fact that he does often manage to play such notes with a more open sound when they occur in stepwise, legato passages of a certain speed, I suspect this is more a function of habit than of necessity based on the equipment used. The same observation holds true for some below-the-staff notes where sonority, and authenticity, might have been better served by false (lipping) technique, or only a slight cupping of the hand (e.g. the written B below middle C in the main rondo theme of the Beethoven).

One other aspect of Angerer’s playing that I found problematic is a proclivity toward a spread in his sound in loud, broadly articulated passages; this is more pronounced on the E-flat crook in the Danzi than the F crook of the other two works. Although I’ve expressed mixed reactions to these performances, in all fairness it should be noted that they were recorded more than two years ago (and were only released in 1993). In a letter to the HBS Managing Editor, Mr. Angerer mentions a forthcoming CD in which he leads the Mozarteum-Horensemble in Austrian hunting-horn music, plus the premiere of a work for nine alphorns by Paul Angerer and another for four hand horns and four hunting horns by Paul Walter Fürst).

Finally, I feel compelled to point out two inaccuracies of an historical nature which occur in the background notes on the music (in the original German text, by Ursula Strohal, as well as the English and French translations). Both concern the great Bohemian horn player Johann Wenzel Stich (a.k.a Giovanni Punto, 1748-1803), for whom Beethoven wrote his Sonata. While Punto enjoyed great renown and was unquestionably of exceptional caliber, the booklet claims for him the distinction of being "...the first great virtuoso player of the natural horn and the founder of the horn soloist tradition...", a statement which would surely have surprised the likes of Leutgeb and Rodolphe, among others (not to mention Punto’s own teachers Hampel and Haudek, though strictly speaking these two were duettists).

Elsewhere, the text puts it more accurately, describing him as "the leading horn virtuoso of the time...", but then promptly lapses into another exaggeration by implying that, in preparing to write the Op. 17 Sonata, Beethoven required from Punto "...a thorough introduction to the...horns." It is clear that Beethoven consulted with Punto, no doubt for the purpose of familiarizing himself with the latter’s style of playing, and the composer’s understanding of the instrument surely was enhanced through the collaboration; but in fact (excepting the Sonata) all of Beethoven’s chamber music with horn predates his acquaintance with Punto. There is an overwhelming body of evidence (Op. 81b in particular shows Beethoven’s already solid experience with both high and low horn technique) that points up the folly of ascribing virtually all of Beethoven’s education concerning the instrument to Punto.

I know that recording artists themselves often have little or no control over supporting materials, but in a field like early music, one would hope to find the notes as well-researched as the performances.

— Thomas Hooper

HBS Newsletter, Issue 7, Page 29

Carol Album 2 represents an historical performance approach to the carol tradition. Only two of the seventeen selections feature trumpet ensembles, where as one performance, "Hark the Herald Angels Sing," uses an entire brass section. This recording might not, at first, appear attractive to the average brass advocate, given the small amount of recording time given to featuring the brass, but the performances make up for this small inadequacy, especially natural trumpet virtuoso Crispian Steele-Perkins, who again demonstrates his exquisite tone and effortless playing.

Sonata for 5 Trumpets, by the great German trumpeter Magnum Thompson, exemplifies a typical five-part trumpet ensemble tradition of the mid-16th century. The standard instrumentation is as follows: first part (top part) is the clarino; second part is called the principal (principal); third part was usually an imitated version of the second part transposed down one step in the harmonic series; and the fourth and fifth parts were written a fourth apart from each other and were mainly used for harmonic support (c and g respectively, if the piece were in the key of C). Proper performance practice of that time suggested the second part be written out, forming the core of the piece, while the remaining instrumentalists would improvise. After speaking with Crispian Steele-Perkins, I found out that a few parts were actually improvised during the recording session. Although there are a few passing tones that are out-of-tune, the style, as well as the tone quality of all the players, is stereotypical of this particular natural trumpet tradition. In fact, Crispian Steele-Perkins states, "One of the reasons I enjoy working with Andrew Parrott so much is because he would rather us not use the open-hole system on the natural trumpet; in fact, he enjoys the minor intonation imperfections."

(General interview on 1-24-94.) Steele-Perkins also mentions that he would rather play without the open-hole system as well. Unfortunately, many conductors who attempt an authentic performance just do not understand what these instrumentalists are trying to do and would prefer perfect intonation in lieu of proper performance practice. For this reason alone we must graciously thank the director of this recording, Andrew Parrott.

Sonata for 3 Trumpets, by Cesare Bendinelli, is taken from his method book entitled Tutta l’Arte della Trombeta (1614), which consists of military calls as well as specific rules of improvisation. In this performance, the lowest part plays a pedal-C throughout the piece, but that was usually improvised. The second part plays in harmony with the more florid top part, similar to the second and third parts of a five-part trumpet ensemble. Although some of the passing tones in the upper part are a bit out of tune (again because the open-hole system was not employed), the tone color is gorgeous and the ensemble playing is top-notch. Ornamentation is used sparingly and with good taste, proving that a little goes a long way. Amateur groups often ornament too much in the wrong places, usually causing more harm than good. This is not the case here at all.

Although the recording's program notes by Hugh Keyte are both informative and interesting concerning the carol tradition, he fails to mention the specific dates and manufacturers of the brass instruments used. This is a grave injustice to a project which, as he states in his own program notes, "...avoids the often inappropriate sophistication of so many modern arrangements in favour of a more historical manner of presentation." Program notes are especially helpful for the brass player who is interested in authentic performance practice. This fine ensemble of musicians deserves much more than that. Crispian Steele-Perkins kindly reveals that the natural trumpet he uses on both sonatas is a Simon Beale copy (1667) made by Dave Edwards. Steele-Perkins mentions he would prefer to use this particular English trumpet without the open-hole system, accepting the minor intonation flaws. After hearing him play, this element is very soon forgotten! "Hark the Herald Angels Sing" uses an entire brass section performing on authentic instruments of the mid-19th century. Steele-Perkins uses a Frederick Pace cornopean (c. 1840) while David Blackadder performs on an Anton Courtois cornopean (c. 1856-58). Both perform on the instruments' original mouthpieces and possess a rather beautiful tone quality. Unfortunately, I was unable to call the remaining brass ensemble members for specific instrumental information. Hopefully, this data will be supplied in future endeavors.

In conclusion, I would highly recommend this album to all musicians who seek the authentic performance practice tradition. The Taverner Consort, Choir & Players are an exceptional group of musicians; especially their lead soprano, Emily Van Evera, whose style is reminiscent of the gifted singer Emma Kirkby. Authentic instruments such as the harmonium, hammer dulcimer, citrurn, lute, harpsichord, bassoon, and organ (as well as a small string ensemble) comprise the remaining ensemble. Enthusiasts should know that its predecessor, "The Carol Album," exists as well.

― Rodger Lee, Brooklyn College, CUNY Graduate Center


Despite involvement in the field of early music performance for several years, I still find myself being pleasantly surprised at how far today's performers have come in emulating what we think to be "authentic," or at least historically informed performances, of baroque music. I find particular pleasure in listening to groups, such as La Cappella Ducale, which have spent considerable time and effort developing the technique, aesthetic and sound appropriate for baroque music performance. To be sure, there are now many such groups and one can now find a large selection of recording from which to choose. Based upon this recording, however, I would rate La Capella Ducale as one of the better ensembles in this field. Musica Fiata, under the guidance of Roland Wilson, has long been recognized as one of the leading baroque instrumental ensembles.

In this recording, selections from Monteverdi's Selva Morale e Spirituale, published in 1641 (although some of these pieces were composed several years earlier) and instrumental canzonas of Picchi, published in 1625, were pieced
together. The sequence of psalms and instrumental canzonas (which were often used as substitutes for sung antiphons), although not following that of a Vespers service, is not unreasonable for a 17th-century service and is musically satisfying. Whether such a lengthy performance would ever have been given in the 17th century is perhaps doubtful. The liner notes do provide much information about the historical context of both collections of music as well as more general information about the composers and 17th-century music in general. This is extremely valuable for the listener who may not have much background in Venetian liturgical traditions of the 17th century.

On the whole, I found the vocal pieces on this recording to be more satisfying than the instrumental selections. The solo voices were all very fine. It does seem to be a common aspect of early music singers, high voices in particular, that when singing in the upper tessitura or when crescendoing, the tone loses some of its warmth and depth and becomes a bit shallow and shrill. This seems to stem from an attempt to keep all vibrato out of the tone. The singers on this recording are not exempt from this phenomenon. I find the lower voices are less prone to this, perhaps because they seem more willing to allow vibrato. I find this produces a more pleasing result. Vibrato, at least for strings, was considered an ornament and I see no reason why it should not be employed as such, especially if it helps keep some warmth and color in the tone.

I did miss the use of ornamentation in general, especially in the numerous solo voice sections. The occasional cadential ornaments used by the sopranos and contralto stood out, not because of their exceptional brilliance, but rather because they were relatively rare events. There is certainly ample evidence documenting the use of vocal embellishments in concerted works during the time of Monteverdi, both in secular and sacred music. Even such simple ornaments as *messa di voce* or *esclamazioni* on the long notes (for example, in the soprano duet in *Laudate Dominum*) would have heightened the affect of the performance. We have now moved to the level of performance where beautiful sound and clear intonation are no longer enough. More of the baroque aesthetic of musical affect needs to be incorporated into performances to flavor the underlying beauty and purity of sound.

I have been an admirer of Musica Fiata for some time and was again pleased with their overall performance. The strings in this ensemble have consistently given some of the finest and most sensitive playing I have heard. I was a trifle disappointed with the brass section, which I felt was not quite at the same high level as the strings. In particular, I found the trombones lacking in the fluid articulation which this music demands. This was most noticeable in the bass trombone but also occasionally in the other trombones as well. The cornetti were, in general, very good with many moments of sheer brilliance. They exhibited a clean, light, fluent articulation which, although not always as exquisite as that of players such as Bruce Dickey or Jean-Pierre Canihec, was quite expressive. Their intonation was generally good. However, in the echo sections where one should scarcely be able to distinguish one cornetto from the other, it was too obvious that there were two players.

The musical interpretation of both vocal and instrumental sections was inspiring. Some might argue that it bordered on being too romantic. However, there is sufficient literary and musical evidence to support a more flexible interpretation than has previously been the norm in baroque music. This music was meant to arouse the emotions and the performance on this recording does just that. I do question the inconsistent interpretation of 3/1 meter within a single piece (such as the *Confitebor*), but the field of meter and tempo interpretation is anything but clear.

It is pointed out in the liner notes that Monteverdi specified which instruments were to be used in performing his works. While cornetti were not mentioned by Monteverdi, Wilson justifies their use in this recording because cornetti were often used as substitutes for violins. Whether cornetti and violins were regularly used together when separate parts for both were not written is not so clear. Their judicious use in this recording certainly gives a very satisfying result and argues well for the practice. Although doubling of the vocal lines with instruments is a well-established fact in baroque music, I did not find the way this was done in the *Beatus Virgo* added to the overall performance. In this piece, Monteverdi specified two violins and three viola da brazza or three trombones. These three lower instruments were presumably intended to double the lower voices as there are no separate parts for them as for the two violins. I found it a bit odd that the trombones doubled the lower voices in some phrases and not in others, particularly since there was no corresponding doubling of the upper voices. In general though, I thought the instrumentation used was appropriate and musically tasteful, adding to the overall color and effect of the performance. These pieces were all performed at the old Italian pitch of A=466 (a semitone higher than modern pitch). This added a degree of clarity and brilliance to the performance which served to heighten the overall impact of the performance. For those with a love of 17th-century music, and for those with little exposure to this repertoire, this recording provides a wonderfully inspiring look into the riches of this repertoire, both vocal and instrumental, and would be a valuable addition to any collection.

— Timothy P. Urban, Rutgers University


Joel Cohen and The Boston Camerata are noted for presenting interesting and innovative programs and this recent CD is a prime example. There are twenty-one selections of music from the late 16th to early 18th centuries by composers from Spain transplanted to the Americas or actually from the pen of musicians born and bred in the New World. Also on the program is music from Europe which was known to have been performed in the New World. Surviving copies found in American monasteries bear this out. Spanish composer Tomás Luis de Victoria's *Missa Ave Regina* is an example. In his notes to the CD, Joel Cohen takes a provocative view of multicultural aspects of this repertoire. The fact that most of the original performers

HBS Newsletter, Issue 7, Page 31
The Boston Camerata give a fine rendition. While the majority of the works feature the groups is mistakenly cited as being from a Mexican source. It is, in fact, from a Spanish source, the Lerma manuscript. Cornetto player Douglas Kirk has made an extensive study of this manuscript of wind band music, and recently completed his doctoral dissertation on it. Those lucky enough to have heard his lecture on the subject and performance of some of the music at the 1993 Early Brass Festival at Amherst will remember the beautiful quality of those works. The members of the BS&SE give a particularly sensitive reading to the work. Kirk's warm cornetto tone is noteworthy. Cohen mentions in his notes that wind band instruments were very attractive to the native inhabitants of the New World. The study of these instruments was reserved for sons of Indian nobles in special mission schools. As was the case in Spain, many colonial churches made use of wind bands. Don Juan de Lienas' beautifully expressive Lamentatio also employed the forces of the Boston Shawm and Sackbut Ensemble.

The repertoire on this recording can be placed in two stylistic camps: one is contrapuntal and characteristic of Renaissance writing, the other is, as Cohen states, "a more Baroque vernacular style employed in the villancicos." The Boston Camerata give a fine performance of these works. The highly rhythmic, dance-influenced pieces such as Tarara, tarara by Antonio de Salazar, Hanacpachap cucucuimin by Juan Pérez and Les coiffes de la esteya by Juan de Araujo receive an especially effective and colorful rendition. While the majority of the works don't feature the winds, this recording is certainly a great find because of the wonderful performance of this fascinating and seldom-performed repertoire. Joel Cohen and the Boston Camerata deserve much praise for championing this music. We hope it sparks further interest and study into an amazing aspect of American musical studies.

— Jeffrey Nussbaum

**SACD**


This recording is intended as a "musical commemoration of the Nativity," devoted to Christmas music of Schütz. It features two outstanding ensembles and new reworkings of a few compositions, including new orchestrations by the leader of La Fenice, Jean Tubéry. The recording is also a remarkably varied survey of forms used by Schütz. Further, it is a carefully crafted example of how paying attention to the text when preparing for performance can turn otherwise typical pieces into something special. Director Laplénie and Tubéry make Schütz's music alive and wonderful.

The version of Schütz's Histoire de la Nativité (The Christmas Story) (SWV 435) used in this recording is a new reconstitution by Wolfram Steude, a Schütz expert from Dresden. Working from editions in Berlin and Uppsala, Steude has reconstructed a work full of inspiration, joy, piety, and respect. This "Biblical narrative-cum-oratorio" is structured in ten intermedios (Schütz called them "Konzerte"), connected by recitatives sung by the Evangelist. Tenor Samuel Husser acquires himself quite well in this role, and other members of the vocal ensemble do likewise as the Angel, Herod, shepherds, kings, and priests. Tempoes, phrasing, ornaments and other expressive devices, and particularly the orchestration choices reflect a great respect for the text. Recorders float over the shepherds' voices as they sing of the birth of Christ. Likewise sackbuts and organ bolster the majestic yet pious words of the priests, while Herod is accompanied by fluid, expressive, yet ceremonious cornetti, played masterfully by Tubéry and Dongois. All choices seem very much in keeping with the meaning of the text, and help to emphasize some of the more obvious examples of text painting. Husser, however, is the glue that hold the composition together, with a very effective performance, in control of every moment. The beginning and ending choruses, a particularly important result of Steude's work, are especially glorious.

Hodie Christus Natus Est (SWV 456) follows, built on the Gregorian antiphon with the same incipit for the Second Verspers on Christmas Day as well as Luke II, 14. This setting, from about 1610, is for six parts and continuo. A primary interest in the motet is the alternation between reverent statements with excited, joyous Alleluias. Also effective are the imitative responses of the choir of angels, and a very flashy ending. Once again, great attention is paid to the text for pacing and orchestration, with ornaments from the instruments floating above the vocal lines but never distracting from them.

The next motet on this recording is a version of Sei Gegrüsset Maria (SWV 333), the dialogue between Mary and the Angel of the Annunciation, for two solo voices, instruments, choir and continuo, from about 1636-39. Schütz apparently composed several musical dialogues on Biblical texts. An opening sinfonia demonstrates the blending capabilities of La Fenice — winds and strings are combined in seamless fashion. Also Schütz's reverent closing, where Mary's words of submission to God are repeated by "the multitudes," is extremely moving. Following this selection is Ach Herr du Schöpfer Aller Ding (SWV 450), a five-voice spiritual madrigal from about 1620 that wonders "why the Lord became so small, so tiny, that he lay on the straw used as food by the ox and the ass." The repetitive nature of this motet is in keeping with Italian madrugal style. The final selection on this
This recording shows a side of Heinrich Schütz that is very different from the more reverent and pious side described in the above review. Cantus Colln, Musica Fiata, and the Knabenchor Hannover (Hannover Boys Choir) have collaborated to show Schütz's polyphonic, Italian side, one very similar to that of his teacher, Giovanni Gabrieli. Schütz composed works of this type throughout his life, and usually created in them festive feelings. Works chosen for this recording come primarily from the vicinity of the 1620s, and were gathered from sources independent of his larger printed collections. The recording includes eight psalm settings (SWV 449, 461, 462, 466, 473, 476, 500, and Anh. 7), three works for feast days (SWV 469, 475, Anh. 11), three wedding pieces (SWV 20, 21, 453) and two Latin "political" songs (SWV 49, 465). The primary forces are Cantus Colln and Musica Fiata, with the Knabenchor Hannover joining in effectively on four works.

As a brass player, I have experienced programs, both as a player and as a listener, such that the prospect of approximately 105 minutes of polyphonic music holds an inherent danger of sounding like one overextended composition. In this case, however, this prospect is dased by the very impressive abilities, pacing, and range of colors of the various ensembles involved, capturing the different shades of festivity. The blend within and between the ensembles is very satisfying, and the variety of instrumentation, the balance, intonation and depth of sound achieved is very impressive. Equally satisfying is the contrast created between sections in the individual pieces. Brass players will inevitably be left wanting to hear more of the very sensitive playing of Musica Fiata, especially the cornetto playing of Wilson, Fauciullacci, and Westermann. The sounds are always beautiful, never forced, even in the highest range of the instrument, and the technical facility is virtually flawless. The instrumentalists achieve a very coherent blend, whether in mixed or like ensembles, and every player demonstrates some level ability to produce shaping and articulations that are purposely speechlike, a stated goal of Musica Fiata. This technical and musical fluency is also shared by the singers.

Nowhere is the full range of sounds of Cantus Colln and Musica Fiata better demonstrated than in Veni sancte Spiritus (SWV 475), one of the highlights of this recording for me. In this performance, the singers and instrumentalists are combined in various ways that allow the solisolic abilities of each to shine, and then are combined altogether, showcasing their talents for blend and balance.

Another highlight is a double-texted, double choir work, Da pacem, Domine/ Vivat Moguntinus (SWV 465), one of the two "political" songs. The political expression of these songs is one of celebration, loyalty, and honor paid to political leaders, not of social commentary. In this work, the original Da pacem antiphon is presented in a soft, ethereal orchestration, balanced by the exclamations of Vivat praising clerical and secular Electors as well as Emperor Ferdinand II. The most interesting part of the composition occurs when, after separate presentations of the antiphon and exclamations, they are ingeniously combined and layered. The performance by the singers and the strings brings these two musical ideas together with great clarity and sensitivity.

From beginning to end, this recording succeeds in holding the listener's attention through well-chosen selections and particularly fine playing on all accounts (check out the spectacular dulcian playing on Synchanna Musicum). If there is one disadvantage to this particular recording, it is that, while the listing of the pieces themselves in the liner notes is in both English and German, the descriptive text of the notes is only in English, and the texts of the works performed are only in German, impairing a complete understanding for those who do not read one or the other. Beyond this, it is a truly remarkable recording that highlights Schütz's polyphonic capabilities.

---


* Claudio Monteverdi: Vespri della Beata Vergine/ Marinensvesper (1610). Vocal soloists: Monique Zanetti, Gillian Fisher, sopranos; David Cordier, alto; John Elwes, William Kendall, Nico van der Meel, tenors; Peter Kooy, Philippe Cantor, basses. Musica Fiata Köln: Roland Wilson, Hans-Peter Westermann, Paolo Fanciullacci, cornetti; Yuji Fujimoto, Detlef Reimers, Richard Lister, sackbuts; Sabine Bauer, Martin Hublow, flutes; Anette Sichelschmidt, Ghislaine Wauters, Paula Kibildis, violins; Paula Kibildis, Klaus Bundies, violas; Detlef Homann, Christaine Jung, violoncelli; Christaine Jung, violoncello (continuo);

As stated by Silke Leopold in the liner notes of this recording, Monteverdi's *Marienvesper* has "made astounding progress" in recent years, fast becoming a staple of church music performance repertoire. Dedicated to Pope Paul V and composed about the same time as Monteverdi's significant opera *Orfeo*, the "Vespers" is a unique work, whether considered from liturgical or non-liturgical standpoints. It is clear, however, that, as Leopold says, the composer was less concerned about the current state of church music, and more about how church music could or should be. The mix of styles is amazing: twenty-six separate sections (counting the twelve individual movements of the *Magnificat* versecl) alternate between antiphons and concertos, combining large and small orchestration, vocal and instrumental pieces or sections, polyphonic and polyphonal textures, and above all, church and stage styles, using motet/psalm and madrigal elements in cantus firmus and ritorlento settings combined with dramatic devices such as text painting and programmatic choices and uses of instruments. Monteverdi even goes so far as to quote the "Toccata" from *Orfeo* in the "Intonatio." While this work as a whole does not fit any known liturgy, it does have a certain coherence and structural plan, taking advantage of its variety and sacrificing neither meaning nor respect for the text.

This respect for the text is also apparent in the performances by the guest vocal soloists, Musica Fiata, the Kammerchor Stuttgart and the Choralschola der niederalteicher Scholaren. Highlights include marvelus text painting in *Pulchra es*, featuring sensitive yet precise work by soprano Monique Zanetti and Gillian Fisher, likewise by tenors Elwes, Kendall, and Meel in *Duo Seraphim*. Bass Peter Koo is terrific in *Nigra sum*.

The strings are the "glue" that hold this performance together, their work in every piece is outstanding, and the variety of orchestrations, including smooth work by Wilson, Westermann, and Fanciullacci on cornetti, highlight the meanings of the various texts. Nowhere is this more apparent than in the *Magnificat*, which in many ways is a miniature of the Vespers itself; for example, in *Fecit potentiam* ("He hath shewed strength with his arm") and in *Deposuit potentias*, where the alternation between correnti and strings creates beautiful effects of "pulling down the mighty." In other parts, all of the instruments take turns floating gracefully over the long chant lines sung by the voices. Another highlight is the pastoral drama *Audi coelem*, where echoes of parts of the text answer the questions of the singer in a free-flowing, expressive madrigal. The final *Sonata sopra "Sancta Maria, ora pro nobis"* is a showcase for all the singers and instrumentalists, providing a very satisfying end to an impressive, sensitive recording. Particularly impressive in this recording is the control and understanding of the different styles within the whole of the work shown by the performers; every phrase seems carefully considered, planned and executed.

Congratulations to Frieder Bernius, Musica Fiata, Kammerchor Stuttgart, the Choralschola der niederalteicher Scholaren, and particularly the vocal soloists for a wonderful effort.

--- Jeffrey Snedeker


This latest offering of Mozart horn concertos, by Ab Koster and Tafelmusik, is a welcome addition to the number of recordings of these works on historical instruments now available. To horn players in particular, this recording offers yet another understanding and interpretation of natural horn technique, convincingly imparted by Ab Koster. Koster's choice of instrument also adds a noticeable and interesting perspective to these pieces. And, thanks to a collaboration with noted Mozart scholar Robert Levin, this recording also sheds new light on at least two of the works, the K. 371 Concerto Rondo and the Concerto in D major, K. 412.

Levin reconstructed missing materials and reworked extant versions of the two pieces mentioned above. Since K. 371 came down to us as a sketch, it was left to scholars and ambitious composer/orchestrators to decide how the piece could be filled out and thus performed. When, as Levin points out in the accompanying notes, a missing page of the score of K. 371, containing some 60 measures of music, was discovered in 1990, it changed the complexion of the entire work, specifically by filling out the exposition. I had always been somewhat puzzled (though, admittedly had not given much serious thought to) why the first section appearing between the first two statements of the rondo was so disproportionately small compared to the remaining sections. This wonderful discovery, now with the rest of the score at the Pierpont Morgan Library in New York, has resolved that confusion. Levin's completion of the missing parts is simple, clean, and tasteful, and as the opening selection on this disc, the work is a revelation in Koster's able hands (no pun intended!!). The same can be said for K. 412. Levin supports the findings of Alan Tyson that this concerto was Mozart's last, partly completed in 1790-1791, with the last movement left incomplete at his death. Franz Xaver Stussmayr, one of Mozart's assistants, completed a version of the final movement in 1792, which date, according to Levin, was misread by Köchel as 1797. Thinking the manuscript was in Mozart's hand and thus a joke, the work was redate as 1787, and assigned the number K. 514. Levin's reconstruction, compiled from Mozart's drafts, has filled out and corrected both the original and Stussmayr's versions. Not only has this made the orchestra parts more clear, but his work has also revealed additional notes for the horn in both movements that are outside the narrow range of the horn part in the familiar version. These notes were supposedly removed by Mozart at the request of an aging (and apparently toothless!) Ignaz Leutgeb, the composer's longtime friend and collaborator. Levin's work for this recording is surprising, yet in keeping with Mozart's style. In conversation with Levin, however, it seems the recording process was not without some miscommunication about certain doublings and separations of celli and double basses.

While all of this information makes for increased listening intensity and adds immensely to one's enjoyment, it is the overall performance of these works by Koster and Tafelmusik that makes this recording a treat. Koster's technique and choice of instrument are noteworthy for how they differ from other similar
recordings. The most noticeable technical difference is Koster's literal interpretation of slurs — he simply moves the right hand without any type of articulation. The effect, however, is not imprecise, merely a surprise to the ears. Koster is coordinated, efficient, and accurate, and the "glissing" sounds are so minimized such that after my initial surprise, the effect became almost unnoticeable and, thanks to Koster's abilities, rather convincing. The overall sense of the recording is elegant and controlled, with moments of great fire, as well as delicate sensitivity (note, for example, any slow movement, especially the second movement of K.495). His cadenzas and few added moments on fermatas are tasteful and not overdone, and there are virtually no improvised ornaments added, which keeps the presentation simple and straight-forward. As mentioned above, Koster's choice of instrument is also noteworthy. For this recording, he used a horn built by Ignaz Lorenz of Linz ca. 1820-1830. As an instrument that is "a part of the Austrian tradition," Koster points out in his portion of the liner notes, it is "one whose tone must have been in Mozart's mind when he worked on his horn concertos." The overall sound is noticeably different from instruments used on other Mozart recordings I have heard, generally more open and with more timbre difference on stopped notes. Koster is unapologetic in presenting stopped notes that usually have a brassy coloring to them, but this sound never distracts from the music, and the clarity and fluency of his right-hand technique is very impressive. Throughout the recording, he sounds at ease and in complete control.

Under Weil's baton, Tafelmusik's forces are well-blended and the overall sound is quite clean and impressive, so clean, in fact, that on my sound system the orchestra sound occasionally got a little bright and top-heavy. I am sure that is more likely a function of my equipment (and my own bias). The intonation in the ensemble is a real highlight and the energy generated is confident, supportive and respectful, never overbearing. Program notes for this recording are in English, German, French and Italian, and are extremely informative, adding much to the listening enjoyment. One minor shortcoming is a lack of descriptive information about Koster and Tafelmusik; while each are well-known in various circles, it still is helpful, particularly for those less acquainted with the performers, to know more about them and their recent activities. This takes nothing away, however, from a remarkable recording.

— Jeffrey Snedeker

* Giuseppe Torelli: The complete works for 1, 2, 4 trumpets, oboes, strings and continuo (From the Musical Archives of the Basilica of San Petronio in Bologna) featuring natural trumpets played by Per-Olov Lindeke, David Staff, Edward Tarr, Gabriele Cassone, Steven Keavy, and Robert Farly, with the Orchestra dell'Cappella Musicale di San Petronio directed by Sergio Vartolo. A three compact disk set with 128 page booklet produced by Bongiovanni recordings (GB 5523-24-25-2) in 1993. F. Bongiovanni, Via Rizzoli 28-E, 40125 Bologna, Italy. Tel 051-225722. Fax 051-226128. Distributed by Qualiton Imports.

This recording is the performance of 30 concertos by Giuseppe Torelli that are signed manuscripts in the Basilica of San Petronio in Bologna. It is the first project to include all of these works, and represents a significant achievement in the performance of Baroque music on period instruments. The added care of both performing these works in the original performance space and using the Basilica's records to document the instrumentation, locations of the musicians and other details, adds to the importance of this project. The quality of the performances are uniformly excellent. While there were difficulties producing a recording in a sonic environment with a twelve-second reverberation time, the results are wonderful and in some cases downright stunning. This project sets a high standard for future natural trumpet projects and will be required listening for trumpeters everywhere, even if they never intend to play the natural instrument.

There is no known documentation of Torelli's early musical training, but we have a good idea of his activities while he was employed as a musician of the Accademia Filarmonica in Bologna. He started there in the early 1680's and became a regular member of the orchestra in 1686, remaining on the staff until 1696, when the orchestra was dissolved by budget problems caused by the construction of a new roof on the Basilica. The orchestra was reinstated in 1701 and Torelli became the first violinist, a position he continued until his death in 1709. Torelli had the option of freelance playing outside the Basilica and was given considerable freedom when compared to the other ensemble members.

All of the music on this recording was composed for use in the Basilica. The manuscripts by Torelli were the subject of a study by Franz Giegling, published in 1949. The collection is usually described by the Giegling catalog numbers, such as "G 1." For the few selections which were not included in Giegling's catalog, the numbers of the Archive of Music at San Petronio are used. Other important research on this collection has been done by Eugene Enrico. His excellent little book, The Orchestra at San Petronio in the Baroque (Washington, DC, 1976) makes a nice companion to this recording.

Trumpets were associated with the celebration of Saint Petronius, which takes place on 4 October. Other joyous feast days were also appropriate for the use of trumpets. Only three of the works are dated (1690 for G 1 & 2; 1692 for G 15; and 1693 for G 4). Basilica records indicate that G 29 was performed in 1707. Based on stylistic characteristics and aspects of instrumentation, other general dates can be assigned with some speculation. An added benefit of having all of this repertoire together in one recording is the ease with which a listener can make comparisons of the styles of the works. The pieces for oboes (G 27-G 33), for example, can be dated from 1701-1709, when oboes were added to the Basilica's orchestra. To my ears, these pieces display a more relaxed and dance-like character than the earliest works. The musical lines tend to be longer, more graceful, and more convincingly interactive in the conversation between the oboes, the trumpets, and the ripieni. Because of the clear stylistic presentation and interpretation of these later works, and because they are less frequently performed than the solo concertos, they were the most interesting performances on this recording for me. These pieces are truly elegant and deserve to be programmed more.

The presence in Bologna of the trumpet virtuoso Giovanni Pellegrino Brandi (1679-1699) motivated Torelli's trumpet writing as well as that of other San Petronio composers, including people like Colonna, Pert, Aldrovandini, Franceschini, Albergati, Jacchini, and others.

HBS Newsletter, Issue 7, Page 35
Stylistically the pieces represent a development from the early *sonata da chiesa* (Church Sonata) towards a modern form of the concerto. Corelli used the terms concerto, sonata, and sinfonia interchangeably, but all of the works have the concerto characteristics of dialogue and contrast between soloistic forces and orchestra. The Basilica's long reverberation time discouraged the use of adventurous harmonic progressions. Chordal movement was kept minimal to avoid the clash of evaporating dissonances lingering in the reverberation. This limitation provided fertile ground for the seeds of natural trumpet repertoire in which the trumpet's idioms could be displayed to best advantage. An introductory audition of this recording shows several musical situations where the music and the building's acoustic unite to produce effects that could not be achieved if the works were performed elsewhere. For example, there are movements with indications such as “Adagio e Spiacato” or “Largo e staccato.” The detached notes of these movements achieve their maximum effect in San Petronio. The detached interpretation can sound silly in a modern concert hall with a drier acoustic. Another device that does not always sound convincing in a modern concert hall is the ultimate trill. In this recording, the final trills swirl off into the church's acoustic space like meteors in a clear summer night sky. The effect is absolutely dazzling in the Basilica.

This recording provides ample opportunity for reflection on the timbre of the natural trumpet. Each of the featured trumpeters has a signature sound. Isn't it wonderful that, at least in early music, we do not yet feel that we have to sound like the “trumpeter of the month?” Historic Brass Society members in the United States may be more familiar with the sound and style of Edward Tarr and Gabriele Cassone. The trumpet playing of Per-Olov Lindeke and David Staff were much less familiar to me. Lindeke and Staff produce a beautiful sound that is light, fluid, secure and highly expressive. Staff's style is very close to Lindeke's, but he favors a slightly more legato approach to the instrument. Staff makes a good display of his impressive technique in G 4. Edward Tarr has produced a significant body of natural trumpet playing on recordings. At this juncture, it would be impossible to estimate his rich and ongoing contribution to the revival of the natural trumpet. Certainly this recording is one of the jewels in his crown. Tarr's sound is bright in contrast to Cassone's dark and rich timbre. An interesting contrast can be heard in the first selection, which is a five movement combination of G 1 and G 2. Lindeke plays on movements II and III while Tarr essays the outside movements. I like the way Lindeke groups repeated notes, particularly in the Adagio (which is normally the first movement of G 1). His interpretation of the groupings is echoed by the string players, creating a strong sense of the style. Lindeke is heard to best advantage on passages like the final Allegro of G 6 and in G 9, where his ability to produce clean delicate trills and create effective terraced dynamics are most impressive. Tarr's solo contributions on this project have a singing quality that seems different from his earlier natural trumpet playing. His sound is relaxed, free and unselfconscious. All four gentlemen were in excellent form for this recording, each making an individual contribution to the whole. Of the six trumpeters on the project, the lion's share of the parts are divided between Lindeke, Staff, and Tarr. Each gives a reading of three of the solo concertos and there is a democratic distribution of the parts in the multiple trumpet works. Cassone performs the solo concertos of G 3, 8, & 13 and tacets on the other ensemble works. The other two trumpeters, Steven Keyv and Robert Furl, are used for G 25 and G 33. A detailed listing of who played what is provided in the recording's informative booklet. Unfortunately (or fortunately, depending on your perspective), no specific details are provided regarding the actual trumpets that were used on the recording. Equipment-oriented inquiring minds can speculate based on the photographs of Tarr, Lindeke, and Cassone that are shown in the recording's booklet.

With the key restrictions of the trumpet repertoire, I was relieved to hear the variety of continuo combinations that were employed to produce some textural richness in the works. The Basilica boasts two early organs; one by Lorenzo di Giacomino di Prato built from 1471 to 1475 and a second organ by Baldassarre Malamini dating from 1596. A chitarone or theorbo was also used, but it is "felt" more than heard. The options for the basso part included bassoon, trombone, violone, and cello. Lucy van Dael and Luigi Mangiocavallo split the solo violin chores and there is some lovely ornamentation and beautifully expressive playing from both. The final Allegro of G 22 shows them to good advantage. Charles Toet provided agile basso on the trombone.

This recording certainly meets my criteria for an important historically informed performance. The artistic concept from both Maestro Vartolo, the soloists, and the orchestra is clear and elegantly stated; the performances range from authoritative to inspirational, and the project was mounted in its original sonic environment. Who could ask for more?—Ralph Dudgeon, Acting Director, The Streitwiezer Foundation Trumpet Museum, Pottstown, PA.


Program: Harmoniemusik on Wolfgang Amadeus Mozart's Le nozze di Figaro (arr. Georg Sartorius, c.1800); Gioachino Rossini (1790-1868), Harmoniemusik (Quintet) in F major; Harmoniemusik on Rossini's II Barbieri di Siviglia (arr. Wenzel Slodlik, c.1820).

The story of the development of the classical orchestra style has a good deal to do with the gradual introduction of the evolving wind instruments to the dominant string texture. The new clarinets, the improved flutes, natural horns, and the other winds were rapidly gaining enough status to enter into musical dialog that contrasted and often reinforced the dynamic effects that we associate with the mature classical orchestral style. Simultaneously with the addition of pairs of winds to the early classical orchestra, the thought must have occurred to entrepreneurs and musicians alike to take the wind section on the road for more mobile music making. String quartets were already the composer's sketch pads for larger symphonic essays. Serenades written for strings soon had their counterpart in modest serenades and divertimentos written for the wind section. The winds had more hearty possibilities for outdoor music-making. The classical precursor to the modern wind ensemble began from these modestly entertaining roots to establish a
repertoire that began to explore artistic missions of its own. Often the music was virtuosic transcriptions, as are two of the works on this recording. Original works featured stunning new idiomatic effects as in the Quintet by Rossini.

Our twentieth-century leanings towards masterworks and large forces has obscured the delights of the small mixed wind ensembles. Happily, the genre is getting new attention due to adventuresome programming of some of the better college wind ensembles and even more adventuresome period-instrument ensembles such as Mozzafiato. While the music is familiar, the timbres of these relatively recent period instruments are subtle and complex. If you like your coffee weak, this album may not be your cup. If you grind your own beans and prefer the espresso and Vienna roasts; read on. For example, the highly caffeinated opening chord of the overture to Rossini’s Il Barbiere di Siviglia could serve as a bracing wake-up call in the morning. Mozzafiato roasts some rich blends with hand-stopped horns, nimble early clarinets, and agile bassoons that many listeners would not identify as period instruments. Charles Neidich has one of the nicest early clarinet sounds around. The early 19th-century clarinets had the advantage over the troublesome earlier models of having a rich low or chalumeau (low register) with a sound that becomes brighter and more intense as it ascends. Neidich negotiates register contrasts in convincingly musical ways. He also displays a wide range of articulations from the crisp staccato passages in the Allegretto of the Rossini Quartet in F to the more legato and lyrical passages which are features of the arias in the opera transcriptions.

The quality of the transcriptions is quite good. Both arrangers, Georg Sartorius and Wenzel Sedlak, were Kapellmeisters, in Darmstadt and Vienna respectively. They knew the instruments well. The Sedlak arrangement of II Barbiere retains the original keys of the operatic tunes while the Sartorius transcription of Le nozze uses transpositions to flat keys that show the winds to best technical advantage. The natural horn playing of Purvis and Rose fits the music well. In this case, the horns are cast in roles that were not intended to draw attention to the instruments. They are the harmonic glue that bonds the texture of the clarinets and the bassoons and in this task they succeed. Occasionally they get a chance to show their soloistic abilities in passages such as the horn duets in the first movement of the Quintet in F. As a matter of fact, the Quintet gives everyone more solo opportunities than the transcriptions, making it the most satisfying music on the program.

The recording is well engineered, but with a balance that favors the brightness of the 19th-century clarinet. From the opening of Le nozze, the closeness of the microphones is noticeable enough to hear the tutti inhalations and the clack of the old keys. I got the impression that if the microphone placement had included more room sound, the timbral definition of the instruments may have been lost. The selections were recorded at the American Academy of Arts and Letters in New York City on March 30 & 31, 1992 and February 1, 1993. This is pleasant music; well played and recorded in a state-of-the-art manner. The notes in the recording’s booklet are by David Montgomery and provide a good essay on the implications of the term "Harmoniemusik."

— Ralph Dudgeon, Acting Director, Curator, Strytwieser Foundation Trumpet Museum

Canzoni Strumentali Milanesi del Sec. XVII presents an anthology of works by Gian Paolo Cima (c. 1570-1622) and two of his lesser known contemporaries, Cesare Borgo (d. 1623) and Vincenzo Pellegrini (d. 1630). The works are performed as keyboard solos (organ and harpsichord) or in transcription for trumpet and keyboard with cello. In a review of the performers’ earlier recording, Cagliari, canzone, e voluntarys per tromba e organo (HBSN, #5), a recording devoted, as here, to transcription, I expressed concerns about the idea in general with respect to the baroque trumpet, and in particular with respect to the manner of arrangement employed. These same issues require comment once again.

The nature of the sources clearly confirms that a flexible instrumentation was associated with this repertory. The Borgo Canzoni per sonare... a quattro voci was published in partbooks in Venice in 1599 (only the bass part survives, now at Berkeley). Its publication in parts conforms ensemble performance, although two other sources, the "Pelplin Tablature" and a 1639 manuscript at Turin present concordant versions in German keyboard tablature. Such a flexibility was certainly normative, and encouraged a number of idiomatic possibilities that would serve these pieces well. However, the constraints of the overtone series as well as the strong definition of the trumpet idiom suggests that trumpet and keyboard was an unlikely option.

Wherein lies the problem? The Cassone-Frigé versions give the upper voice to the trumpet to the degree that this is possible. The problems appear when the line no longer fits the instrument, as inevitably will happen from time to time. Sometimes the trumpet simply stops, letting the keyboard continue its line where the notes are unavailable. While the notes are indeed "accounted for," the radical change in timbre makes it sound as though the upper line stops and a different line begins. In other cases, the trumpet obscures linear integrity by jumping between the soprano line and the alto line (transposed up an octave) in a composite that may create a graceful passage, but one that veils the contrapuntal structure of the piece. Infelicitous in another way is the arrangement of Borgo’s canzona L’albergona. In measure 20 (cf. the edition of Gabriela Gentili Verona, [n.p.], c. 1984) the upper voice is rendered a...
third too high — thus keeping it within the overtone series — but without any text authority for doing so and bought at the high price of introducing disturbingly unstylistic parallel fifths between soprano and bass.

Other difficulties with the transcriptions are textual. Performance with trumpet on top and cello on the bass line gives a heightened sense of treble-bass polarity, here to the detriment of the inner voices, relegated to the "accompanimental" timbre of the keyboard. Too much suggests a trumpet-continuo sonata. The equality of the voices in the frequent imitative counterpoint would be better served by a less hierarchical use of timbre.

Although the liner notes state that the "principal aim of the Duo is to propose [sic] Italian and English music of the baroque period on original period instruments so as to give as true as possible an image of the feelings and sounds of that epoch," we might more simply let the proof of the transcriptions and the recording lie in the hearing. Without score in hand, one gracefully hears graceful, polished playing and beloved, familiar sonorities, though the sonorities appear cast in somewhat new and unexpected contexts. However, score in hand, one must question the degree to which the composer's text is well served. Without score in hand, one gratifyingly hears graceful, polished playing and the recording lies in the hearing. The York Waits tend to the colorful and somewhat flamboyant approach in their playing and the ensemble is rather tight. The program was developed in response to a request from A.I.A.C.E., the association of past officials of the EEC, who wanted an entertainment that would have a relevant connection to many European countries. Since the wind band was found in most areas of Europe, it seems ideal for the such a pan-European venture. The present recording contains twenty-seven short works comprising over sixty-five minutes of music. The compositions are mostly dance pieces from a wide geographic area including France, Germany, Italy, the Low Countries, and of course, England, and date mainly from the second half of the 16th century. The usual names such as Praetorius, Holborne, Hessen, Susato, and Gervaise are well represented.

The York Waits employ a repertoire. Their dedication is to be applauded. It should be noted that the liner notes were particularly informative and included a history of wind-band music and ended with a listing of many famous musicians connected to this tradition throughout Europe. Members of the old York Waits were listed including the last of the York Waits, Daniel Hardman, who died in Melbourne, Australia, in 1891. The promotional material from Brewhouse Music mentions a forthcoming CD by The York Waits of a slightly earlier period and we look forward to that future effort as well as others.

* Biagio Marini: AffectiMusicali.


Doron Sherwin is certainly the fastest rising star in the cornetto galaxy. Noted for his participation with Concerto Palatino, Sherwin has recently recorded a solo cornetto CD (see HBSNL #4) two new recordings with his Medieval music ensemble La Reverdie (see review by Tim Urban in this issue), and now his latest output with Concerto Vago and this outstanding recording of Marini's (1597-1665) famous collection of 1617, AffectiMusicali. This new CD invites comparison with the recording of the same name done by Concerto Castello in the 1970s (AffectiMusicali - Deutsche Harmonia Mundi #1C 065-99917). The earlier recording was in many ways a ground-breaking recording, certainly from the standpoint of the cornetto playing. The technical and musical advances demonstrated in that recording by Bruce Dickey led the way to a new level of cornetto virtuosity. Dickey's former student, Doron Sherwin, has done much in emulating his former teacher but has not forsaken his own musical voice.

Technical prowess and dedication to the affetti, a dominant musical concept that was fully developed in 17th-century music, is very apparent in both recordings. The makeup of the two ensemble is
not the same, most notably Conserto Castello used the trombone of Charles Toet as a tenor voice instrument where Conserto Vago uses strings. The Conserto Castello recording has five pieces from the Affetti Musicali as well as works by Castello, de Selma, Picchi and two sonatas from Marinis 1629 collection. Conserto Vago employs slightly different instrumentation on several of the pieces also performed on the earlier recording. Sound quality is one obvious advantage that the new CD has over the Conserto Castello recording. As an LP approaches 20 years the scratches and hisses become more noticeable. Of course, the fact that my 2 1/2 year old son, Samuel, has done to my record player what he has also done to his Barney doll and other less invulnerable objects, does not enhance my LP listening pleasure!

In Massimo Lonardis excellent notes, he points out that his ensemble takes the well known phrase "...e con ogni sorta di strumenti...[& with all types of instruments]" in the same spirit as any good early 17th-century Italian musician might, with the freedom to choose their own instrumentation. Marinis gives a choice of cornetto or violin for La Martinenga and LOrlandina and Conserto Castello does use cornetto and violin on both pieces while Conserto Vago uses that instrumentation only on LOrlandina and has two violins play on La Martinenga. Even when the original instrumental suggestion does not specifically mention the cornetto, Dickey's group uses cornetto and violin on La Martia and La Soranza. Conserto Vago is not shy about deviating from the original suggested instrumentation rather dramatically. La Martina is a canzone with the suggested instrumentation of "Dei tromboni e cornetto o violino" and on this recording Ero Maria Barbero quite beautifully and convincingly performs it as a harpsichord solo. On the following cut, they perform the piece again with violin, viola da bracco, cello and archlute. Another aspect of performance practice that these excellent players are not shy of is ornamentation. It abounds on this CD and in the most tasteful and exciting manner.

What is particularly important about this recording is not only that it's brilliantly executed by musicians intimately knowledgeable with the subtle nuances of the style, but it is a recording of the complete 1617 collection. It is complete with the exception of one work, La Hiacintina, which was composed by Marinis uncle, Giacinto Bondioli. This work was included as a tribute to his relative who was probably instrumental in his nephews career. (No pun intended!) According to Lonardi, this piece was not included on the CD because its rather academic nature was markedly different from all the other extremely expressive works by Marinis in the collection. Marinis was an active Venetian composer and noted violinist, securing a position at St. Marks in 1615. The 1617 collection by the young musician contains musical deives that capture the new concept of the affetti. It was most succinctly expressed by Giulio Caccini, "...affection is just an expression of the words and the concept that they are singing, in order to stimulate affection or emotion in the listener." It is of interest that the term, Affetto (affection) appears for the very first time in a collection of instrumental music on the cover page of this music. Echo, tremolo, messa di voce and free and lyrical vocal style are musical aspects of this repertoire and ably used by Conserto Vago in this recording.

The twenty-seven pieces in the collection are perfect miniatures capturing the essence of the new Baroque language but even though they are light in spirit, they are extremely demanding technically. Sherwin and his colleagues more than meet the challenges. LOrlandina is an incredible display for the virtuoso cornetto. La Candela and La Cornera are both bright and buoyant dance pieces and again, Sherwins perfectly clean playing and imaginative ornamentation makes them absolutely fly. The ensemble is very tight and their stated goals of examining and performing early Italian Baroque music according to the performance procedures of the period has been achieved on a very high level.

Conserto Vago have produced a magnificent CD of Marinis important 1617 collection. They are among the most convincing performers of early 17th-century music playing today and we look forward to future performances and recordings.

Jeffrey Nussbaum


If these two instrumental ensembles are any indication, the quality of early music groups in Japan is very high. While cornettist Yoshimichi Hamada is the only early brass player in either of the two groups, his playing is of such a high level that these recordings will certainly be of interest to HBS members. Readers might recall Hamadas article on the side embouchure in HBSNL # 5. Well, based on the beauty of his tone and amazing fluidity of his technique, Yoshimichi Hamada certainly has "put his money where the side of his mouth is!!

The Catherine Early Music Ensemble is an eight-person group performing on some thirty different wind, string, and percussion instruments. Their Ductia recording has twenty different cuts consisting of fifty minutes of music. They are playing at A= 440 Hz. and the ensemble uses equal temperament. The repertoire is primarily medieval, with twelve selections of 12th-, 13th-, and 14th-century compositions, and the remaining eight from the 16th century. Music of France, Germany, The Netherlands, Italy, Belgium, and Spain is represented. The ductia is a 13th-century dance form, and hence an apt name for this recording. Florid and imaginative improvisations are central to persuasive performance of this music and the Catherina group does it with aplomb. This largely monophonic literature, taken from such medieval sources as MS 978 from the British Museum and MS Fonds francais 844 from the Paris Bibliotheque Nationale, is given a very colorful interpretation, often using a wide range of instruments on each tune. The percussion section is given a prominent place in the performance of many of the dance pieces. The playing level is excellent and they have rounded out the bare-bones monophonic material with imaginative interpretations.

Hamada plays on a McCann boxwood instrument and his gorgeous cornetto tone is showcased on a slow and meditative...
Puer natus in Bethlehem, 
In dulci jubilo. Susani, Susani, 
anonymous

Praetorius’ Ensemble Ecclesia takes a highly placed in a very favorable light. improvisational

joined by a children’s choir, eight strong.

and here as well as on the Catherina CD, 
his commanding performed at

employs

Praetorius, and other German composers eighteen works on the CD are by Michael Sed

such as

Consort, consisting of viola da fiddle, voice, 

and Hamada’s cornetto. This is on five selections

and only the names of the pieces and

interesting to have read the notes as well. I’m unaware if this practice is common with Japanese recordings but presenting liner notes in several languages, as is now common with many European CD’s, would be helpful here too.

The program in Ensemble Ecclesia’s CD is of a later period concentrating on German Christmas pieces. This ensemble has a force of ten musicians and are joined by a children’s choir, eight strong. Their musical arsenal is less mighty than that of the Catherina Early Music Consort, consisting of viola da gamba, positive organ, citrum, lute, recorder, fiddle, voice, drums, and Hamada’s cornetto. They are, however, equally skillful and impressive in their artistic abilities. The major part of this program is of German songs and chorales. Six of the eighteen works on the CD are by Michael Praetorius, and other German composers such as Hofhaimer, Hassler, Schlick, and Senfl are represented. The program is performed at A=440 Hz but this group employs mean-tone temperament.

Hamada’s cornetto is on five selections and here as well as on the Catherina CD, his commanding cornetto skills are placed in a very favorable light. Ensemble Ecclesia takes a highly improvisational approach to this literature, weaving florid ornamented lines based on the original tune. It’s in this context that Hamada shines on Praetorius’ Es ist ein Ros entsprungen, Puer natus in Bethlehem, Dorfanz, and In dulci jubilo. Susani, Susani, an anonymous 17th-century German tune, is another lively vehicle for the cornetto.

Also noteworthy is the flashy, upbeat recorder work on Praetorius’ Die Rose. Soprano Mutsumi Hatano was featured on several selections including In dulci jubilo and Arnolt Schlick’s Maria zart.

The last piece is a beautiful and lyrical vehicle that shows off Ms. Hatano’s lovely clear voice and expressive interpretive style. The children’s choir does not have the quality of sound that I normally associate with this type of music but their enthusiasm is apparent and certainly adds an unusual but also cheerful feature to the performance.

Both Ensemble Ecclesia and the Catherina Early Music Consort are excellent groups and they have issued two fine recordings with programs of musical cohesion. Of special interest to HBS members is the outstanding cornetto participation by Yoshimichi Hamada. We certainly look forward to future efforts and hope that the great distance between Japan and the West does not prevent these wonderful musicians from being fully active participants in our community.

—Jeffrey Nussbaum


This is an imaginative collection of music by Hans Leo Hassler and Christian Erbach, set around an elegant performance of Orlandus Lassus’ Missa Bell’ Amfirit’ altera. With the Mass as its centerpiece, the CD recreates a ceremony of the type which might have been enjoyed in Bavaria around 1600. The resulting combination of vocal and instrumental works is spectacular and moving, and credit is due to Timothy Roberts and James O’Donnell for devising such a striking program.

While there is no question that the CD works well as a “whole” (and the late Jerome Roche’s informative program notes explore this in some detail), there are three aspects of the collection that deserve special mention. These are: the enviable blend of voices and instruments achieved in Lassus’ setting of the Ordinary items of the Mass, and in several other vocal works by Erbach and Hassler; the impressive use of organs (and organists) during the program; and the splendor of the three purely instrumental pieces performed by His Majesty’s Sagbutts and Cornets.

In the mid-1970s Howard Brown reflected with some justification on our limited understanding of Lassus’ achievements and observed that there were almost no completely satisfactory recordings of his works. This CD confirms that those days are long past. In the performance of the Missa Bell’ Amfirit’ altera two things are particularly striking. First, the success O’Donnell and his choir achieve in exploring the harmonious blend of text and music that is the hallmark of Lassus’ composition; and second, the sensitivity of the instrumental doubling which serves to enhance and beautify the vocal lines. This performance exemplifies the elegant touch which HMSC so often brings to vocal music: the doubling is passionate yet restrained, the words of the Mass are sparingly yet effectively ornamented, and the instrumental contributions never eclipse the sense of the words. Further examples of this subtle intertwaving of instruments with voices are found elsewhere on the CD. Hassler’s Cantate Domino particularly springs to mind. Here, instruments substitute for some of the voice parts in all three choirs, and the effect is stunning.

The program includes four organ solos, shared by Timothy Roberts and Iain Simcock. The first -- a toccata by Hassler -- separates the Kyrie from the Gloria in the Mass. It is Venetian in style and so alludes to the possible origin of the madrigal on which the Missa Bell’ Amfirit’ altera is based. This short and attractive interlude is gracefully and sensitively played by Iain Simcock, though it is a little overshadowed by Erbach’s Canzona secundi toni which provides an instrumental substitution for one of the Proper items of the Mass. This substitution (which Roche tells us is normal for the period) is a beautiful piece which gives full rein to Timothy Roberts’ considerable talents on the organ. The remaining organ solos are both by Erbach: a short fantasia and a fragment of the Toccata octavi toni. Some of the most remarkable organ playing, however, occurs in the vocal and instrumental

HBS Newsletter, Issue 7, Page 40
works, most of which are accompanied by two organs which, between them, create some spine-tingling effects.

There are just three instrumental pieces in the program (in addition to the organ solos): two canzonas by Hassler and one, La Paglia, by Erbach. These provide a glimpse of HMSC at its best, and show just how far the group has developed since its much-loved recording of 17th-Century German Music appeared in 1986. Hassler's Canzon duodecimi toni opens the program. It is a piece for two choirs which is perhaps more a reflection of Hassler's connections with Giovanni Gabrieli than a signal of his debt to Lassus. This is a delicate and lively composition which has been sensitively edited (and sensibly transposed down a fourth) by Jon Dixon. The interplay of the two choirs provides plenty of scope for cornettists Jeremy West and David Staff to flex their fingers, and they certainly make the most of the dazzling imitation and echo passages (frequently to a spirited response from Stephen Saunders on bass sackbut).

The second Hassler canzona — Canzon noni toni — also substitutes for one of the Proper items of the Mass. It is the pair to duodecima toni, and both can be found in the Sacri Concentus' collection which was published in Augsburg in 1601. It is in the same intricate, imitative style as its partner, but falls more clearly into two parts. The second part begins in somber contrast to the first, and continues in this vein until the last 12 or so bars. This makes for a striking, powerful, and rather heart-rending effect which blends well with the Mass into which it is set. For me, however, Erbach's five-part La Paglia, prepared by Timothy Roberts, is in a class of its own among the instrumental offerings. The ensemble here is bright, tight and full of life, the co-ordination and intonation are exemplary, and the varied character of the music — carefree and gay on the one hand, poignant and haunting on the other — is exploited to the full.

At this point it is customary for reviewers to comment on a few problems and limitations with the performance at hand. A real critic would surely do so. Fortunately, I'm just an ordinary listener, and my advice is to sit back, enjoy some very special music, and appreciate a wealth of quite remarkable musicianship, without any qualifications at all!!

— Susan J. Smith, The University of Edinburgh


A note in a recent HBS Newsletter (vol. 6, p.46) announced the release of several recordings featuring natural hornist Claude Maury. It has been a distinct privilege to review two of these recordings, which show Maury to be technically and musically one of the best around — a versatile and very interesting performer. The effect of these recordings individually is impressive, but when heard in close proximity, Maury's versatility and stylistic sensitivity are truly remarkable.

The first recording, Sonate e Concerti, features compositions from the first half of the 18th century by Vivaldi, Gottfried Heinrich Stölzel, Carl Heinrich Graun, Fasch, Handel, Telemann, and Michel Corrette and could be subtitled "The Joy of (18th-Century) Chamber Music." What is particularly intriguing about the choice of pieces of that they are all for chamber ensembles, not the first thing though of when considering 18th-century music with horn. These pieces draw on several compositional styles and devices, not necessarily unique to these composers, but not always associated with music featuring or including the horn. While Maury is listed as the featured performer of this recording, it is truly a stellar effort by all of the performers involved. As a matter of fact, Maury's colleagues in the Ricercar Consort provide such significant performances that it raises the question as to why Maury is singled out in the recording title. However, since the horn is the only instrument to participate in every piece, it makes sense. But this recording could also be recommended or required listening for interested oboists, violinists, keyboardists, and especially bassoonists. Once, in a radio interview, hornist Lowell Greer described the sound of a well-played historical bassoon as having the same satisfying "pop" as a baseball hitting the pocket of a catcher's mitt. For my ears, Ricercar Consort bassoonist Marc Minkowski hits the pocket every time in a very gratifying performance.

Maury, however, does a remarkable chameleon act on an instrument built by Geert Jan Van Der Heide, after a J.W. Haas instrument from 1745. Over the course of this recording, the roles for the horn range from traditional orchestral/accompanimental, such as in the Concerto for viola d'amore, two horns, two oboes, and continuo (bassoon, bass, harpsichord) by Vivaldi, to an equal melodic instrument, such as in the Trio à 3 for oboe, horn, and bassoon by Graun, to a bass line/continuo type, as in the Ouverture for two clarinets and horn by Handel, to a mixture of roles, as in the Trio ext D-dur for violin, horn, and continuo also by Graun. Maury's command of the instrument in these roles is impressive, even when the music or the orchestration has the potential to betray the natural horn's limitations or the performer's capabilities. In the concerto by Vivaldi, the horns (with Christophe Feron as second horn) generally play stereotypical orchestral figures with occasional solostic passages in a chamber format. This style of composition, sometimes called sonate auf konzertenart, or simply Kammerkonzert, was a popular 18th-century compositional device, using ritornelli and other concerto structures to create a concerto flavor in a small group setting. Both Maury and Feron use hand-stopping, limited as it is, and do not use raucous "hunting" sounds that might be implied by the scoring (i.e., corni da caccia). The result, throughout the recording, is elegant and balanced, and the ensemble spirit and intonation is very fine. The interaction between Dorothea Jappe (viola d'amore), Marcel Fonseque, and Taka Kitazato (oboes) is particularly enjoyable (especially in the second movement), and the continuo, with Minkowski, Guez Penson (harpsichord), and Eric Mathot (bass), provides a very satisfying, spry foundation. The role of the horn changes a bit in an entertaining Sonate à 4 for oboe, horn violin and continuo by Stölzel. In this piece the horn fills a role generally given to a tenor voice, with some melodic interest but usually as harmonic filler. This is contrasted very emphatically in the next selection, Trio à 3 for oboe, horn, and bassoon by Graun. Sounding very much like a typical trio sonata without keyboard, the oboe and horn lines are essentially equal in melodic content, with the bassoon "laying down"
for the hornist. It is a popular work for budding natural hornists because of the simple hand-stopping requirements, yet challenging in its juxtaposition of the horn with recorder as the primary melodic instruments. Fortunately, Telemann uses a concerto format to separate the instruments initially, combining them carefully and effectively later on. I have always found this piece to be a breath of fresh air—simple, straight forward, musically uncomplicated and satisfying. Maury, recorder player Frederic de Roos, Claude Flageol on bass viol, and Guy Penson at the harpsichord, did not let me down in a spirited rendition. An additional minuet for two horns by Telemann is a charming "sorbet" before the final entree.

The final selection on this recording is a rollicking "concerto comique" by French composer Michel Corrette. Known as a composer of works on the lighter side, Corrette wrote at least 25 of these "descriptive" concertos, probably between 1733 and 1756, borrowing materials from popular songs and dances to serve as the foundation for these fun works, which were used as entertainment at the Opéra Comique and at fairs. This particular concerto (No. 24) is based on the tune "La Choisy" and is scored, according to the liner notes, for horn, musette (i.e., bagpipe), vielle, flute, and violin with continuo. The choice of instrumentation for this recording (horn, hurdy-gurdy, two violins, bass viol, keyboard) preserves the raucous character of the piece, but one is left only to imagine what the original scoring might sound like. The hornist is confronted only with open notes, and Maury adds to the outgoing energy of the other movements with an appropriate edge to his sound.

This is a truly fine recording, especially impressive that it was apparently recorded in one day. The performances are finely balanced, nothing is overdone or held back. The sound and style are elegant, but not weak or affected. For the horn (and Claude Maury) it is a tour-de-force of eighteenth-century issues, and as a record of these issues, should be a part of everyone’s listening library. If there is any misgiving on my part, it is in the packaging. While all of the essential recording information is present, the program notes (in French, English and German) offer only a cursory look at the pieces and composers. There is a helpful description of the natural horn, its capabilities and handstopping technique, but beyond that, there is little of substance to help the listener understand where and how these pieces came about, how they fit into horn repertoire or the 18th century. Also lacking is information about the performers. The performances are at such a high level that one cannot help but want to know more about the players and the Ricercar Consort. While frustrating to me, this is really only a small complaint and takes nothing away from a wonderful recording.

Sonate e Concerti stands in distinct contrast to Waldhorn Sonaten, a recording of pieces for natural horn and piano from the early 19th century. Claude Maury and keyboardist Guy Penson present works by Beethoven, Ferdinand Ries, and Franz Danzi that are often perceived (particularly by keyboardists and listeners) as compositions for keyboard with horn accompaniment. When I received this recording for review, my first response was to wonder how Maury and Penson would proceed in order to make the title of the recording (i.e., Waldhorn Sonaten) work. In a nutshell, they did. Most noticeable, particularly in view of the previous recording, is Maury’s very different approach to his sound and style of performance. Gone is the elegant, clear sound heard in the 18th-century pieces; now we are confronted with a robust, aggressive approach with an impressive color palette in keeping with the expressive goals of these 19th-century composers. Maury, on an instrument made by Raoux at about the time the pieces were composed, brings much confidence to these pieces and is very effective in his choices in various technical and musical situations. Sometimes his stopped notes are quite brassy and emphasized, other times they are smoothly integrated into the texture. The same can be said for his open notes. His choices, however, do not seem haphazard or spontaneously intrusive. On the contrary, they seem calculated toward specific and overall effects that bring out important aspects of each composition. For example, in the Ries sonata, the contrasts between various emotional states and the accompanying harmonic content create some interesting problems for the hornist. Ries, a friend and imitator of Beethoven, was known as a very fiery performer (on piano), playing with a "romantic wildness" enjoyed by audiences all over Europe. The sonata, from 1811, is harmonically adventurous
and takes on an almost narrative quality, in the first movement especially. Maury and Penson (playing on a Trondlin instrument ca. 1820) make the most of the contrasts and harmonic progressions in ways that are forceful and elegant, interjecting at important moments, respectful at others. In the second movement, the hornist is faced with some tricky low passages, and Maury handles them with ease and grace. The cheerful third movement, which "degenerates" into a rather symphonic four-voiced fugue, takes both performers through a labyrinth of keys and technical challenges, and the two are equal to the task. Usually, I find this sonata to seem much longer than it is; Maury and Penson present a coherent and effective rendition that really draws equal attention to horn and piano, making for enjoyable listening.

Next on this recording is the progenitor of the modern horn sonata, a work by Beethoven from relatively early in his career (about 1800) composed for the horn virtuoso Giovanni Punto (a.k.a. Jan Vaclav Stich). In many ways, this performance falls in line with "modern" renditions of this piece, but it is never overstated. The performance has the same fire and energy as that of the Ries sonata, but the work itself is more concise, not as technically complicated for the performers, and provides fewer opportunities for free-flowing development of musical ideas. Still, Maury and Penson provide us with a clean effective performance, filled with excitement and nuance.

The Danzi sonata, the last selection, owes much to the Beethoven sonata, with similar melodic figures and structural aspects. It is also a small step forward for the horn in some ways with more complicated arpeggios and some tricky low notes in the second movement. But still, one can hear Danzi's love of Mozart and opera (he was a friend and mentor of Weber) -- good melodies, occasional harmonic excursions, clear articulation of structure, and like Beethoven and Ries, a dependence on the piano to fill out much of the substance of the work. This does not detract from Maury's performance at all; actually it further emphasizes the teamwork shown by both performers. In less capable hands, a less confident hornist or over-zealous pianist would easily throw off the balance of effort required to keep this piece, like the others, coherent. I really enjoyed this recording, particularly in contrast to the approach taken with the 18th-century works in the other recording. Maury really shows off his versatility and sensitivity to different historical styles and periods. One item of note: in this recording, one will notice an interesting approach to slurred notes that occurs many times in more forthright, aggressive sections. The sound produced suggests extra air being puffed into individual notes without articulation (exaggerated as HA-HA-HA, etc.). Maury seems to use this technique to contrast with other, more delicate or smoother slurred passages, where the notes are more typically linked together in ways that minimize the tone color discrepancies. He does both convincingly and equally well. As a result, this technique becomes an interesting interpretive choice that, considering the apparent purposeful intent, helps in certain loud sections where balance with the piano might be a factor. If this is in fact a conscious effort, perhaps Mr. Maury can be induced into sharing his reasoning and his technique in the future. With similar misgivings for the packaging of this recording, I recommend it whole-heartedly. Claude Maury is another performer at the forefront of natural horn performance today, interesting to listen to, versatile, technically and musically satisfying.

— Jeffrey L. Snedeker, Ellensburg, Washington

Book Reviews


I recently enjoyed a fascinating exchange with a fellow HBS member on the question of what constitutes 'historical' in the sense that the HBS uses the word. We reminded each other that history lagged a few moments behind the present and that too conservative a definition of history might impose upon our Society a fruitless self-denying ordinance. Is it necessary for a decent interval to elapse before we can encourage discourse on post-war phenomena such as the sudden domination of American brass instruments on the British market or the cataclysmic consequences to the brass band movement, of a single pitch system being introduced in the UK in the 1960s? We decided that we share a common idea of what 'historical' is, even if it shies away from philosophical scrutiny. We did not, thank goodness, embark on a similar discussion about the meaning of "brass." If we had done so we may well have come unstuck on the question of Gerard Hoffnung (1925-1959). Hoffnung's life was not just indecently recent but its relationship with brass (in the sense of being important and influential) is precarious. He played the tuba but not very well. Indeed his most conspicuous association with brass instruments came from his caricature of brass. His "interplanetary music festivals" at London's south bank included, for example, a concerto for hose pipe "by Leopold Mozart." This could be dismissed as the outpourings of an eccentric humorist -- which it was -- but it was Dennis Brain who was the virtuoso performer. It was humor with a touch of class. Satire with a friendly, intelligent countenance.

Drawing from Gerard Hoffnung
Annette Hoffnung’s biography is as detached as a wife’s can be which, of course, is not detached at all. But here we have a fascinating and engaging account of a tragically short life in which humor and music were consuming. Brass instruments figured prominently in that humor and it is here that the importance of Hoffnung — the single importance — emerges. He was the best cartoonist of music who has ever lived. His drawings of trombonists, tubaists, and horn players capture not just the actions of the players but the terrible, self-conscious concern that lies behind them. Every brass player worth his or her salt has felt like Hoffnung’s representation of them. One day, decades from now (after a decent interval has elapsed) the HBSJ might carry an article entitled The brass player as the icon of musical humor in post-war England, it will be Hoffnung’s unparalleled draftsmanship that will be the primary source for such a piece.

— Trevor Herbert, Open University


Musical Instrument Makers of New York documents hundreds of musical instrument makers that were active in and around New York City before 1890. In the 1840s New York City was the largest producer of musical instruments in the Western Hemisphere and the practices established in the city influenced musical instrument making for generations to come. Groce’s study is limited to 19th-century New York City, which roughly follows the boundaries of the modern borough of Manhattan. This eliminates several important makers who worked outside the city limits, but serves to emphasize the vigorous activity of instrument making in the city. The earliest documented professional instrument maker in New York was a colorful if somewhat obscure craftsman named Geoffrey Stafford, a London-born luteur and part-time criminal, who was deported to Massachusetts in 1691. Once there, he continued his career as an instrument maker for only a short time before finding a more exciting calling as an Indian fighter on the Albany frontier. Stafford continued to build a few more lutes and violins, but he met with disfavor from the Royal Governor of New York, Benjamin Fletcher, when he ran Fletcher’s favorite body-servant through with the governor’s sword. Soon afterwards, Stafford headed back down the Hudson, where he was hanged for attempted robbery. From such little acorns, the great oaks of music history grow.

A short, but highly insightful essay on the social and cultural conditions which made Manhattan’s (now concreted-covered) soil ripe for the production of musical instruments precedes the dictionary. Groce makes the distinction between Mastercraftsmen (artists who owned their own workshop) and non-practical businessmen who stamped or stenciled their names into instruments made by others. This is a useful distinction and clarifies a problem that becomes even more complex in the early twentieth century. Another useful feature of the work is a checklist of makers by type of instruments that they produced. Of the nine pages devoted to this appendix, only seventeen are listed as brass-instrument makers. Pianos are the largest group of instruments represented as being made in New York. Some makers listed themselves as musical instrument makers without reference to type, but the proportion of brass makers puts the level of interest in brass music into perspective of the overall 19th-century New York marketplace.

Groce’s book is well researched and a valuable addition to the literature on makers and distributors of musical instruments. As a valuable reference tool it is already a classic in the field.

— Ralph T. Dudgeon, Acting Director, Curator, Streitwieser Foundation Trumpet Museum, Pottstown, PA


MacClintock’s handy volume, originally published in 1979 and brought out by Indiana University Press this year, contains 66 source excerpts that she selected, translated, and edited. The sources focus on performance practice issues, span music history from the medieval period to the 19th century, and are drawn from musical treatises, methods, letters, and literature. In her preface, the late Professor MacClintock makes no pretense of this book being an encyclopedic compendium of untranslated sources. It is, however, a fine and beneficial overview of sources from the major periods of music history. One could always quibble that certain treatises or methods were not included, but she has included many major composers, theorists, and musical commentators that give a clear picture of how a performer might approach the music. While few sources explicitly deal with brass instruments, much of the information is certainly applicable.

The works from the medieval and Renaissance periods are mainly theoretical in nature and include important writings by authors such as Jerome of Moravia, Adrian Coclico, Hermann Finck, Nicolo Vicentino, Gioseffo Zarlino, Thomas Morley, and Ludovico Zacconi. Important views of musical life are also presented through some great works of literature, as well as in letters and essays. Some representations of this genre are Boccaccio’s The Decameron, Castiglione’s Book of the Courtier, the traveling accounts of Thomas Coryat, and letters of Monteverdi.

Writings from the 17th, 18th, and 19th centuries not only deal with theoretical issues such as ornamentation and composition but, as one might expect, also focus on more hands-on aspects of music-making for specific genres and instrumentation. By focusing on specific areas of music-making, the reader can concentrate on a manageable amount of information without getting lost in the veritable “sea of instruction,” which is always a risk when studying historical music sources. Among the many musicians represented from these later periods are Banchieri, Frescobaldi, Schütz, Praetorius, Mersenne, Purcell, Dowland, Campion, Doni, Rameau, Couperin, Gemianini, Muffat, CPE Bach, Quantz, Leopold Mozart, Burney, Czerny, and Berlioz.

Readings in the History of Music in Performance represents, in a single volume, an overview of many of the finest music writings covering a wide array of
Music Reviews


This selection of music published by David McNaughtan includes a number of works published for the first time as well as music which is already firmly established in the brass repertory.

The two concertos by Hertel published in this series are a welcome addition to the catalogue since all three of his trumpet concertos are now available in modern performing editions. The Concerto No.1 in E♭—published here for the first time—is the most substantial of the three concertos and arguably the most technically demanding on the part of the performer, ascending to the sixteenth harmonic and incorporating wide interval leaps within rapid melodic passages. The Concerto No. 3 in D, published for the first time with full score and parts, is a most attractive work with a particularly beautiful slow movement in the relative...
minor key. The slow movement of Concerto No. 1, also in the relative minor, culminates in a chromatically descending passage in the solo trumpet line (from c₂ to g1), followed by a short notated cadenza.

Hertel's practice of indicating the precise length of appoggiaturas has made correct ornamentation relatively straightforward, and demonstrates the variety of forms this ornament can take in music of this period.

In the Concerto in Eb by Neruda the appoggiatura is again the most frequently used ornament, but Neruda, unlike Hertel, gives no indication as to its length or form. It is in the interpretation of the ornaments that this new edition differs most markedly from that by David Hickman (Musica Rara), which has for a number of years been the standard performing version of the work. Whereas Hickman invariably treated the appoggiatura as a short acciaccatura, Max Sommerhalder draws on melodic passages in the work which parallel the ornamented figures to determine the particular ornament called for. A range of ornaments similar to that encountered in the concertos of Hertel is subsequently employed and the process is thoroughly documented in the editorial notes. This concerto has become firmly established in the trumpet repertoire despite general agreement that the work was originally written for the cor de chasse. The association with the trumpet is not entirely dispensed with in this edition, the full version including solo parts for both trumpet (in Eb and Bb) and horn, and the piano reduction being available for either trumpet or horn. Several cadenzas of varying length are offered and printed at the end of the work.

Of the works by Fasch which are scored for trumpet the Concerto in D is the best known, having been available in print since the 1960s and included on several recordings. The concerto, like the three above mentioned works, dates from the mid-18th century and features the piccolo trumpet (in A or Eb as appropriate) as well as the trumpet in D or Eb.

Despite being a composer of prolific output, Franz von Suppé is best remembered for two works; the overtures Poet and Peasant and Light Cavalry. The Divertissement for obligat Trumpet was discovered among the archives of the band of the Royal Life Guards in Copenhagen, and is a most welcome and important addition both to the 19th-century solo repertoire of the F valve trumpet and original 19th-century music for wind band. The work is in a single movement (a slow introduction followed by an allegretto), punctuated by short cadenzas, and exploits the lyrical nature of the instrument, while calling for a considerable degree of agility on the part of the performer. As well as being of interest to devotees of the F trumpet the corpus of solo pieces coming into print offers valuable reference material for performers of the modern orchestral trumpet. This particular piece, while proving challenging to the advanced player is also suitable for students of a more intermediate standard. Solo parts for trumpet in Bb and F are provided and the version for band (which I have not seen) includes parts for the original instrumentation as well as additional parts for modern wind band.

The Twelve Little Pieces by Ludwig Maurer have gained a prominent place in the repertoire of the modern brass quintet through the edition by Bram Gay (Novello, 1972). The pieces are of historical importance in being among the earliest chamber works for brass, and Edward Tarr suggests in the editorial notes — which also contain useful biographical details — that the pieces, which survive in a set of parts published after Maurer's death, were written either for the amateur musicians associated with Tsar Alexander II, or the brass chamber class at the St. Petersburg Conservatory (c. 1870s). This new edition, which includes parts both for the original instrumentation; two cornets, two horns, and trombone, and the modern quintet, will therefore be of academic interest, and beneficial to performers who may already be familiar with the music. Numerous discrepancies between the parts have been corrected and are fully documented, but a minor criticism might be that the distinction between editorial corrections and additions could be more clearly made (e.g., the cut-common time signature and repeats in No.1).

Morning Greeting, which is published here for the first time, was, like the Twelve Little Pieces, discovered in the library of the Latvian Music Academy and survives in a manuscript score for two trumpets in Bb, two horns in Eb, and trombone. It is a substantial and most expressive single-movement piece in which the instruments are treated very intimately. Its inclusion in this set alone is a good reason for anyone tempted to make do with their existing set to invest in this edition.

—Alexander McGrattan, Open University


All the above edited by Richard Charteris, and published in 1994 by PRB Productions, 963 Peralta Ave., Albany, CA 94706-2144 (510) 526-0722.

In Gary Towne's thoughtful review in the HBS Journal Vol.5 of the Gabrieli (1555-1612) editions published by King's Music and edited by Richard Charteris, he noted that those performance editions fill a
great need for players today. He pointed out that musicians often turn away from the performance of Gabrieli's larger works because of the daunting prospect of cutting and pasting parts from currently available scores. Richard Charteris has continued to make life easier for us, this time with his fine editions published in the Baroque Music Series by PRB Productions. What one first notices about these editions is that they are really a bargain. The individual parts are easy to read in large font size and printed on a sturdy paper stock. Thanks to the magic of the computer, the instrumental parts can be ordered in any standard transposition. In the parts, eighth notes are without beams, and for many instrumentalists, this can be annoying. This is a minor quibble with these fine and very affordable editions. Original note values are maintained almost completely in these editions and all editorial accidentals are placed above the note.

Richard Charteris is one of the leading Gabrieli scholars and as early brass players we are in his debt for the editions he produces and the valuable information he has unearthed. Charteris is the editor of a planned twelve-volume scholarly edition of the complete works of Giovanni Gabrieli, which is being published by the American Institute of Musicology and Haenssler Verlag in their series Corpus mensurabilis musicae. One volume is out and the second is due out at the end of 1994; the remaining ten volumes will follow in ensuing years. His huge forthcoming Giovanni Gabrieli: A Thematic Catalogue of his Music (Pendragon Press) is certainly a publication we all eagerly await. The "C* numbers correspond to the numbering system in Charteris' Catalogue. Each edition contains notes on the original sources, indicated corrections (as a result of extensive analysis of extant copies), biographical information, editorial comments, performance suggestions and analysis of the text. The publication of his edition of the motet Sancta et immaculata virginitas is an important event in Gabrieli scholarship. This work originally appeared in Gabrieli's famous posthumous Symphoniae sacrae of 1615 as a seven-part piece. Charteris has discovered an early 17th-century manuscript leaf with an eighth part for this work. It is by the Nuremberg composer Johann Staden (1581-1634). Charteris claims that this eighth part eliminates all the harmonic problems that exist in the printed seven-voice work and evidently not even the editor of the original 1615 print realized it was incomplete. In his notes Charteris entices us about this newly discovered manuscript, but we will have to wait for his upcoming article in Early Music, 23 (1995) to learn more about it. The editor also suggests that this work should be transposed upwards because of the tessitura and clef combinations, although he feels that a performance at pitch will also work. The top four parts work well for two treble cornets and two altos (or four cornets if transposed up). The bottom four voices would be well-covered by the trombone choir.

Charteris cites the fourteen-part In ecclesiis as one of the outstanding compositions of the early Baroque, and one would have to search long and hard to find its equal. Also from the 1615 Symphoniae sacrae, it is one of the earliest examples of church music to use the basso continuo. Charteris also explains that the structure of this work with its various sections for soloists, for chorus, and for various groups of voices and instruments, marks it as an early prototype of the cantata, a composition type to flourish later in the Baroque period. Gabrieli's historical importance is also demonstrated by his practice of assigning particular instrumentation, which this edition indicates. Again, Charteris' diligent scholarship has cleared up some confusing issues in early editions of this work. Part seven is labeled 'Voce' but the editor explains that there is nothing to indicate that part requires a vocal soloist and is unmistakably part of the 'Capella' (parts 5-8). This edition also clarifies numerous other technical problems of previous editions. The musicologist Denis Arnold is given a tribute through the use of his right-hand realization of the organ part to this work originally published in Arnold's 1969 edition (American Institute of Musicology and Hénsssler-Verlag). The instrumental parts are typically florid but not as virtuosic as in some of Gabrieli's more demanding works.

The third Gabrieli work in this series, the motet, O gloriosa virgo (a 12), also from the 1615 edition, is in a form closer to the composer's original intentions, thanks again to the efforts of Richard Charteris. As a result of his examinations of other sources, the editor has cleared up problems of repeats and blank measures that were in the original edition. Charteris conjectures that if Gabrieli had been alive to supervise this printing, many of the errors would have been corrected. This work lies very low (C - e), and would be a very expressive vehicle for the trombone choir. A copy located in Kassel indicates additional instruments including fagotto and dolzani. The present edition does not specify particular instruments -- which is quite appropriate for this repertoire. The editor suggests that the top part of each choir be performed by a solo voice. Charteris speculates that each of the three choirs might have had its own organ continuo accompaniment.

Giovanni Bassano (1558-1617) is no stranger to readers of this publication but his reputation as a great cornetto player is still probably better known than is his compositional output. His Ave Regina caelorum à 12 is the nineteenth piece in Motetti per Concerti Ecclesiastici 5, 6, 7, 8 & 12... (Venice, 1598). This fine work is very much in the Venetian style established by Gabrieli, and no doubt Bassano was much influenced by both Giovanni and Andrea Gabrieli. The source used for the present edition is found in the Civico Museo Bibliografico Musicale in Bologna. This print is much less flawed than the Gabrieli sources and Charteris discovered only one minor error. His research for this edition did result in the discovery of a hitherto unknown quint part that Charteris found in Krakow. The editor suggests that various combinations of instruments and voices would be suitable for performance but he recommends uniformity of instrumental forces, such as cornets and trombones in Choirs I and II, and strings in Choir II.

These four stunning compositions are examples of the high point of Venetian music from the early Baroque period. Richard Charteris' important research into this music has resulted in these fine and very affordable performance editions. Giovanni Gabrieli's place in music history is indeed secure and the recognition of the compositional talent of his less famous colleague will certainly be enhanced as a result of these editions. Future editions of music by Giovanni Bassano, Hans Leo Hassler, and Claudio Monteverdi are in the works and we look forward to their appearance.

— Jeffrey Nussbaum

HBS Newsletter, Issue 7, Page 47
News of the Field
Compiled by Jeffrey Nussbaum

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 jin@research.att.com

First European HBS Symposium at Edinburgh
The Symposium on Musical Instrument History, held at the University of Edinburgh on June 10-13, 1994, was the first European venture undertaken by the Historic Brass Society. This highly successful event was co-sponsored by the HBS and the Galpin Society and organized by Arnold Myers, curator of the Edinburgh University Collection of Historic Musical Instruments. The Symposium chiefly consisted of a wide range of lectures and was attended by over 100 people from some 15 different countries.

The first two days of the Symposium were devoted to papers presented on keyboard topics and the last two days were devoted to twenty different talks on historic brass subjects. The first day of the brass papers was chaired by Galpin Society Editor David Ryecroft, while Trevor Herbert chaired the second day's proceedings. Of particular interest at the brass lectures was the range of disciplines represented. Acoustics and design papers were presented by Murray Campbell and Jeremy West, Arnold Myers and Raymond Parks, Frank Tomes and Arnold Myers, and Louise Bacon and Frances Palmer. Issues concerning measuring and analyzing instruments were central to those papers. Some talks focused on literature. Patay Campbell spoke on the little-studied manuscript entitled Instrumentalisher Bettlemantel, a musical compendium containing information about cornets and sackbuts. Timothy Roberts explained some interesting issues concerning his reconstruction of Locke's Music For His Majestys Sagbutts and Cornets. Performance practice papers were the main focus of Symposium presentations. Keith McGowan presented a paper of pitch standards of the 15th and 16th centuries in Italian instrumental music. An interesting aspect to this paper was the description of the standard use of the sackbut pitched in A instead of B♭ as it is most often used today.

The alto band Les haulz et les bas, consisting of shawmists Ian Harrison and Gesine Banler and Renaissance slide trumpeter Felix Stricker, presented a fascinating lecture/demonstration of 15th-century wind-band repertoire. Acknowledging the on-going debate over the existence of the Renaissance slide trumpet, the members quite wisely avoided the sticky topic by claiming that "if indeed such an instrument existed, then it might have played this music."

HBS Newsletter, Issue 7, Page 48
Among the instruments discussed was a trend in current early brass music, particularly in the context of early instruments found in recent digs. Hakelberg presented information about a trombone stay. Raymond Parks connection this instrument may or may not have to the cornetto-like Russian folk instrument. He included a paper on the ubiquitous use of drums to accompany trumpet parts in the music of Europe.

The quality of the participants was extremely high. Steele-Perkins, in his highly personable way, encouraged the players to experiment with more authentic, non-compromise equipment and Addison gave helpful interpretive advice. In the evening of the same day both Steele-Perkins and Addison gave a joint recital at St. Cecilia's Hall, marking the anniversaries of three instruments in the Edinburgh University Collection of Historic Musical Instruments, a trumpet and trombone by Joseph Husc hauer (1794) and a sackbut by Anton Schnitzer (1594). Addison played a tour-de-force rendition of Arthur Pryor's *The Bluebells of Scotland*, a tune she could not resist, considering the appropriate setting. She performed Rognoni's divisions on *Susanne ung Jour* on the Schnitzer trombone.

Crispian Steele-Perkins played a wide variety of trumpets showing off his versatility as well as virtuosity. He demonstrated remarkable lipping technique on the historic trumpet, playing music by Purcell, Stanley, Handel and Clarke. He occasionally played the modern piccolo trumpet to show the contrast in sound. In his arsenal were a number of other instruments. On the large F trumpet he played *Arnold's Song and March* by Rossini (in honor of Symposium organizer Arnold Myers). On the English slide trumpet he performed John Hyde's arrangement of *Airs and March* from Mozart's *Marriage of Figaro* and on the echo-cornet he played *Echoes of the Savoy* by Arthur Sullivan. Two works played jointly by Addison and Steele-Perkins were an arrangement of Purcell's *Funeral Music for Queen Mary II*, on sackbut and flaut trumpet with the lower parts filled in by the accompanying organ, and a lively arrangement of Susato dances.

Two performance workshops also took place during the Symposium. A two-day workshop on early Baroque ensemble music was organized by the Scottish Gabrieli Ensemble in association with the Early Music Forum of Scotland. Cornettist Jeremy West and sackbut player Sue Addisson, both members of His Majestys Sagbutts and Cornetts, directed over a dozen musicians in a wide range of early Baroque ensemble music. The workshop culminated in a mid-day concert of polyphonic ensemble music at the Royal Scottish Museum on Saturday. The Early Music Forum of Scotland also presented a weekend of alta capella music under the direction of the brilliant group Les Hautz et Les Bas of Basel. Players of shawms and slide trumpet were given instruction in performance of 15th-century alta band repertoire. The group consists of Renaissance slide trumpeter Felix Stricker and shawmists Ian Harrison and Gesine Banfer. They also performed spirited music during the Sunday evening Symposium Banquet where Galpin Society Editor David Ry croft and HBS President Jeff Nussbaum toasted each other's efforts. Symposium organizer Arnold Myers spoke on the encouraging state of our early brass community and how it was demonstrated by the successful event in Edinburgh.

Symposium organizer Arnold Myers

**Oberlin Civil War Brass Band**

The Oberlin Civil War Brass Band has been active performing 19th-century brass repertoire on original instruments. The group was founded by Oberlin College President S. Frederick Starr in 1987. Starr is a noted instrument collector and jazz historian. The sounds of a full range of over-the-shoulder saxhorns (from Starr's collection), were recently heard in a concert at Finney chapel in Oberlin.
Towson University Renaissance Brass Ensemble Performs in Maryland

The Towson State University Brass Ensemble will join the Medieval Ensemble and Choir in a Renaissance Revel on December 11 and concert on December 7th. The group, which includes sackbut, cornetto, and natural trumpets will perform festive brass pieces from the late Medieval to early Baroque periods.

Information: Gene Griswold, E-mail: Griswold-h@toe.towson.edu
Submitted by Dave Baum.

van der Beek Organizes Serpent Weekend and Workshops

Andrew van der Beek will conduct three music workshops including a serpent weekend which will include serpent teachers Alan Lumsden, Clifford Bevan, Phil Humphries, and van der Beek. The serpent weekend is open to all serpentists and will take place in Lacock, Wiltshire, England on May 19-21, 1995. A week of sacred music by Guerrero, Lobo, and Padilla will take place on April 9-15, 1995 in Casares, Malaga, Spain. Tutors will include Ian Harrison, Gestein Banfer, and Andrew van der Beek. Contact: Andrew van der Beek, Cantax House, Lacock, Chippenham, Wiltshire, SN15 2JZ. Tel/Fax 01-249-73-0468.

New Medieval & Renaissance Times Magazine

A new magazine, The Medieval and Renaissance Times, has recently appeared. This magazine covers all topics of art, music, dance, and cultural aspects of the Renaissance and Medieval periods. Contact: Subscription Dept. PO Box 7070, North Brunswick, NJ 08902, or the Editorial Dept., 1205 Easton Avenue, Somerset, NJ 08873. Tel (908) 545-0444 or Fax (908) 545-0005.

New Medieval Journal

Medieval Encounters is a new scholarly, refereed journal that aims to promote discussion about the interaction of Jewish, Christian, and Muslim culture during the period of the 4th through 15th centuries. This publication will deal with all fields of medieval inquiry, including history, language, medicine, music, philosophy, religion, science, and art. It will be published by E.J. Brill. Contact: Gordon Newby, Near Eastern and Judaic Language and Literature, Trimble Hall 123, Emory University, Atlanta, GA 30322.
Tel (404) 727-2916 or E-mail: gdnewby@emoryul.cc.emory.edu.

Guglielmo Ebroe Treatise Translation

Barbara Sparti has edited and translated the famous treatise, On the Practice or Art of Dancing (ISBN 0-19-816233-2, Oxford University Press, 1993) by the noted Jewish dancing master, Guglielmo Ebroe of Pescaro. Sparti gives a detailed account of the music, Guglielmo's life, history of the treatise, explanation of how dance and music were an important part of life in the 15th century as well as a full translation of the text and modern transcriptions of the music. This is a particularly beautiful edition and contains facsimiles of the original music and modern transcriptions of each dance in the work. Each page of the translated text has the original language text on the opposite facing page. This book is a must for musicians interested in early 15th-century dance music. A great debt is owed to Barbara Sparti for making this fascinating topic more widely available.

New Horn Book

Werner Flachs has written a book, Das Jagdhorn (ISBN 3-85761-254-1) in German that has just been published by Verlag Kalt-Zehnder (Postfach 250, CH-6301 Zug, Switzerland). The book contains fifteen chapters and its over-200 pages cover the complete history of the hunting horn from prehistoric times to our own age. It is a large size, hard-cover book with numerous beautiful illustrations. A must for hunting horn enthusiasts.

Another Cornetto Maker

After the cornetto makers article in the HBSNLI. #6 went to press, we learned of the cornetto making activities of another maker, Graham Nicholson. Natural trumpet maker and player Graham Nicholson not only makes fine reproductions of authentic natural trumpets but cornetti as well. Contact: Graham Nicholson, Van Hogendorpstraat 170, Den Haag, NL 2515NX, The Netherlands. Tel. 31-70-3898988.

Yet Another Cornetto Maker

We also learned of the cornetto making activities of Siem van der Veen. He makes the following cornetti:

1. Treble Cornetto, wide bore, based on Christ Church instruments, bound in leather. A=440 or 466. In Plumwood, 870 guilders ($505.56).

2. Treble Cornetto, narrow bore, based on various Italian and German instruments, bound in leather. A=440 or 466. In plumwood, 870 guilders ($505.56); in boxwood 110 guilders ($63.92) additional.


4. Mute cornet in A or G. A=440. In plum, pear or boxwood. 650 guilders ($377.72).

Mouthpieces are made in synthetic material or horn. Mammoth ivory is also very occasionally available. Delivery is from immediate delivery to four months. Prices were calculated at the exchange rate of one Dutch guilder = $1.5811 US.

Contact: Siem van der Veen, Johanneswald 13, 9269 VS Veenwouden, The Netherlands. Tel. 31-5110-72911.

Tony Harris, Cornetto Maker, New Location

Cornetto maker Tony Harris has a new workshop location and phone number. 8 Farleigh Hill, Maidstone, Kent, UK. Tel. 44-(0)1622-676075.

Early Brass in Australia

Richard Charteris' recent work editing and research the music of Giovanni Gabrieli (see HBSJ v.5) has led him to serve as Artistic Director of several early 17th-century music projects in Australia. "Venice in the Golden Age" was a concert presented on August 7, 1994 at Newington College Chapel, Stanmore, Sydney and included the Sydney Chamber Choir, directed by Nicholas Routley, and the Sydney Brass Ensemble, directed by Paul Goodchild. The composers represented were Andrea and Giovanni Gabrieli, Claudio Monteverdi, Thomas Lupo, and John Coperario.

Another project that Charteris worked on was "The Splendor of Venice: A Votive Mass in Honor of the Blessed Virgin Mary as it might have been heard in St. Mark's during the Early 17th century." This was the fourth concert in a series entitled "The Splendor of Venice" and was held in St. Mary's Cathedral, Sydney, September 22, 1994. The performers included some of Australia's leading musicians including St. Mary's Cathedral Choir, The Sydney Conservatorium Choir, and the Sydney Brass Ensemble. David Russell conducted the program, which was recorded by the Australian Broadcasting Commission for later broadcast throughout Australia on ABCFM. The composers were Andrea and Giovanni Gabrieli, Giovanni Bassano, and the trumpet ensemble music of Magnus Thomas and Cesare Bendinelli.
Tafelmusik
Tafelmusik is one of the premiere early music orchestras in the world and they have recently featured the noted natural hornists, Derek Conrad and Thomas Müller in performances of the "Brandenburg" Concerto No. 1 and in Vivaldi's Concerto in F Major for two horns and strings during the Mostly Mozart Festival at Lincoln Center in New York City. Tafelmusik is scheduled to soon release the complete Brandenburg Concertos on Sony Classical's Vivarte label. Contact: Tafelmusik 416 964-6337.

Historic Brass Bibliography on the Electronic Highway

Early Brass in Norway and Denmark
Froydis Ree Wekre, a leading natural horn player, reports that two period-instrument orchestras have recently been formed – Concerto Copenhagen (CoCo), and the Norwegian Baroque Orchestra (NBO). The hornists in CoCo are Wekre and Danish hornist Nina Jeppesen. They have recently performed Handel's Water Music, Haydn Symphony #6, "Brandenburg" Concerto #1, Handel wind arias (for two oboes, bassoon, and two horns), the Vivaldi Double Concerto for Two Horns and Orchestra, and music by Schreibe. Natural trumpeter P.O. Lindeke plays with both CoCo and NBO. The hornists in NBO are Wekre and Lene Solli. They perform mostly on Meinl copies of large Baroque circle horns (in F and in D at A=415 Hz.). The horns have one vent hole for the thumb. Wekre notes that the D instrument works especially well for the solo in Bach's B Minor Mass. Contact: Froydis Ree Wekre, Nordliven 8A, N-1320 Stabekk, Norway. Tel. 47-67-121469.

Friedemann Immer Trumpet Ensemble
Friedemann Immer and his natural trumpet ensemble presented an outstanding recital at the Hancock Church in Lexington, MA. on June 19, 1994. They played works by Handel, Fantini, Biber, Bach, and Mouret. The members of the ensemble are trumpeters Friedemann Immer, Ute Hartwich, Hans-Martin Kothe, Francois Petit-Laurent, and Pierre Robiboud; tympanist Eckhard Leue, and organist Matthias Nagel. Amazingly, for their encore the group played a twelve-bar blues using non-harmonic tones and bending techniques. They proved to be absolute masters of their instruments.
— Robin Pyle

Ralph Dudgeon
Ralph Dudgeon has been busy as a keyed-bugle soloist. On Sunday, April 17th, Dudgeon opened the Spring Concert Series of the Allentown (PA) Band with performances of Kützner's Polonaise for the Keyed Bugle, Sache's Concertino in E flat and Holloway's Wood Up Quick Step. The Allentown band was organized in 1828 and this performance was most probably the first use of keyed bugles with that ensemble in over 150 years. Concert critic for the Allentown Morning Call (4/19/94) Philip A. Metzger wrote: "Looking like nothing so much as regular bugles with warts, the instruments have a more compact, less brassy sound than their modern cousins, which is just right for the music of that period. Dudgeon proved himself to be a master of the instrument, both musically and technically." On Friday, May 20, Dudgeon performed the Keyed Bugle Concerto by Simon Proctor, with the composer at the piano at St. Paul's Episcopal Church in Richmond, Virginia. Two days later, the Richmond Philharmonic Orchestra under the baton of Rui Zhang performed the world premier of the orchestral version of the concerto. Both the piano and the orchestra versions have been published and are now available from Spring Tree Enterprises. Richmond Times-Dispatch critic (5/23/94) Clarke Bustard described the keyed bugle's sound as "a duskier and more recessed or distant tone than that of its modern offspring...Dudgeon played with a fine ear for atmospherics and with as much grace as his instrument apparently can manage." Hearty concert promoters who are not afraid of warts or dusky sounds are invited to contact Dudgeon for his availability for future keyed bugle performances with orchestra, band and chamber ensembles. Contact: Ralph Dudgeon (610) 327-1351.

Birdalune Music Announces Completion of Dauprat
Viola Roth, editor of Birdalune Music, has announced the completion of the translation and publication of a book described by R. Morley-Pegge as "incomparably the greatest didactic work ever published on the horn..." The three-part Méthode de Cor Alto and Cor Basse, written in 1824 by Louis-François Dauprat, is now available in its entirety for the first time in 150 years as a single volume in an edited English translation. For a more detailed description, see the review of this important publication in the upcoming HBS Journal Vol. 6. In addition to the Dauprat volume, Birdalune Music is offering many editions of horn music by composers such as Graun, Nicholas, Flackton, Röllig, Mozart, and de Kruijt. Contact: Birdalune Music, 508 North College Avenue, Suite 333, Bloomington, IN 47404-3831 USA. Tel. (812) 333-0167, Fax (812) 337-0118.

Baroque Trumpet Mutes
Recorder and flute maker Joachim Rohmer is now making models of wooden Baroque trumpet mutes that transpose by a half step. He is currently making the mutes in a choice of three types of wood: maple (110 DM), rose (130 DM), or boxwood (150 DM). These are copies of an original mute in a private collection. Rohmer can make other copies from either a model or from exact measurements. Contact: Joachim Rohmer, Breite Strasse 39, D-3100 Celle, Germany. Tel 49-(0)51-41217298 or 49-(0)51-414476

Band Festival in Italy
Il Flicorno D'Oro, the third International Band Contest will take place on April 8-12, 1995 in Riva Del Garda (province of Trento), Italy. Bands wishing to participate must send 300,000 Italian Lira before October 31, 1994 to: Segreteria del Concorso Bandistico Internazionale, Flicorno d'Oro, via Concordia 25, C. P. 70, 38066 Riva del Garda (Trento), Italy. Fax 0464-532353. The 3rd International Festival of Military Bands held in Modena on July 7-9, 1994 was, by all accounts, a great success. The 493rd US Army Band participated as did the British Adjutant General's Corps Band. Both bands had women musicians, which was in sharp contrast to all the other bands participating.
— Rinaldo Pellizzari

Greatest American Ladies Concert Band
Helen May Butler, America's foremost turn-of-the-century lady bandmaster, and her Greatest American Ladies Concert Band live on, thanks to the efforts of Patricia Backhaus. The "New" Butler Band, which was originally billed as an "Adamless Garden of Musical Eves" has recently presented historic performance re-creations for Heritage Hill State Park in Green Bay, Wisconsin and the Victorian Fair in Winona, Minnesota. At

HBS Newsletter, Issue 7, Page 51
the Victorian Fair the group had the opportunity to re-create a very popular circus-style concert in which the band performed with a steam calliope. In the future the band will provide soundtrack music for a documentary on women’s bands in World War II. This video is being done by Public and Private Research in Washington, DC. Contact: Patricia Backhaus, P.O. Box 2092, Waukesha, WI 53187-2092. Tel. (414) 549-3227.

Trumpet-Making Workshop in Bloomington

The School of Music and the School of Fine Arts at Indiana University hosted a week-long workshop in seventeenth-century trumpet-making techniques on July 11-16, 1994. The workshop was organized by Richard Seraphinoff and taught by Robert Barclay of the Canadian Conservation Institute in Ottawa, Canada, and author of The Art of the Trumpet-Maker (Oxford University Press). Participants were Fred Holmgren, Stan Curtis, Bob Rieder, Vincent Monaco, Tom Freas, Willard Zirk, Steve Mumford, Richard Seraphinoff, and Randy Long (professor of art metal, whose department generously offered the work space). The techniques learned were those outlined in Barclay's book, including the making of seamed tubes, making of the toothed point of the bell (which was formed from a sheet), making and decorating garnishes, bending tubes, polishing, twisting, etc. With so many new methods to be learned and so much work to be done, it was not at all certain during the planning stages that all participants would finish an instrument by the end of the week. But with everyone working well past the scheduled eight-hour day, collecting numerous cuts and burns and untold quantities of dirt, our 2ft. x 8ft. sheet of brass with which we started had turned into nine trumpets. The model of these trumpets was the Hans Hainlein of 1632.

Robert Barclay, who has long been a proponent of the natural trumpet (i.e., without vent holes), was gratified to hear the many exclamations of delight from the players, who discovered that F and A could actually be found on these instruments. Bob spent the week going from one workspace to another, giving advice, helping out here and there, and was in all respects the best of teachers. One of the evenings included a lecture on his philosophy about the Baroque natural trumpet. While it was perhaps something of a miracle that everyone left with an instrument, they also left with a few other things: the experience of making the instruments in the 17th-century way, an appreciation of the amount of work that goes into a single hand-made instrument, the great satisfaction derived from playing on an instrument made by one's own hands, and a sense of gratitude for Bob Barclay for his willingness to make the workshop possible, freely sharing his knowledge. Look for future workshops announced in these pages.

—Richard Seraphinoff

Future Horn Workshops

* The Eighteenth Annual Southeast Horn Workshop will be held at West Virginia University in Morgantown, WV, April 21-23, 1995. Contact: Virginia Thompson, WVU College of Creative Arts, PO Box 611, Morgantown, WV 26506 USA. Tel (303) 293-4617, ext. 165. E-mail: 71563.1412@compuserve.com.

* The Northwest Horn Workshop will be co-hosted by Kathleen Vaughn Farmer and Jeffrey Snedeker at Pacific Lutheran University in Tacoma, WA, April 28-30, 1995. Natural horn virtuoso Froydis Ree Wekre will be among the invited guests. Contact: Jeffrey Snedeker, Dept. of Music, Central Washington University, Ellensburg, WA 98926 USA. Tel (509) 963-1226.

* The Gallay Bicentennial Celebration Horn Festival will be held in Bordeaux, France July 6-13, 1995. This event will celebrate the 200th Anniversary of the birth of the great horn virtuoso J.F. Gallay. Contact: Joseph Hirshovits, rue de Saint Hubert, 33750 Beycharc et Cailleau, France.

Vancouver Workshop

Early Music Vancouver was held July 17-27, 1994 at the University of British Columbia. Among its guest artists and teachers was cornettist Bruce Dickey. Bruce Dickey's masterclasses covered breathing, playing in quarter-comma mean-tone temperament, articulation, and embellishing cadences using Antonio Brunelli's Varii Esercizi as practice material. He offered his opinions and advice to those who performed solo works in class. The class consisted of Susan Smith, a cornettist from Edmonton; William Adams, an Irish cornettist now living in St. Louis; Nathan Wilkes, a doctoral student in trombone at the host institution, Sybille Kumpmann, a curtail player from Munich; and George Butler, a trombonist from Chicago. Dickey coached and joined in ensemble playing with the students as they read works in facsimile by Maschera, Frescobaldi, Picchi, and Andrea Cima. There was also a bibliography lesson, as Dickey discussed finding sources.

Bruce Dickey was a featured artist in two concerts during the festival. Highlights included wonderful performances of works by Rosetti, Bovicelli, G.P. Cima, Scararni, Rognoni, Buonamente, Lasso, Usper, and others. Other artists on the staff this year included conductor Andrew Parrott, who led the workshop forces in morning readings of Monteverdi's L'Orfeo, soprano Ellen Hargis and Emily Van Evera; violinist David Douglass and his violin band, The King's Noyse; lutenists Paul O'Dette and Nigel North; keyboard specialists Byron Schenkman and Elizabeth Wright; violinist Stanley Richie; and gambist Margriet Tindermans; lutenist Ray Nurse, who also led a daily class in performance practice; and from Cologne, the medieval ensemble Sequentia. The festival was a great success, but it's such a shame that there were not more early brass enthusiasts enrolled at the Vancouver course. We lose out when we let a wonderful learning and musical experience like this one slip by.

—— George Butler

Future Meetings and Conferences

* Renaissance Society of America, Annual Meeting will be held March 30-April 2, 1995 in New York City. Contact: Laura Schwartz, RSA Office, 24 W. 12th street, New York, NY 10011.

* Sonneck Society for American Music National Conference will be from April 6-9, 1995 in Madison, WI. Contact: William Everett, Dept. of Music, Washburn Univ., Topeka, KS 66621.

* Society for 17th-Century Music Meeting will take place in Shaker Village, KY, on April 27-29, 1995. Contact: David Schildret, Centre College, Danville, KY 40422.


Crispian Steele-Perkins

This November Texas expects to have more fireworks than they've had since the Battle of the Alamo because trumpet virtuoso Crispian Steele-Perkins is
planning a series of concerts in the Long-Horn State. He will be a soloist with the Baroque Orchestra at the University of Texas in Denton, on Nov. 19. On Nov. 18, Steele-Perrins will give a recital at the University in Brownsville and will be a featured soloist with the Valley Symphony Orchestra on Tues., Nov. 15. Several new recordings are in the works with performances on a number of different trumpets from his ever-expanding arsenal.

International Historic Brass Symposium
Expanding the usual annual Early Brass Festival in 1995, the HBS will present a large International Historic Brass Symposium which will run from Wed., July 26 to Sun., July 30, 1995 at Amherst College, Amherst MA. Planned to be the most important event in the early brass field, many of the leading performers, ensembles, scholars, teachers, early brass instrument makers, museum curators and instrument collectors have been invited to attend. In addition to the usual playing sessions and lectures presented at the EBF, the Symposium will feature round-table discussions, master classes and formal concerts. Individual lessons can be arranged privately with attending musicians. Brass music from the 15th to early 20th centuries will be represented and special attention will be devoted to instructing modern brass players in the use of historically informed performance practice when playing early music. Trevor Herbert and Keith Polk will serve as co-artistic directors for the symposium. Some of the invited luminaries are Edward Tarr, Crispian Steele-Perrins, Igino Conforzi, Friedemann Immer, Bruce Dickey, Jeremy West, Michael Colver, Douglas Kirk, Allan Dean, Jean Tubery, Susan Addison, Charles Toet, Gary Gehring, Alain Trudel, Peter Bassano, Lowell Greer, Hermann Baumann, Oliver Kersken, Richard Seraphinoff, RJ Kelly, Ralph Dudgeon, Tony George, Don Smithers, Renato Meucci, Herbert Heyde, Stewart Carter, Ross Duffin, Peter Downey, Mary Rasmussen, Herbert Myers, the Boston Sump and Sackbut Ensemble, Les Hautz et les Bas, Alta, Chestnut Brass Company, New York Cornet & Sackbut Ensemble, The Whole Noyse, Deutsche Naturhornlist, and the Dodworth Saxhorn Band. The HBS membership is asked to help with a tax-deductible contribution, ear-marked for the Symposium, as no institutional support has been given and the event is being funded from the small HBS budget.

CALL TO HELP THE HBS WITH DONATIONS AND CONTRIBUTIONS

Members can help the HBS with a general tax-deductible contribution or a contribution ear-marked to support the upcoming HBS Symposium. Members can also help the Society by contributing items such as books, music, or instruments for a gala fund-raising event to be held during the Historic Brass Symposium (July 26-30, 1995). Remember, the HBS, Inc. is a not-for-profit organization and all contributions are fully tax-deductible. (If you work for a company that offers matching grants for any charitable donations its employees make, please be sure to provide us with the necessary paperwork to use to apply for the grants.) If you wish to make a contribution or donation please contact Jeff Nussbaum, 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

Early Brass Festival #10 at Amherst
July 29-August 31, 1994 was one of the more pleasant summer weekends in Amherst, MA, in recent memory, and only helped enhance the great time the 60-odd (I mean about 60; only a few were really odd) participants had at the Tenth Early Brass Festival. The EBF consisted of talks, playing sessions, the traditional Saturday pizza party and concerts. The Festival was dedicated to the memory of John Cook, a friend of many in the early brass community and several people had the pleasure of saying a few words in his honor.

This year one of the special guests was the noted scholar Don Smithers, who gave two illuminating presentations with his colleague, Matthew Cron. The first talk was concerned with a multitude of brass topics including, taxonomy and classification of instruments, proper playing technique, analysis of iconographic material and the influence of symbolism in musical composition. His second presentation was on the use of authentic Baroque trumpet mouthpieces and appropriate playing techniques. J. Richard Raum outlined the life and career of the important trombone virtuoso Thomas Gschlatt. David Klausner, Douglas Kirk, and Keith Polk gave talks on 15th- and 16th-century topics. Kirk's talk focused on the wind players of the Palencia Cathedral in 16th- and 17th-century Spain. Klausner gave a paper on the waits in early 16th-century England, and much of his material will be part of an enormous project called REED (Records of Early English Drama). Klausner is an editor in this multi-volume series that is an interdisciplinary study of all aspects of early English drama. Keith Polk's presentation dealt with improvisation techniques in 15th- and early 16th-century wind-band music. Jean Rife presented an informal talk on the early days of the early music scene and how one can get started on natural horn. Thomas Hiebert presented a detailed analysis of J.F. Fasch's music with horn. On Saturday HBS President Jeff Nussbaum led the HBS membership meeting where plans for the 1995 Historic Brass Symposium were revealed. A plea was made to the membership for contributions (tax-deductible) to help defray the costs of the Symposium.

Playing sessions were enthusiastically received. EBF accompanist Kathryn Cok found herself the most sought-after person at the Festival, where she happily accompanied many cornets, sackbuts, trumpets, horns, and even alphorns all throughout the event. Gary Nagels led a small but enthusiastic group of keyed brass and serpent players in special 19th-century playing sessions. Fred Holmgren led the fun with the natural trumpet ensemble and Rick Seraphinoff and Viola Roth guided the natural horn players through hours of Dauprat, Gallay and other horn ensemble works. The cornets and sackbuts played in numerous configurations through out the weekend ranging from twelve part pieces to duets. Cornetto maker John McCann joined the festivities and many cornetto players enjoyed trying out his latest horns.

On Friday night, Natural trumpeters Bryan Goff and Moffatt Williams were joined by organist Michael Corzine in an excellent recital of works by Fantini, Barrett, Buxtehude, Viviani, and Vivaldi. On Saturday The Belmont Alphorntrio, led by Phil Drinker and joined by organist Kathryn Cok, played a short recital of sonorous alphorn pieces. The Annual Greater New England Outdoor Double Reed Rally kicked off the festivities for the Sunday concert. Shawms, ducians and other instruments made it eminently clear why this sort of ensemble is called the "loud band!!" The natural trumpets opened several twelve-part pieces with great flair and the natural horn ensemble were equal in their performance. Kathryn Cok was joined by trumpeters Vincent Monaco, Thomas Heuner and Bob Goodman in what
Goodman described as, a "musical tribute to Don Smithers, in a performance of the Choral #5. from Bach's Cantata #129. Karen Snowberg, Bill Mathews, Ron Nelson, Stew Carter, Terry Pierce, and Kathryn Cok joined forces to play a particularly expressive canzona by Buonamente. Gary Nagels led an ophicleide trio in a selection of 19th-century songs. Cornetto player Douglas Kirk led his ensemble, Les Sonneurs de Montreal, in three beautiful works from the Lerma manuscript. Natural hornist Jeffrey Snedeker joked with the audience saying that after polishing off the complete solo horn oeuvre of Rossini in the 1993 EBF concert, he needed to find an appropriate encore. Snedeker chose a monstrously difficult piece for horn and piano by Gallay. He carried it off with great flash and musicality. Fred Holmgren performed a suite by Purcell on a copy of a Hans Heinlein natural trumpet (no holes!) freshly created by his own hands at the trumpet-making workshop in Bloomington. The concert concluded with a twelve-part motet by Hassler performed admirably by a cornett and sackbut ensemble directed by Douglas Kirk.

EBF Co-Directors Stewart Carter, Jeffrey Snedeker, and Gary Nagels were pleased with the turnout for the Festival, and everyone is looking forward to the expanded 1995 Historic Brass Symposium.

Solo Tuba Book

Program Notes for the Solo Tuba (ISBN 0-253-31189-6), compiled and edited by Gary Bird with a foreword by Harvey Phillips, has just been published by Indiana University Press. This 160-page book is a compilation of program notes for eighty-eight solo works written for tuba, mostly by the composers themselves. Each entry contains publication data, a history of the piece and description of the musical structure. The book also contains profiles of Hindemith, Persichetti, Stevens, Vaughan Williams, and Wilder, all composers who wrote significant pieces for the tuba. For Order: (800) 842-6796.

Musical Instrument Conservation & Technology E-Mail List

A new moderated electronic list has been established for the discussion of conservation, restoration and scientific examination of musical instruments. To subscribe send a one-line E-mail message to: mailserv@nrm.se. The first and only line of the message (un-indented), should read: subscribe MICAT-L your first name your last name.

c.i., subscribe MICAT-L Johnny Haas.
The list owner is at: micat-l-request@nrm.se

Gabriele Cassone

Natural trumpeter Gabriele Cassone has been engaged with a number of interesting projects, including solo performances of Torelli and other Italian repertoire with the San Petronio Orchestra, joint recitals with organist Antonio Frigeri, as well as performances of Bach with Gustav Leonhardt. This past summer Cassone taught natural trumpet at the Early Music Workshop in Urbino, Italy. His most recent CD, Canzoni Strumentali Milanese del Sec. XVII (Nuova Era 7184), was released this year.

Greenleaf Instrument Collection at Interlochen

John Beery, curator of the Greenleaf Collection at the Interlochen Arts Center reports on some interesting items in the collection of some 200-plus instruments. Among the natural horns is one by the famous maker Raoux. Among the historic instruments are two serpentis, a cornetto, several over-the-shoulder bass horns, a gold, engraved Conn "Gilmore" cornet (#12922), a Slater Martin rotary cornet (soprano saxhorn), and a Conn double-slide bass trombone 74H (#239163). The collection also contains many early trumpets and cornets. Beery is in engaged in a project of photographing the entire collection as well as putting the collection information on line. Contact: John Beery, Curator, Greenleaf Collection, Interlochen Center for the Arts, PO Box 199, Interlochen, MI 49643-0199. Tel. (616) 276-7200 Fax (616) 276-6321.

US Coast Guard Band "Battle Under the Stars"

The U.S. Coast Guard Band at New London, CT, presented the last of their summer concerts with a touch of authenticity. On September 4, 1994 the band was joined by the Artillery Company of Newport in a performance of Tchaikovsky's 1812 Overture, using cannons cast by Paul Revere in 1797, with members of the company dressed in authentic colonial uniforms. Since the Company served with distinction in the Battle of Lake Erie in the War of 1812, their participation in the performance was eminently appropriate. Marches included "American March King" J.P. Sousa's The Northern Pines and The Rifle Regiment and "British March King" Kenneth J. Alford's Eagle Squadron. Anthony Gibbs was the featured saxophone soloist in the program. Contact: MU1, Kirk Edwards, (203) 444-8468.

David Edwards

Trumpet maker David Edwards reports that he is now making four different trumpets; a 19th-century English slide trumpet after Wyatt, and three models of natural trumpets copied from originals by Harris, Beale, and Bull. Contact: David Edwards, 5 Holly Ridge, Fens Lane, West End, Woking, Surrey, GU24 9QE England. Tel 483-489630.

QuintEssential Sackbut and Cornett Ensemble

The QuintEssential Sackbut and Cornett Ensemble was formed in September 1993 at the Royal Academy of Music in London, after John Wallace had purchased the necessary instruments (see HBSNL #5). The initial coaching of QuintEssential was undertaken by Ian Wilson. Since then David Staff, Sue Addison, Jeremy West, and Jonathan Freeman-Attwood have been involved with coaching the group. QuintEssential's debut performance was given at Southwark Cathedral's Lunch-time Concert Series on February 22, 1994. The program included the Toccata from Monteverdi's Orfeo on five natural trumpets (two vented, three natural - for Bob Barclay's satisfaction!), Gabrieli's Canzon Prima, a canzona by Frescobaldi, and two sonatas by Speer. Since

Franz Streitwieser was one of many EBF participants who enjoyed playing an alphorn with coaching from Morris Secon.
Southwark, QuintEssential has performed for the AGM of the Friends of the Royal Academy of Music, performed for Empire Brass, and have played, in costume, inside the gantries which span Tower Bridge. The ensemble was awarded a special commendation award at the Nicholas Blake Wind and Brass Chamber competition and secured the third prize in the Croft Original Sherry Early Music Competition. The group studied with David Staff at the Dartington International Summer School with the support of bursaries from the RAM and Dartington. They also participated in Busk Aid '94, a charity concert which raised money for you Black South African Musicians. They have been invited to perform at the Museum of London's Purcell tercentenary celebrations in April 1995, as well as giving a recital at Selwyn College, Cambridge, also in 1995. The members of QuintEssential are: Richard Thomas (Director), natural trumpet, cornetto; Rachel Brown, natural trumpet, cornetto; Philip Dave, alto sackbut; Adam Woolf, tenor sackbut; Sarah Williams, bass sackbut; Adrian France, bass sackbut; Colin Carey, organ; Laura Scott, percussion. Contact: Richard Thomas, 10 King's Highway, Plumstead, London, SE18 2NL England. Tel {0}81-8558584.

Frank Tomes Renaissance Sackbut in A
Frank Tomes is now producing a new model Renaissance sackbut pitched in A that employs a design in keeping with much iconographic evidence. Trombonist and musicologist Keith McGowan has researched this aspect of trombone playing and has worked closely with Tomes on the new instrument. A full description of the research that produced this model is published in Early Music, August 1994. According to information McGowan presented at the HBS/ Galpin Society Symposium at Edinburgh, the standard pitch for Renaissance trombones was A. This runs contrary to the standard use of Bb for most modern reproductions. Also, a different underhand position for holding the slide is employed because of the placement of the stays on this instrument. This is also in accord with numerous pictures of period instruments. McGowan asserts that the different hand position as well as the different slide positions will put the modern player closer to the actual playing technique of the Renaissance and early Baroque trombone. Contrary to what one might imagine, playing on this instrument is not difficult. The positions of the A sackbut are simpler and more logical than the modern B-flat system, and the proposed hand position alleviates the chronic finger-crap normally experienced with historical flat stays. The instrument is based on the internal dimensions of the Neuschel posaun of 1557, plays at A=440, and is supplied with a crook to take the instrument down a tone (as shown in Praetorius). Although it is closer to the original than his B-flat model, Frank is intending to sell the basic instrument for the same price.
Contact: Frank Tomes, 25 Church Parh, Merton Park, London SW19 3HJ England. Tel {0}81-5424942.

Les Haulz et les Bas
This outstanding alta band ensemble was only formed in 1993 but have since been active performing in Switzerland, England, France, Germany and Belgium. The group, consisting of Renaissance slide tromboner Felix Stricker, shawmist Gesine Bänfer, and shawmist, cornetto and bagpipe player Ian Harrison, was a prize winning ensemble at the 1993 Bruges Early Music Festival Competition and a winner of the Belgian Radio Prize in the same year. They play a wide range of 15th- and 16th-century music believed to belong to the large repertoire of the medieval alta capella. Their improvisations and virtuoso playing dazzled listeners at the HBS/Galpin Society Symposium in Edinburgh this past June. Contact: Felix Stricker, Grellingerstr. 74, Basel CH-4052 Switzerland. Tel 41-61-313455.

Ritter Mass At FSU
The Early Music Ensemble at Florida State University, Tallahassee, directed by Jeffrey Kite-Powell recently presented a rare performance of the Missa Carolina a 24 by the Kromeriz composer J.P. Rittler. The forces included three Baroque trombones, two natural trumpets, three violas da gamba, two Baroque violins, violone, organ, regal and to top things off, a bass racket as the bass instrument for a regal sounding continuo. There was some particularly fine singing from FSUs Cantiones Antiquae Musicae. The mass was transcribed by Dr. Charles E. Brewer. The FSU Early Music Ensemble hopes to tackle even more adventurous repertoire in the future.
-Michael O'Connor

His Majesty's Sagbutts and Cornets
A 1986 recording, Music From 17th-Century Germany, (Meridian CDE 84096), by this leading cornett and sackbut ensemble has recently been re-issued on CD. Cornettists Jeremy West and David Staff, sackbut players Richard Cheetham, Raul Nieman, Susan Addison and Stephen Saunders are joined by special guest artists, bass Richard Wistreich and organist Alistair Ross. Composers represented on this fine recording are Scheidt, Schein, Schütz, Johannes Braun, and Matthias Weckmann. Among the most impressive works on the CD is Schütz' masterpiece Fili mi Absalom.

Musica Flati
Musica Flati director Roland Wilson has sent news that his outstanding ensemble has several new recordings; Monteverdi Vespro (Selva Morale) with six canzonas by Giovanni Picchi (Sony Classical), Johann Schelle Christmas Music (Deutsche Harmonia Mundi), Canzon da Sonare (Deutsche Harmonia Mundi) and The San Rocco Feast of 1608 for Sony which contains 2 CDs with music by G. Gabrieli and contemporaries, including the Magnificat a 33. This last recording is due to be released in May 1995.

HBS to Present Early Brass Session at AMS Meeting
The HBS will present an Early Brass Session at the American Musicological Society, New York Chapter Meeting on April 29th, 1995, 10:00 a.m. to 1:00 p.m. at the Sultzberger Parlor, Barnard College, NYC. Don Smithers, Stewart Carter and Ralph Dudgeon will present papers. The Manhattan Early Wind Ensemble will also perform 17th century music. Members of the Ensemble are Jeff Nussbaum, Flora Herimann, Martha Bixler, George Hoyt and Bob Suttmann.

Biographical Dictionary of English Court Musicians
David Lasocki reports that he, Peter Holman, and Andrew Ashbee have started the monumental task of writing a biographical dictionary of English Court musicians (1485-1714). The book, a complement to Ashbee's Records of English Court Musicians, will be published by Scolar Press in 1996.

New Bassano Book
The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665, by David Lasocki and Roger Prior, a new book of special interest to early brass musicians, is due to be published by the end of this year. (Aldershot: Scolar Press, 1994). The story of this amazing musical family is certainly one of the most remarkable in music history.
Ancient Irish Brass Instruments
Simon ODwyer has been playing replicas of the Dord Iseal, Dord Ard, and Adharc which are bronze horns dating from the Irish Bronze Age (circa 1,000 B.C.). ODwyer has been performing on these instruments and lecturing throughout Europe and the USA. He has made a special study comparing these Irish horns with lip-vibrated instruments from other cultures such as the Australian didgeridoo and various African trumpets. Contact: Ms. Maria Culle, Ancient Irish Cultural Promotions, 10 Yankee Terrace, Newtownpark Avenue, Blackrock, Co. Dublin, Ireland. Tel. 353-(01)-2831230.

Horn/Piano Duo Tours US
Horn/piano duo Jeffrey Snedeker and Marilyn Wilbanks toured a large portion of the United States in June, July, and August, giving several performances featuring the natural horn along the way. At Hummingbird Music Camp in Jemez Springs, New Mexico, Jeff taught lessons and gave a performance-demonstration of the natural horn, featuring Rossini’s Prelude, Theme and Variations. On July 1 and 3, Jeff was guest soloist with The New Southwest Orchestra of Albuquerque, New Mexico, performing the Concertino, Op. 45, of Carl Maria von Weber on natural horn with the orchestra in Grants and Albuquerque. On July 19, Jeff and Marilyn performed a recital sponsored by the Mesquite (Texas) Arts Council, which included works for natural horn by Rossini, Baumann, and de Krufft, as well as works for modern horn by Kronk, Schumann, Hill, and Francaix. Next stop was the 10th Annual Early Brass Festival at Amherst College in Amherst, Massachusetts, where the two performed Gallay’s 11th Solo for Horn and Piano. Finally, on August 3, Jeff and Marilyn performed a recital of music for natural horn at the Streitwieser Trumpet Museum in Pottstown, Pennsylvania. The program included music by Lowell Greer, Rossini, Douglas Hill, de Krufft, Baumann, and Gallay. This important and wonderful museum houses the famous Louis Stout collection of horns as well as hundreds of brass instruments from all time periods. For information regarding recital or concert performances, contact: Jeff Snedeker, 404 North Sampson Street, Ellensburg, WA 98926-3158. Tel. (509) 962-2977 (home); 963-1226 (office); E-mail: snedeker@cwu.edu.

Concerto Palatino
Concerto Palatino has completed the first two CDs of their new series for BMG Classics (on the German Harmonia Mundi Label). As a part of a new agreement with this label, the ensemble will be producing a series of recordings, partly in collaboration with the vocal ensemble Cantus Collin, and partly on their own. Together with Cantus Collin, under the direction of Konrad Junghnel, they have completed a recording of Biber’s Missa Alleluia, together with Schmelzer’s Vesperae Solennes and the Sonata XII à 7 from the Sacro-profanus concensus musices and a new recording of Monteverdi’s 1610 vespers. In November Concerto Palatino will record a Vespro della beata Vergine of Francesco Cavalli with 2 cornets, 8 trombones, 2 violins, 8 soloists and continuo. Next summer the ensemble will record a program of Venetian polychoral instrumental music. In addition, their CD of music for double choirs of Adrian Willaert and Giovanni Gabrieli together with the Belgian vocal ensemble Currende has just been released on the Accent label and their instrumental CD entitled Effetti e Stravaganzze will soon be released also for Accent. — submitted by Bruce Dickey

1994 American Horn Competition Features Natural Horn Recital and Hunting Horn Ensemble
Dr. Willard Zirk of Eastern Michigan University in Ypsilanti, Michigan, graciously hosted the 1994 American Horn Competition, and international competition designed to promote solo performance of the horn and its literature. In the past, this event has had, as one of its divisions, a Natural Horn competition. This year (September 1-4, 1994), however, due to low numbers of entrants (contrasted by record numbers in the professional and university divisions), the natural horn division of the competition was not held. In its place, however, a noteworthy recital of music for natural horn was presented, featuring fine performances of standard “older” works by Mozart, Gallay, Punto, as well as modern works for the valveless instrument by Vitaly Buyanovsky and Hermann Baumann. Performers included Sara Cylus of Long Island City, New York (Mozart Concerto in D major), Verle Ormsby of Springfield, Missouri (Mozart Concerto in E-flat major, K. 447) Johnny Pherigo of Kalamazoo, Michigan (Gallay Fourth Solo, Op. 11), Buyanovsky Ballade, Baumann Elegia), Richard Chenoweth of Kettering, Ohio (Punto, Concerto No. 3), and Richard Seraphinoff of Bloomington, Indiana (Gallay, 12th Solo, Op. 55). It was a very enjoyable performance.

An additional treat for the participants and local audience was a performance of hunting horn music and a clinic for hunting horn playing by Parofchorn Blaserekk, an ensemble from Buchholz, Germany, led by noted expert Uwe Bartels. The historical perspective gained from all of these presentations was important and illuminating for those who had not had opportunities to see these ancestors (and now contemporaries) of the modern instrument in person. The American Horn Competition has in recent years gained an increasing reputation for showcasing fine talent. It is hoped that future events will continue to be supportive of the horn’s heritage. — submitted by Jeffrey Snedeker, Ellensburg, Washington

New York Brass Conference
The 1995 New York Brass Conference for Scholarships will be held on April 21-23 at the Roosevelt Hotel in New York City. According to Conference Director Alan Colin, while the entire program has not yet been established, several early brass performances are being planned. The Historic Brass Society will sponsor a special Early Brass Session, featuring Tom Freas, natural trumpet; R.J. Kelley, natural horn; and the cornett and sackbut ensemble, La Spiritata, Karen Snowberg, director. The annual conference includes exhibits by most brass instrument makers as well as concerts and lectures. Contact: NYBC for Scholarships, Dr. Charles Colin, 315 W. 53rd Street, New York, NY 10019. Tel. (212) 581-1480.

26th International Horn Symposium
The 26th International Horn Symposium was held May 28-June 2, 1994 at the University of Missouri-Kansas City. Over five hundred horn players and enthusiasts from all over the world were treated to a number of concerts and lectures which offered a wide variety of playing styles and concepts of sound. Host Nancy Cochran Block put together a very intriguing combination of players and performances which included a healthy representation of natural horn playing. Soren Hermansson of Sweden gave an elegant performance of Boidlieu’s Solo pour cor et harpe, a piece also featured on his new recording of music for horn and harp. Marian Hesse and the Chestnut Brass Company gave a recital which featured not only selections for cornetts,
sackbut, and natural trumpets, but also several 19th-century works for keyed and valved brass (Bruce Barrie, Jay Krush), trombone (Larry Zimmerman), and natural horns (including Marian and Kristen Thelander). Especially notable was a performance of recently-discovered marches by Luigi Cherubini from 1814 calling for valved trumpets, natural horns, and trombone. Johnny Pherigo favored the assemblage with a delightful reading of Gallay’s Fourth Solo for Horn and Piano. Jean Rife gave a very moving performance of Hermann Baumann’s Elegia, and then performed Schubert’s Five Duettos with Douglas Hill, a real treat! Francis Orval and Richard Seraphinoff (with bassoonist in tow) performed a trio by Antoine Reicha and, on the final day, Jack Herrick gave a spirited performance of Weber’s fiendish Concertino. All in all it was a terrific symposium, and it was good to hear such fine natural horn playing. It is hoped that future symposiums will continue to give time to celebrate the horn’s ancestry. The level of performance achieved by today’s players certainly deserves the attention and consideration.

— submitted by Jeffrey Sneider

Cyfarthfa Band Project
The repertory contained in the Cyfarthfa Manuscripts which was discovered by Trevor Herbert is to be recorded on original instruments by The Wallace Collection. Trevor Herbert and John Wallace have completed negotiations for the first six CDs which are devoted to the repertory. The Cyfarthfa Band was formed in 1838 by the iron baron W.T. Crawshay in Merthy Tydfil, South Wales. It was one of the great virtuoso bands of the nineteenth century. The surviving partbooks — 105 of them — have been catalogued and performing editions made from them. It is the biggest collection of early brass band music yet discovered. This will be the first historically sympathetic recording of early band repertory. Trevor Herbert is due to give a talk on the reconstruction of the Cyfarthfa Band repertory at the 1995 HBS Symposium. By then, it is hoped that demonstration recordings of the repertory will be available.

— submitted by Trevor Herbert

Reed Corbo Measures Horns at NY Metropolitan Museum of Art
In August, 1994, I had a unique experience. After corresponding for nearly three months, I was allowed to examine some of the instrument holdings of the Metropolitan Museum of Art. As a professional horn player and builder of valve horns, natural hand horns and mouthpieces, a dream of mine was to have a hands-on visit to the Metropolitan Museum of Art, Musical Instrument Collection. My main interest was to take measurements and impressions of ancient hand horns and mouth pieces. Mr. Laurence Libin, curator of musical instruments, arranged for me to examine various instruments and mouthpieces. I spent two three-hour sessions measuring, testing, playing, and handling a group of instruments that I had listed as interesting. Micrometers and gages were used to record the most finite measurements of the ancient instruments and mouth pieces. I even managed to make impressions of several mouthpieces that were of particular interest. These were:
1. Made in USA German style, (circa 1900)
2. English made (circa 1860-80)
3. German made (circa 1870-90)

I found all of them consistent in design to most of the ancient mouthpieces that I have previously studied. With all the new information I now have at my disposal, I can now begin production of my own design of particular hand horn mouthpieces. I would like to thank Laurence Libin for allowing me to pursue my research into this area of the hand horn.

— submitted by Reed Corbo

Flicorno d’Oro
On April 8-12, 1995 an International Wind Competition will take place. Contact: Associazione Flicorno d’Oro, Via Concordia, 25-C.P. 70, 38066 Riva del Garda (TN), Italy. Tel. 0464-554073; Fax 0464-532352.

Digitally Restored 78’s
Choice Recording Ltd. has issued a digitally restored recording (CD or tape) from original 78 rpm’s entitled The Cornet King. The music features cornet and trombone solos from the 1920s and 1930s including performances by Jack Macintosh, Harry Mortimer, and Jesse Stamp. Contact: Choice Recordings Ltd., 10a Morningside Place, Edinburgh, EH10 5ER, Scotland, U.K. Tel. 031-4477122.

XVI Curso Internacional de Musica Antigua de Daroca, August 3-11, 1994
For those able to face the trek — usually by plane, train and bus — to Aragon in the dry, dusty, heat of the Spanish summer, this course offers a cheap and exhilarating opportunity to gain some tuition in cornet, sackbut and serpent (as well as in a variety of other baroque winds and strings). It offers the prospect, too, of brushing up on your ensemble playing, and attending a series of free concerts performed by a catalogue of visiting virtuosoi. Additionally, there is time for swimming in the local open-air pool, eating and drinking to excess, and generally having fun.

Once you get to Daroca (which is no mean achievement), the setting is magical. It is a tiny, old walled-town whose population probably increases by 50% with the arrival of the course. Free accommodation is provided in the local school, and there are two or three cheap (but noisy) hotels for those who prefer not to sleep in dormitories. Good food at basic prices and in copious amounts is provided by cheerful caterers, and apart from perhaps a little more sleep, you will find everything here that you need. Despite the heat, the playing environment is quite cool, and a regular siesta cures even the most sun-shy through the day.

The “historic brass” tutors are Jeremy West (cornet) and Bernard Fourtet (sackbut and serpent). The enrollment in the last couple of years has been surprisingly small, which allows lots of personal, in-depth attention from the tutors and extremely rewarding ensemble work. In light of the expertise offered by the teachers, it is surprising that more early brass enthusiasts are not in attendance. There were no serpent players at all in 1993 or 1994. This is madness to anyone who has heard Fourtet playing the instrument or who has experienced his impressive teaching skills. And this year the absentee also missed the opportunity to try out a new serpent in D, brought over from the Christopher Monk workshops by Jeremy West.

Altogether, in 1994, there were five spirited sackbut players who performed some lively works at odd times of the day (and night), and just four cornet players, who tried to give them a run for their money. We also formed ensembles with other classes, especially violins, lutes, harpsichords and dulcians. The tuition was first rate and even in a very mixed ability class (for instance the 1994 cornett section) there was something for everyone and lots to learn. This course is packed with opportunities and brilliant value for money. Next year, it could be

HBS Newsletter, Issue 7, Page 57
worth brushing up on your geography and braving the Spanish sun!
— submitted by Susan Smith,
Edinburgh, Scotland

**Historic Brass Ensembles in Caracas, Venezuela**
The Camerata de Caracas is a sixteen-year-old group devoted to Renaissance music, but with a special interest in lively performances of Latin American early music. The ensemble, conducted by singer-player Isabel Palacios, has toured South America, Spain, Italy and England. The group has recently recorded Spanish Ensaladas — its fourth CD. In addition to voices, viols, shawms, curtals, recorders, crumhorns and a great deal of percussion, the group includes Igor Kosenkov on sackbut and Alessandro Zara on cornetto.

**Musica Reservata,** a nine-voice choir conducted by Sandrah Silvio, released a CD in September devoted to Medieval and Renaissance polyphony. The recording features Adrian Suarez (sackbut) and Alessandro Zara (cornetto). Zara also performs with Carpe Diem (Baroque violin, cornett, dulcian and continuo) and the Capella Monteverdi, a sixteen-voiced mixed choir conducted by Carlos and Daniel Gomez. Both groups are devoted to early Baroque music.

On July 30, 1994 Juan Jose Verde gave the first hand horn recital in this country. He performed Sonatas by Beethoven and the first hand horn recital in this country.

**Scottish Gabrieli Ensemble**
The Scottish Gabrieli Ensemble continues to perform large- and small-scale music for cornetts, sackbut and other instruments of the early baroque in a variety of Scottish venues. Its fruitful collaboration with the Edinburgh Renaissance Singers and the Linton Singers persists, resulting most recently in performances of Orlandus Lassus’ Missa Bell’Amistrit altera in Edinburgh University’s MacEwan Hall, in the University Chapel in Glasgow, and on the Glasgow Early Music Festival Fringe at the Burrell Collection. Several more concerts featuring music by Giovanni Gabrieli and his contemporaries are planned during the next year, including a full length program in the charming border town of Peebles.

In addition to its concert program, the Ensemble has promoted several educational events associated with the development of early music in Scotland. Recently it ran its third workshop on baroque performance practice in collaboration with Jeremy West and Sue Addison, with the aid of a small grant from the Scottish Arts Council.

— submitted by Patsy Campbell, Murray Campbell, and Susan Smith

**Eastern European Musicians Need Assistance**
A plea for any music, music books or supplies is made for our colleagues in Eastern Europe. Due to recent political changes, musical supplies have been particularly difficult to obtain. Any and all help will be appreciated. Contact: Myron Zakopets, Bichna Arkhitekturалный 3, Bukiwychi Lviv 1, Ukraine.

**Helmut Voigt**
(Metallblasinstrumentenbau, Siedlerweg 21, D-08258 Markneukirchen, Germany), in addition to modern instruments, makes sackbutts in both plain and decorated versions.

Coussnon (3, avenue Ernest Couvreccelle, Estampes sur Marne, B.P. 44-02402, Chateau-Thierry, Cedex, France, Tel. 23835675; Telex 150752; FAX 23836797). In addition to their traditional French trompes de chasse, this long-established maker is making other natural instruments. They make four models of trompes de chasse, all pitched in D. The S63 model is extra light, three whors and a half, with a brass garland or optional silver, red copper or maillechort garland. Model 466 is a Trompe de Pique (wiper horn) with brass or maillechort garland. Models 463-94 and 466-94 are new versions of the previously mentioned models. All are supplied with or without lacquer. The natural horn modele Gautrot 1860 is supplied with tuning slide and four crooks (F, E, Eb and D), with optional crooks available for C, G, A, high Eb and low Eb. The garland is optional. Model 360 features an 11 mm bore, whereas model 361 has a slightly larger bore (11.5 mm). Model 119 is a natural trumpet which includes five crooks (C, B^b, D, D^b) and vent holes.

**Makers Display Historical Instruments at Frankfurt Musik Messe**
The Frankfurt Musik Messe held in March is, perhaps, the biggest musical instrument fair in the world. Many makers of modern brass, principally German makers, also displayed historical instruments this year. Some of these makers are already known to historic brass fans, but others were new to this author. Since all the makers are long-established producers of modern instruments, their instruments feature superior craftsmanship. That means, for instance, perfectly working sackbut slides. Also, most of the makers offer fully ornamented or exact copies as well as cheaper, plain or unornamented versions. I made note of the following:

Finke displayed his traditional Haas sackbuts, the long and coiled “clarino” trumpets, and two models of natural horns.

Bruno Tilz showed an impressive selection of mouthpieces for historical brass.

Glaser (already announced in the HBS Journal) offers Eb alto, Eb tenor and both F and Eb/D bass sackbuts. They are all hand-made and feature a dual bore and lightweight slides.

Jürgen Voigt (Schulstrasse 18, 08258 Markneukirchen/Vogtland, Germany. Tel/Fax 037422-2757) offers beautifully made instruments. Among the many options he offers, the position of the bell rim in the 4th position (historical) or in the 3rd (modified) and the slide extension to play in 440 or 415 are quite useful. Also, the hand-made bells of trumpets and sackbuts can be left unpolished and unsanded, showing hammer marks and scrapings. The “baroque trombones” are made using the skills and patterns of old masters. The natural horn is a copy after Joseph Simon Anger Krasilce (from about 1800) which is now in the Musikinstrumentenmuseum of Markneukirchen. The Naturhorn is copied after “Johann Schonheit, Wien 1800,” which is owned by Dr. Gunter Finke, Chateau-Thierry, Cedex, France, Tel. 23835675; Telex 150752; FAX 23836797. In addition to their traditional French trompes de chasse, this long-established maker is making other natural instruments. They make four models of trompes de chasse, all pitched in D. The S63 model is extra light, three whors and a half, with a brass garland or optional silver, red copper or maillechort garland. Model 466 is a Trompe de Pique (wiper horn) with brass or maillechort garland. Models 463-94 and 466-94 are new versions of the previously mentioned models. All are supplied with or without lacquer. The natural horn modele Gautrot 1860 is supplied with tuning slide and four crooks (F, E, Eb and D), with optional crooks available for C, G, A, high Eb and low Eb. The garland is optional. Model 360 features an 11 mm bore, whereas model 361 has a slightly larger bore (11.5 mm). Model 119 is a natural trumpet which includes five crooks (C, B^b, D, D^b) and vent holes.

Scottish Gabrieli Ensemble
The Scottish Gabrieli Ensemble continues to perform large- and small-scale music for cornetts, sackbut and other instruments of the early baroque in a variety of Scottish venues. Its fruitful collaboration with the Edinburgh Renaissance Singers and the Linton Singers persists, resulting most recently in performances of Orlandus Lassus’ Missa Bell’Amistrit altera in Edinburgh University’s MacEwan Hall, in the University Chapel in Glasgow, and on the Glasgow Early Music Festival Fringe at the Burrell Collection. Several more concerts featuring music by Giovanni Gabrieli and his contemporaries are planned during the next year, including a full length program in the charming border town of Peebles.

In addition to its concert program, the Ensemble has promoted several educational events associated with the development of early music in Scotland. Recently it ran its third workshop on baroque performance practice in collaboration with Jeremy West and Sue Addison, with the aid of a small grant from the Scottish Arts Council.

— submitted by Patsy Campbell, Murray Campbell, and Susan Smith
HISTORIC BRASS SOCIETY  
MEMBERSHIP/RENEWAL FORM  
148 West 23rd Street #2A New York, NY 10011 USA  
Tel/FAX (212) 627-3820 E-Mail jjn@research.att.com  

NAME:  
First) ___________________________  (Last) ___________________________  

ADDRESS:  
______________________________________________________________  
______________________________________________________________  
______________________________________________________________  

FAX NUMBER  ___________________________  E-Mail  jjn@research.att.com  

PHONE: Day ___________________________  Evening ___________________________  

Instruments or Field of Interest:  

Enclosed: Membership Dues (HBS membership year is from January 1st to December 31st)  
[ ] $20. 1995 membership for individuals in USA or Canada  
[ ] $15. 1995 membership for full-time students or senior citizens (USA only)  
[ ] $20. or [ ] £20 (Sterling) 1995 membership for individuals in other countries  
[ ] $55. or [ ] £55 (Sterling) 1995, 1996, 1997 three year membership  
[ ] $25. Library/Institution annual subscription rate  
[ ] A Standing Order may be established through the HBS Account at: Barclay's Bank, Acc.No. 60432288 Branch Sorting No. 20.18.27, Victoria Park Branch, PO Box 52, Cardiff, CF1 9YX, Wales, UK  

The Historic Brass Society, Inc. is a non-profit tax-exempt organization. All contributions are tax deductible. Please help the HBS with a tax-deductible contribution.  

<table>
<thead>
<tr>
<th>$ or £</th>
<th>Contribution</th>
<th>$ or £</th>
<th>Dues</th>
<th>$ or £</th>
<th>Back Issues (check list below)</th>
<th>$ or £</th>
<th>Total</th>
</tr>
</thead>
</table>

Please make check payable to: The Historic Brass Society. Checks may be payable in US dollars and drawn on a US bank or payable in British Pounds Sterling, Eurocheque, or American Express International Money Order, American Express Card, or US cash. All checks should be sent with the membership form to: HBS, 148 West 23rd Street #2A, New York, NY 10011 USA

[ ] I wish to charge my American Express Card  

Signature: ___________________________  

American Express Card # ___________________________  

Expiration Date: ___________________________  

Back Issues: HBS Newsletters $5 or £5 each  
[ ] 1989 HBSNL #1  [ ] 1990 HBSNL #2  [ ] 1991 HBSNL #3  [ ] 1992 HBSNL #4  
[ ] 1993 HBSNL #5  [ ] 1994 HBSNL #6  [ ] 1994 HBSNL #7

Back Issues: HBS Journals $15 or £15 each  
[ ] '89 HBS Journal v.1  [ ] '90 HBS Journal v.2  [ ] '91 HBS Journal v.3  [ ] '92 HBS Journal v.4  
[ ] '93 HBS Journal v.5  [ ] '94 HBS Journal v.6

Air mail charge for HBS Journals = $6 for 1 or 2 issues, $10 for 3 issues, $14 for 4 issues, $19 for 4 issues, $28 for 5 issues, $28 for 6 issues. Surface rate = no charge. First Class Postage, USA: 1 or 2 issues = $2.90, 3 issues = $4.10, 4 issues = $4.65, 5 issues = $5.45, 6 issues = $6.50.
**Back Issues of the HBS Newsletter**

<table>
<thead>
<tr>
<th>Back Issues</th>
<th>1990 Historic Brass Society Newsletter #1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>A Survey of Modern Cornetto Makers and Their Work</em> by Douglas Kirk</td>
</tr>
<tr>
<td></td>
<td><em>Contemporary Sackbut Makers: An Update</em> by Stewart Carter</td>
</tr>
<tr>
<td></td>
<td><em>Historic Brass Symposium: A Synopsis</em> by Jeffrey Nussbaum</td>
</tr>
<tr>
<td></td>
<td><em>Report on the Early Brass Festival at Amherst</em></td>
</tr>
<tr>
<td></td>
<td>News of the Field, Editor's Message, President's Message, Letters to the Editor, Reviews</td>
</tr>
<tr>
<td></td>
<td>1992 Historic Brass Society Newsletter #4 (63 pages)</td>
</tr>
<tr>
<td></td>
<td><em>A Brief Note on Ghizzolo with Transcription of Two Canzonas</em> by Bruce Dickey</td>
</tr>
<tr>
<td></td>
<td><em>The Cornett: A Maker's Perspective</em> by John R. McCann</td>
</tr>
<tr>
<td></td>
<td><em>An Interview with Cornetto Virtuoso Bruce Dickey</em> by Jeffrey Nussbaum</td>
</tr>
<tr>
<td></td>
<td><em>On the Construction of Alphorns: A Maker's Experiences</em> by Philip Drinker</td>
</tr>
<tr>
<td></td>
<td><em>Brahms Horn Trio Op. 40: A Brief Account</em> by Vincente Zarzo</td>
</tr>
<tr>
<td></td>
<td><em>Soli Deo Gloria: Sacred Music for Brass</em> by Mark J. Anderson</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Back Issues</th>
<th>1990 Historic Brass Society Newsletter #2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Stalking the Valveless Trumpet: A Report on Natural Trumpet Makers in the USA and Europe</em> by Fred Holmgren</td>
</tr>
<tr>
<td></td>
<td><em>Basel Symposium on Natural Trumpet and Horn</em> by Edward Tarr</td>
</tr>
<tr>
<td></td>
<td><em>Basel Symposium on Natural Trumpet and Horn</em> by Crispian Steele-Perkins</td>
</tr>
<tr>
<td></td>
<td><em>Report on the Second Keyed Brass Conference</em> by Ralph Dudgeon</td>
</tr>
<tr>
<td></td>
<td><em>First International Serpent Festival</em> by Craig Kridel</td>
</tr>
<tr>
<td></td>
<td>Report on the Early Brass Festival at Amherst</td>
</tr>
<tr>
<td></td>
<td>News of the Field, Editor's Message, President's Message, HBS Financial Report, Letters to the Editor, Recording and Music Reviews</td>
</tr>
<tr>
<td></td>
<td>1993 Historic Brass Society Newsletter #5 (66 pages)</td>
</tr>
<tr>
<td></td>
<td><em>Crotalis I: Serpens in Desertis</em> by John R. McCann</td>
</tr>
<tr>
<td></td>
<td><em>Gottfried Reich: 24 Quatricinia Rediscovered (with music transcriptions)</em> by Holger Eichorn</td>
</tr>
<tr>
<td></td>
<td><em>A Brief Report on the State of Affairs at the Ch. Monk Workshops</em> by Jeremy West &amp; Keith Rogers</td>
</tr>
<tr>
<td></td>
<td><em>I'm Almost Sure It's Snow!</em> by David &amp; Julie Edwards</td>
</tr>
<tr>
<td></td>
<td><em>Constructive Research</em> by John Webb</td>
</tr>
<tr>
<td></td>
<td>Meet Your Maker: A Round-Table Discussion/Interview</td>
</tr>
<tr>
<td></td>
<td><em>The Apparato musicale (1613) of Amante Franzoni</em> (transcriptions by Ch. Toet) by Bruce Dickey</td>
</tr>
<tr>
<td></td>
<td><em>The Side Embouchure</em> by Yoshimi Hamada</td>
</tr>
<tr>
<td></td>
<td><em>Conference of Early Music Societies</em> by Stewart Carter</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Back Issues</th>
<th>1991 Historic Brass Society Newsletter #3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><em>Serpent Celebration 1590-1990</em> by Christopher Monk</td>
</tr>
<tr>
<td></td>
<td><em>Jean Rife: An Interview</em> by Jeffrey Nussbaum</td>
</tr>
<tr>
<td></td>
<td><em>European and American Natural Horn Makers</em> by Richard Seraphinoff</td>
</tr>
<tr>
<td></td>
<td><em>The London Cornett and Sackbut Symposium</em> by Douglas Kirk and Stephen Escher</td>
</tr>
<tr>
<td></td>
<td><em>Report of Two Workshop Weeks with Bruce Dickey and Charles Toet</em> by Sebastian Krause</td>
</tr>
<tr>
<td></td>
<td>1994 Historic Brass Society Newsletter #6 (68 pages)</td>
</tr>
<tr>
<td></td>
<td><em>A View of an Important Horn Collection</em> by Vicente Zarzo</td>
</tr>
<tr>
<td></td>
<td><em>An Interview with Crispian Steele-Perkins</em> by Jeffrey Nussbaum</td>
</tr>
<tr>
<td></td>
<td><em>Survey of Modern Cornetto Makers</em> by Jeffrey Nussbaum</td>
</tr>
<tr>
<td></td>
<td><em>An Interview with Hermann Baumann</em> by Oliver Kersten</td>
</tr>
<tr>
<td></td>
<td><em>A Systematic Approach to Determining Instrument Values</em> by Dan Woolpert</td>
</tr>
<tr>
<td></td>
<td><em>Brass Instrument Dating by Serial Numbers</em> by Gordon Cherry</td>
</tr>
</tbody>
</table>

Back Issues of the HBS Newsletter 55. Checks payable to:
The Historic Brass Society, 148 West 23rd Street #2A New York, NY 10011 USA
Tel/FAX (212) 627-3820. E-mail jjn@research.att.com

HBS Newsletter, Issue 7, Page 60
**Back Issues of the HBS Journal**

**1990 Historic Brass Society Journal vol. 2 (224 pages)**
- "Bach, Reiche, and the Leipzig Collegia Musica" by Don Smithers
- "Trombone Obligatos in Viennese Oratorios of the Baroque" by Stewart Carter
- "A Brief Overview of Musical Ensembles with Brass Instruments in European Festivals of State" by Edmund A. Bowles
- "Antique Trumpet Mutes" by Jindrich Keller (translation)
- "Antique Trumpet Mutes: A Retrospective Commentary" by Don Smithers
- "The Mid-19th Century Trumpet Band - A Rebirth" by Jon Borowicz
- "In Defense of the Serpent" by Philip Palmer
- "New Symbols for Hand Positions in the Bell for Natural Horn" by Francis Orval
- "A Bibliography of Writings About Historic Brass Instruments, 1988-89" by David Lasocki

News of the Field, Reviews, Editor's Message, President's Message, Letters to the Editor

**1991 Historic Brass Society Journal vol. 3 (300 pages)**
- "Christopher Monk: 1921-1991 The Parest Serpentist" by Clifford Bevan
- "The Trumpet and the Unitas Pratum" by Ernest H. Gross III
- "A Bibliography of Writings about Historic Brass Instruments, 1989-1990" by David Lasocki
- "A Cornett Odyssey" by John McCann
- "Brass Instrument Making in Berlin From The 17th to the 20th Century: A Survey" by Herbert Heyde
- "Mozart's Very First Horn Concerto" by Herman Jeursen
- "Giovanni Martino Cesare and His Editors" by Howard Weiner
- "The Lives of Hohrumpeter and Stadtpfeifer as Portrayed in the Three Novels of Daniel Speer" by Henry Howey
- "A Computational Model of the Baroque Trumpet and Mute" by Robert Pyle
- "L'Acceato: In Search of a Forgotten Ornament" by Bruce Dickey
- "Brass Instrument Metal Working Techniques: The Bronze Age to the Industrial Revolution" by Geert Jan van der Heide
- "Patronage and Innovation in Instrumental Music in the 15th Century" by Keith Polk
- "Dauvernau Trumpet Method 1837: A Complete Translation" by John McCann

News of the Field, Reviews, Editor's Message, President's Message, Letters to the Editor

- "19th Century British Brass Bands" by Trevor Herbert
- "V.P. Cervetti: Inventor and Instrument Maker" by Gunther Joppig
- "A Business Correspondence From Johann Wilhelm Haas in the Year 1719" by Herbert Heyde
- "An Examination of the Melfred Horn Method" by Jeffrey Nodrider
- "Virtuosity, Experimentation, and Innovation in Horn Writing from Early 18th Century Dresden" by Thomas Hiebert
- "Analysis of Metals in 17th- and 18th-Century Brass Instruments" by Karl Hachenberg
- "A Bibliography of Writings About Historic Brass Instrument, 1990-1991" by David Lasocki
- "The Oldest French Tutor for Slide Trumpet" by Friedrich Anzenberger
- "19th-Century Keyed Bugle Players: A Checklist" by Ralph Dudgeon
- "Confederate Civil War Brass Band Instruments" by G.B. Lane
- "Translations: Bovicelli's Regole, Passaggi Di Musico (1594), Dauprat's Horn Method (1824), Trumpet in the Talmud (From Encyclopedia of the Talmud)

Book Reviews, News of the Field, Letters to the Editor

**1993 Historic Brass Society Journal vol. 5 (380 pages)**
- "Method Books for Natural Trumpet in the 19th Century" by Friedrich Anzenberger
- "The Romantic Trumpet" by Edward H. Farr
- "Georg von Bertouch and his Sonatas with Trumpet" by Anders Hemström
- "Pitches of German, French, and English Trumpets in the 17th & 18th C." by Reine Dahlqvist
- "Method for High-Horn and Low-Horn by L.P. Dauprat" (translation by Jeffrey Nodrider)
- "Lip-Blown Instruments of Ireland Before the Norman Invasion" by Peter Downey
- "José de Juan Martínez's Método de Clarín (1830)" Introduction and translation by B. Kenyon de Pascual
- "The Application of Noninvasive Acoustic Measurements to the Design, Manufacture and Reproduction of Brass Wind Instruments" by Philip A. Drinker and John M. Bosher
- "A Bibliography of Writing About Historic Brass Instruments, 1991-93" by David Lasocki
- "The Sackbut and Pre-Reformation English Church Music" by Trevor Herbert
- "Girolamo Fantini: Recent Additions to His Biography" by Iginio Conforti
- "Gottfried Reiche's Instrument: A Problem of Classification" by Reine Dahlqvist
- "Félicien David's Nonetto En Ut Mineur: A New Discovery and New Light on the Early Use of Valved Instruments in France" by Chris Larkin
- "The First Music For Brass Published in America" by Clyde Shive, Jr.
- "The English Slide Trumpet" by John Webb
- "Small is Beautiful: The Trompe de Lorraine" by B. Kenyon de Pascual
- "André Bravais' Gommet Et Méthode Pour Les Trombones: The Earliest Modern Trombone Method Rediscovered (with complete translation)" by Howard Weiner
- "Alto or Tenor Trombone: Open or Closed Case?" by Benny Sluchin

News of the Field and Book and Music Reviews

**Back Issues of the HBS Journal $15. Checks payable to: The Historic Brass Society. 148 West 23rd Street #2A New York, NY 10011 USA Tel/FAX (212) 627-3820. E-mail hjn@research.att.com**

Air mail charge for HBS Journals = $6 for 1 or 2 issues, $10 for 3 issues, $14 for 4 issues, $19 for 4 issues, $28 for 5 issues, $28 for 6 issues. Surface rate = no charge. First Class Postage, USA: 1 or 2 issues = $2.90, 3 issues = $4.10, 4 issues = $4.65, 5 issues = $5.45, 6 issues = $6.50.
Academic Book
Purchase O# SP-18459-abc
5600 N.E.Hassalo Street
Portland OR 97213
503 287-6657

Eric Anderson
1034 Carpenter Street
Philadelphia PA 19147
215 551-3932
sackbut

Hans Angerer
St Georges weg 17
Innsbruck
Austria A-6020
0512-292064
natural horn

Thomas Axworthy
11057 Valley View Ave
Whittier CA 90604
310 946-4001 714 670-7154
musicology

William Adams
c/o Mitek, Inc.
PO Box 7359
St. Louis MO 63177
314 4341200
70410.1602@compuserve.com
cornetto

Mark Anderson
35 California Quarry Rd.
Woodstock NY 12498
914 679-6359
trompet, cornets, horns

Antique Sound
David Green
1080 Beacon Street
Brookline MA 02146

George Bachmann
71 Pennsylvania Ave.
Westminster MD 21157
301 848-0135
cornetto, musicology

Sue Addison
7 Parsonage Lane
Enfield, Middx
England EN20AL
181-3678182 181-3670946
sackbut, slide trumpet

Ronald Anderson
251 West 92 street #11-B
New York NY 10025
212 874-0258
trompet, cornetto

Friedrich Anzenberger
Kirchstetten 44
Austria A-3062
43-27438630
19th c.brass and tutors

Patricia Backhaus
1516 Erin Lane
Waukesha WI 53188
414 549-3227
Am. Ladies Bands, Helen May

Alberta College
Conservatory of Music
10041 -101 Street
Edmonton, Alberta
Canada T5J 0S3

Steve Anderson
School of Music
2900 Topeka Lane
Lawrence KS 66047
913 864-3436 913-864-5387
natural horn

Wintrop Armour
2 Anderson Dr.
Stony Point NY 10980
914 786-3049
cornetto, trumpets

Edward Bahr
1428 Memorial Drive
Boyle MS 38730
601 843-6141
trombone, euphonium

Erik Albertyn
24 Upper Hill Str.
Central Hill
Port Elizabeth ; South Africa 6001
041-558622 041-5042605
horn

Kjell-Ake Andersson
Nystedtej 54
Valby
Denmark DK-2500
45-3645 6789
cornetto, trumpet

Ronald Atkins
58 Buckley Road
Wellington 3
New Zealand
3838816
cornetto

Philip Bainbridge
11 Tyttenhanger Green St.
Herts
England AL4 ORN
10727-812887
trompeters

Amherst Early
Valerie Horst
65 West 95 street #1A
New York NY 10025
212 222-3351
Horst@Newschool.edu
brass festival

Nobuaki Ando
Maebara-Higashi 4-13-17-201
Funabashi-city Chi
Japan 274
81-474-716417 81-474-716417
trumpet

John Aubrey
2300 West Alabama #75
Houston TX 77098
713 520-8611
natural horn

Frank Baird
2850 Dover Drive
Boulder CO 80303
303-494-9845
all brass

Jose Andreu
Box 10218 CUH Station
Humacao PR 00792
809 852-3900
trumpet

Paul Austin
320 Elm Street
Kalamazoo MI 49007
616 344-6978
natural horn

Stephen Baker
9 Longview Road
Edison NJ 08820
908 494-3188
natural horn
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Contact Information</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peter Bassano</td>
<td>Stonewell Farm, Chalfont St Giles, Bucks</td>
<td>England HP8 4JH 44-1494-872274 44-1494-87330</td>
<td>sackbut, conductor</td>
</tr>
<tr>
<td>Margaret Banks</td>
<td>AMIS Shrine Music Museum 414 E. Clark Street</td>
<td>Vermillion SD 57069 605 677-5306</td>
<td></td>
</tr>
<tr>
<td>Michael Bassichis</td>
<td>240 Tropical Way, Plantation FL 33317</td>
<td>305 791-3266 serpent, tuba</td>
<td></td>
</tr>
<tr>
<td>Dallas Beach</td>
<td>5201 Castlebrook Dr. Raleigh NC 27604</td>
<td>919-850-3481 lowbrass</td>
<td></td>
</tr>
<tr>
<td>Bob Barclay</td>
<td>3609 Downpatrick Rd. Gloucester, Ontario</td>
<td>Canada K1V 9P4 613 737-3397</td>
<td></td>
</tr>
<tr>
<td>Charles R. Bateman</td>
<td>5306 SE 64th, Portland Ore 97206</td>
<td>cornetto</td>
<td></td>
</tr>
<tr>
<td>Dolores Beck-Schwartz</td>
<td>84 Pecks Kill Hollow Rd. Putnam Valley NY 10579</td>
<td>914 528-1612 horn</td>
<td></td>
</tr>
<tr>
<td>Simone Baroneini</td>
<td>Via Cignami 82, Bologna Italy 40100 051-372727</td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Baughman</td>
<td>301 West 57th street apt 12-c New York NY 10019</td>
<td>914 941-1225 euphoniums and predecessors</td>
<td></td>
</tr>
<tr>
<td>John Beery</td>
<td>Greenleaf Collection 108 S. Elm North Manchester IN 46962 (219)-982-4036</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruce Barrie</td>
<td>7438 Rogers Avenue Upper Darby PA 19082</td>
<td>215 352-6273 nat trumpet, cornetto, keyed brass</td>
<td></td>
</tr>
<tr>
<td>Barry Bauguess</td>
<td>724 Pollock Street New Bern NC 28560</td>
<td>919 636-0476 919 636-2247 <a href="mailto:bbauguess@aol.com">bbauguess@aol.com</a></td>
<td>natural trumpet, cornetto</td>
</tr>
<tr>
<td>Ronald Bell</td>
<td>60 Grantwood Drive Amherst MA 01002</td>
<td>413 549-2844 natural trumpet</td>
<td></td>
</tr>
<tr>
<td>Uwe Bartles</td>
<td>Wittenhoegen 4 Buchholz Germany D-21244</td>
<td></td>
<td>natural horn</td>
</tr>
<tr>
<td>Dave Baum</td>
<td>Towson State University Physics Dept, Smith Hall Towson MD 21204 410 667-1868 410 830-3511 <a href="mailto:e7pdbau@toe.towson.edu">e7pdbau@toe.towson.edu</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Berggren</td>
<td>7209 Kildee Long Beach CA 90808</td>
<td>310-496-0793 310-496-0793 natural horn</td>
<td></td>
</tr>
<tr>
<td>Uwe Bartles</td>
<td>Wittenhoegen 4 Buchholz Germany D-21244</td>
<td></td>
<td>natural horn</td>
</tr>
<tr>
<td>Peter Barton</td>
<td>Thurland Mill Lane Hildenborough Tonbridge Kent United Kingdom TN11 9LU 10732 832254</td>
<td>49-2054-4934 natural horn</td>
<td></td>
</tr>
<tr>
<td>Hermann Baumann</td>
<td>Folkwang Horn Ensemble Leibnizstrasse 10 Essen 18/ Ketwig Germany D-45219 49-2054-4934</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Barton</td>
<td>Thurland Mill Lane Hildenborough Tonbridge Kent United Kingdom TN11 9LU 10732 832254</td>
<td>49-2054-4934 natural horn</td>
<td></td>
</tr>
<tr>
<td>Matthias Bertsch</td>
<td>Kopalgsasse 70/29 Wien Austria A-1110 43-1-7429552 43-1-5128023 trumpet mutes, acoustics</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Biddlecome</td>
<td>30 Lincoln Plaza #3N New York NY 10023</td>
<td>212 977-4787 Trombone</td>
<td></td>
</tr>
<tr>
<td>Paul Bierley</td>
<td>61 Massey Drive Westerville OH 43081</td>
<td>614 794-1600 brass band, JP Sousa, tuba</td>
<td></td>
</tr>
<tr>
<td>Donald Beyer</td>
<td>64 Heathcote Rd. Lindenhurst NY 11757</td>
<td>516 957-1537 cornetto, serpent, sackbut</td>
<td></td>
</tr>
<tr>
<td>Clifford Bevan</td>
<td>Piccolo Press 57 Belsize Park Gardens London England NW3 4jn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Biddlecome</td>
<td>30 Lincoln Plaza #3N New York NY 10023</td>
<td>212 977-4787 Trombone</td>
<td></td>
</tr>
</tbody>
</table>
Brandon
John Robbins Library
Brandon, Man.
Canada R7A 6A9

Art Brownlow
24 Valladolid Street #B
Brownsville TX 78521
512 546-93 210-982-0163
Brownlow@utb.edu
19th c.slide trumpet

Mary Burroughs
107 Dorcus Terrace
Greenville NC 27858
919 758-5987
muburrou@ecuvm1
natural horn, women in music

Frank Campos
113 Wood Rd.
Freeville NY 13068
607 347-4478
nat. trump, cornetto, keyed bugle

Richard Brandt
PO Box 8000-100
Sumas W 98295
604 859-8117
sackbut

Kenneth Brungess
49 Parkview Circle
Corte Madera CA 94925
415 927-9427
band literature, 1850’s

Ernst Buser
Im Rehwechsel 4
Binningen
Switzerland CH-4102

Joaquin C. Canet
Cl. Infanta Dona Maria No.
Cordoba
Spain 14005
957-413523
natural horn

Mark Brekke
2428 East 22nd Street
Minneapolis MN 55406
612 333-2486
flute, collector

Wilhelm Bruns
Kettelerstr. 69
Burstadt
Germany D-6842
06206-75559
natural horn

George Butler
221 15th Street
Wilmette IL 60091
708-256-4185 312-551-4222
baroque trumpet

Katherine Canfield
410 West 24 street #6L
New York NY 10011
212 243-5295
horn, library research

Donna Briggs
125 Country Club Road
Chicago Heights IL 60411
708 754-1886
natural horn

Carolyn Bryant
141 D Street S.E.
Washington DC 20003
202 543-7250
American band, instrument maker

Charles Byler
RD 7 Box 444
Boyertown PA 19512
215 367-6780
natural trumpet

JeanPierre Canihac
8 rue Maran
Toulouse
France 31400
O3361-526103 33-61553005
cornetto

Alex Brown
PO Box 341
Hopkinton MA 01748
508 435-5611 508 435-6161
abrown@msg.com
horn, cornetto, serpent

Ralph Bryant
Haus Rutli
Haldelistr. 3
Stafa
Switzerland CH-8712
019266602
natural trumpet, cornetto

Jerome Callet
125 Lake Avenue
Staten Island NY 10303
718 816-8896
trumpet maker

Brian Cardell
1257 E. Adams #1
Tucson AZ 85719
602 825-3272
bcardell@ccit.arizona.edu
nat horn, ophicleide, serpent, tuba

Thomas Brown
105 E. Rochelle
Irving TX 75062
214 252-0288
natural horn

Wilfried Buck
Besselhop 6
Hemningen 1
Germany 30966
0511-321011 0511-445883
trombone

Cambridge U. Lib.
West Road
Cambridge
England CB3 9DR

Matthew Carey
12160 Montecito Rd. #177
Los Alamitos CA 90720
619-546-8354
mcarey@ucsd.edu
trumpet

Timothy Brown
34 Lincoln Road
London
England N2 9DL
181-3653183
natural horn

Richard Burkart
37 Winthrop Road
Columbus OH 43214
614 292-0254
Natural trumpet

Murray Campbell
The Latch
Carlops by Penicuik
Midlothian EH
Scotland EH26 9NH
01968-60530
dmc@castle.edinburgh.ac.uk
cornetto, serpent, sackbut,

Simon Carlyle
Top Flat, 23 Marchmont Rd.
Edinburgh
United Kingdom EH9 1HY
031-229-4197
sackbut, cornetto Victorian Brass
Moises Carrasco
5 B Liberty Street
Newburyport MA 01950
508 462-0778
19th c. brass bands, pipe organs

Cynthia Carrell
109 Melynn Ct.
Granbury TX 76048
817 579-1416
natural trumpet

Jackie T. Carter
3100 Seetwater Road apt 1707
Lawrenceville GA 30244
404-381-0251 404-458-0879
military bugles, trumpets

Stewart Carter
1833 Faculty Drive
Winston-Salem NC 27106
910 759-2602 910 759-4935
carter@wfu.edu
sackbut

Gabriele Cassone
Vle. Rim.
Lambrate 15
Milano
Italy 20134
02-2153075
natural trumpet, keyed trumpet

Richard Charteris
Music Dept.
University of Sydney
Sydney
Australia NSW 2006
61-(0)2-351367 61-(0)2-660609
richard.charteris@music.su.edu.au
musicology

Guy Clark
312 Linden Road
Lake Zurich IL 60047
708 550-6326 708 937-8271
guy_clark@panj.abbott.com
natural trumpet, cornetto

Kathryn Cok
2113 Howard St. 1A
Evanston IL 60202
708 864-2461
trombone, brass ensembles

Richard Cheetham
60 Ulverston Road
London
England E17 4BW
44-181-5232478 181-5234915
sackbut

Andrew Clayden
30 Avenue Elm
Shannon, P.O.
Canada GOA 4NO
418 844-7025
sackbut

Michael Collins
1259 Nicholson Avenue
Lakewood OH 44107
216 221-3938
natural trumpet, cornetto

Richard Charosh
224 Beach 141 Street
Belle Harbor NY 11694
718 945-6854
19th c. Imus

Claremont College
Honnold Library
Periodicals Dept. EBS
Claremont CA 91711

H. Gerald Cohen
159B Heritage Hills
Somers NY 10589
914 277-8619
natural horn, alpine horn

Igino Conforzi
Via Costa Mac. 3
Poggio Mirteto (prov. Rieti)
Italy 2047
0765-441271
natural trumpet
Craig Connell  
20 Louden Street  
Greenwich CT 06830  
203 531-9103  

Timothy Cooper  
748 Woodspring Ct.  
Beavercreek OH 45430  

Matthew Cron  
161 Goodman’s Hill  
Sudbury MA 01776  
508 443-9497  
organ, trumpet  

Gregory Dailey  
651-H Summit St.  
Winston-Salem NC 27103  
727-4639  
trombone, early brass music  

James Conner  
93 Playstead Rd.  
Medford MA 02155  
617 396-2523  
sackbut, cornetto  

Reed Corbo  
14 Horton Street  
Norwalk CT 06851  
203 847 0318  
natural horn maker  

Robert Cronin  
360 Marmona Drive  
Menlo Park CA 94025  
415 323-3436  
sackbut  

Charla Dain  
1907 West 36th Street  
Austin TX 78731  
512 451-7051  
cornetto, natural horn  

Charles Conrad  
410 Second Ave. NE  
Carmel IN 46032  
317 844-4341  
cornet, trumpet, horn  

Cornell University  
110 Olin Library  
Ithaca NY 14853-  

Peter Crossley-Holland  
Plas Geler, Llangeler  
Llandusul  
Dyfed  
Wales SA44 5AZ  

Mark Dal Pozzo  
710 St. Louis Street  
Hillsboro IL 62049  
217 332-6496  
trombone, band history  

Judith Conrad  
106 Warburton Street  
Fall River MA 02720  
508 674-61278  
cornetto, piano tuning and repair  

Karen Cotton  
Editor, TUBA  
8603 Lemon Ave. #5  
La Mesa CA 92041  

Tom Crown  
3907 Howard Ave.  
Western Springs IL 60558  
708 246-6327  
708 246-6314  
trumpet, cornetto  

Matthew Dalton  
3521 SW Webster Street  
Seattle W 98126  
206 937-0919  
natural trumpet  

Derek Conrod  
56 Summerhill Gdns.  
Toronto, Ontario  
Canada M4T 1B4  
416 960-5013  
natural horn  

Arthur Cowden  
6290 SW 114th Street  
Miami FL 33156  
305 661-6002  
sackbut, serpent  

Philippe Cuendet  
Rte du Pianoz 29 bis  
Le Brassus  
Switzerland CH-1348  
041-27-228860  
sackbut  

Robert Dalton  
3001 RT. 130 #47m  
Delran NJ 08075  
609-461-0329  
71223.2756@compuserv.com  

Conservatoire Ntl Musique de Lyon/Bibliotheque  
3 Quai Chauveau  
Lyon  
France F-69009  

Stephen Coyne  
6716 Clybourn Ave. #159  
No. Hollywood CA 91606  
818 985-0154  
natural trumpet, cornetto  

Stanley Curtis  
2413 S. Green River, apt1002  
Evansville IN 47715  

Davidson College  
Acquisitions Dept.  
PO Box 1837  
Davidson NC 28036  
704 892-1837  
704 892-2625  

Conservatorio Musica  
Avenida Roosevelt  
Esquina Rafael Lamar 250  
Hato Rey 00940  
PR  
758-8268  

L. Crespos  
Revista Musica Educacion  
Apartado 46.230  
Madrid  
Spain  
91-4470694 91-5942506  
Music Journal  

Reine Dahlqvist  
Hemgardesvagen 4,  
Goteborg  
Sweden S-416 76  
46-31-260668  
trumpet, horn, history  

Robert Dawson  
127 Downey Street  
San Francisco CA 94115  
415 566-9610  
cornetto, nat trumpet  

Conservatorio Musica  
Avenida Roosevelt  
Esquina Rafael Lamar 250  
Hato Rey 00940  
PR  
758-8268  

L. Crespos  
Revista Musica Educacion  
Apartado 46.230  
Madrid  
Spain  
91-4470694 91-5942506  
Music Journal  

Reine Dahlqvist  
Hemgardesvagen 4,  
Goteborg  
Sweden S-416 76  
46-31-260668  
trumpet, horn, history  

Robert Dawson  
127 Downey Street  
San Francisco CA 94115  
415 566-9610  
cornetto, nat trumpet
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Contact Information</th>
<th>Instrument Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beryl Kenyon de Pasqual</td>
<td>20 Ave. Gen (D.E. Brussells Belgium B-1150 32-2-7622864</td>
<td>B-1150 32-2-7622864</td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Bryan DePoy</td>
<td>Box 3256 Dept of Music Delta State University Cleveland MS 38733 601 846-4608</td>
<td>2043 Valley Woods Road Hatfield PA 19440 215 822-6640</td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Donna Dorn</td>
<td>2843 Valley Woods Road Hatfield PA 19440 215 822-6640</td>
<td>natural trumpet</td>
<td></td>
</tr>
<tr>
<td>Philip Drinker</td>
<td>48 Cedar Road Belmont MA 02178 617 484-6207 617 484-6207</td>
<td>Horn, alphorn maker</td>
<td></td>
</tr>
<tr>
<td>Allan Dean</td>
<td>P.O. Box 137 Monterey MA 01245 413 528-9312</td>
<td>natural trumpet</td>
<td></td>
</tr>
<tr>
<td>Bruce Dickey</td>
<td>Via Falegnami, 6 Bologna Italy 40121 O51 263068 51-266192 <a href="mailto:100337.3415@compuserve.com">100337.3415@compuserve.com</a></td>
<td>natural horn</td>
<td></td>
</tr>
<tr>
<td>Kathleen Dougherty</td>
<td>70 Sunset Rd. Massapequa NY 11758 516 798-3369</td>
<td>natural horn</td>
<td></td>
</tr>
<tr>
<td>Ralph Dudgeon</td>
<td>5745 US Rt. 11 Homer NY 13077 607 749-7346 607 749-7346 <a href="mailto:dudgeonr@snyeova.cortland.edu">dudgeonr@snyeova.cortland.edu</a></td>
<td>keyed bugle, cornetto, natural</td>
<td></td>
</tr>
<tr>
<td>James DeCorsey</td>
<td>Lawrence University Conservatory of Music Appleton WI 54912 414 735-1615</td>
<td>natural horn</td>
<td></td>
</tr>
<tr>
<td>Luther Didrickson</td>
<td>2115 Ridge Evanston IL 60201 708 866-8757</td>
<td>cornet</td>
<td></td>
</tr>
<tr>
<td>Patrick Dougherty</td>
<td>70 Sunset Rd. Massapequa NY 11758 516 798-3369</td>
<td>natural trumpet</td>
<td></td>
</tr>
<tr>
<td>Duke University</td>
<td>Win.Perkins Lib. Serials Box 90187 Durham NC 27706</td>
<td>natural trumpet</td>
<td></td>
</tr>
<tr>
<td>Serge Delmas</td>
<td>11 Rue Des Primeveres Meru France F-60110 33-44-22110</td>
<td>cornetto maker, trumpet</td>
<td></td>
</tr>
<tr>
<td>Richard Diehl</td>
<td>98 Frisbee Hill Rd. Castleton VT 05735 822 468-5013</td>
<td>brass musicology</td>
<td></td>
</tr>
<tr>
<td>Dennis Douglas</td>
<td>400 Balboa Blvd. Half Moon Bay CA 94019 415 726-9157</td>
<td>trumpet, cornet</td>
<td></td>
</tr>
<tr>
<td>Richard Dundas</td>
<td>31 North St. Ext. Rutland VT 05701 802 775-4558</td>
<td>brass collector, trumpet</td>
<td></td>
</tr>
<tr>
<td>Peggy DeMers</td>
<td>108 Royal Oaks Huntsville TX 77340 409 291-3929</td>
<td>natural horn</td>
<td></td>
</tr>
<tr>
<td>Steve Dillon</td>
<td>325 Fulton Street Woodbridge NJ 07095 908 634-3399 908 525-2868 Keyed brass</td>
<td>901 56 Oakhurst Ave,Black'sRd Belfast N. Ireland BT10 OPE 01232-620256</td>
<td>trumpet- Medieval to Baroque</td>
</tr>
<tr>
<td>Peter Downey</td>
<td>56 Oakhurst Ave,Black'sRd Belfast N. Ireland BT10 OPE 01232-620256 trumpet, cornet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Peter Downey</td>
<td>56 Oakhurst Ave,Black'sRd Belfast N. Ireland BT10 OPE 01232-620256 trumpet, cornet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard Ebel</td>
<td>Von-Langen-Weg 15 Steinfurt Germany D-48565 49-2551-4814 49-2551-4848</td>
<td>all brass</td>
<td></td>
</tr>
<tr>
<td>Linda Dempf</td>
<td>504 S. Washington Bloomington IN 47404 812 339-0920</td>
<td>natural horn</td>
<td></td>
</tr>
<tr>
<td>Mark Dodson</td>
<td>Rt. 1, Box 109 Saltlilo TX 75478 cornetto,natural trumpet</td>
<td>Robert Downing 731 McGilvary St. Box 53513 Fayetteville NC 28305 919 484-0281 trumpet, alto horn, cornet</td>
<td></td>
</tr>
<tr>
<td>Robert Downing</td>
<td>731 McGilvary St. Box 53513 Fayetteville NC 28305 919 484-0281 trumpet, alto horn, cornet</td>
<td>Eastman Sibley Music Library 27 Gibbs Street Rochester NY 14604</td>
<td></td>
</tr>
<tr>
<td>Depaul U. Library</td>
<td>Serials Librarian 2350 N. Lenmore Chicago IL 60614</td>
<td>natural trumpet, cornetto,19th c.</td>
<td></td>
</tr>
<tr>
<td>James Donato</td>
<td>1865 Ocean Ave. #6G Brooklyn NY 11230 718 252-8692</td>
<td>Jim Dreyer 2007 Hanover Hre Richmond VA 23220 804-353-4336 trumpet</td>
<td></td>
</tr>
<tr>
<td>Frank H. Ebel</td>
<td>Von-Langen-Weg 15 Steinfurt Germany D-48565 49-2551-4814 49-2551-4848 all brass</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Jim Ebel
323 East 2 street #105
Covington KY 41011
606 491-0160
trumpet

Melissa Edwards
4326 Trinity Avenue
Greensboro NC 27407
910-547-0851
horn, opera

Niles Eldredge
433 East Saddle River Rd.
Ridgewood NJ 07450
201 670-0459 212 769-5495
cornet, trumpet

Eresbil
Arch. de Compositores Vascos
Calle Martin Echeverria, 15 baj
Renteria
Spain 20100
943-521466 943-529706
pd 92, 93

Peter Ecklund
130 West 16 street apt55
New York NY 10011
212 463-0830
natural trumpet, cornet

Reiner Egger
Turnerstr. 32
Basel
Switzerland CH-4058
O61-6814233
instrument maker

Robert E. Eliason
R.R. 3, Box 466
Lyme Center NH 03768
603 795-4118
ophicleide, serpent, bass horn

John Ericson
2116 Hobbs Rd. #G1
Nashville TN 37215
615 383-9280
natural horn

F. Neal Eddy
366 Winter Street
Weston MA 02193
winds, acoustics

Holger Eichorn
Dresdenerstr. 12
Berlin 36
Germany D-10999
O30-614-6225
cornetto

David Elliott
702 Franklin Avenue
Lexington KY 40508
606 258-1050 606 258-1050
dgelli00@ukcc.uky.edu
natural horn

Stephen Escher
270 Troon Way
Half Moon Bay CA 94019
415 726-0672
sescher@leland.stanford.edu
cornetto

G. Norman Eddy
31 Bowdoin Street
Cambridge MA 02138
617 354-6386
ophicleide, keyed bugle, collector

Bruce Eidem
15 Marshall Pl.
Ossining NY 10562
914-923-1281
sackbut

EMA
Beverly Simmons
11421 1/2 Bellflower Road
Cleveland OH 44106
216 1685 216 229-1688
bxs6@po.cwru.edu
natural trumpet and maker

Richard Fanning
3831 Woodmere Way
Bloomington IN 47403
812 323-0714

David Edwards
5 Holly Ridge, Fenns Lane
West End, Woking
Surrey
England GU24 9QE
O14867-89630
natural trumpet and maker

Einar Einarson
911 Hillcrest Ave.
Grand Forks ND 58201
701 775-9805
horn, cornet, trumpet, saxophone

Randolph D. Emerick
11410 NW 39 place
Sunrise FL 33323
305 741-1892
sackbut

Kathleen Farner
74 Orchard Rd. N.
Tacoma W 98406
206 535-7601 206 535-8669
natural horn

Thomas Ekman
Giggatan 12
Malmo
Sweden S-212 42
natural horn

Reinke Eisenberg
Dortmunder Str. 14
Detmold
Germany D-32760
49-5231-57722 49-5231-57720
all, sackbut, brass chamber music

Emery-Pratt
1966 W. Main Street
Owosso MI 48867
517 723-5291
sackbut, french horn

Joan Feigenbaum
148 W. 23rd St.
New York NY 10011
212 627-3820 212 627-3820
jf@research.att.com
mathematician

Joanne Edwards
RR2 Box 416
Johnson VT 05656
802 635-2054
jse_joanne@scolar.vsc.edu
natural trumpet, 19th c.

Gerald Endsley
2253 Bellaire Street
Denver CO 80207
303 388-0183 303 322-8608
trumpet, instrument maker

Dennis Ferry
8 Av Pictet-de-Rochemont
Geneva
Switzerland CH-1207
41-22-7358501
natural trumpet
<table>
<thead>
<tr>
<th>Name</th>
<th>Address 1</th>
<th>Address 2</th>
<th>City, State Zip</th>
<th>Phone 1</th>
<th>Phone 2</th>
<th>Email Address</th>
<th>Instrument(s)</th>
<th>Other Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>David Fetter</td>
<td>3413 Oakenshaw Place</td>
<td></td>
<td>Baltimore MD 21218</td>
<td>410 659-8138</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Floyd Frame</td>
<td>2013 Hercules Drive</td>
<td>Colorado Springs CO 80906</td>
<td>719 632-2009</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ronald George</td>
<td>357 Twin Lakes Drive</td>
<td>Sarnia, Ontario</td>
<td>Canada N7S 4X4</td>
<td>519 542-1064</td>
<td></td>
<td></td>
<td>horn</td>
<td></td>
</tr>
<tr>
<td>Golf Verlag</td>
<td>Grassmayrstrasse 8</td>
<td>Postfach 279</td>
<td>Innsbruck</td>
<td>Austria A-6010</td>
<td>0512-585426</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henry Fischer</td>
<td>29 Mauweehoo Hill</td>
<td>Sherman CT 06784</td>
<td>203 354-2719</td>
<td></td>
<td></td>
<td></td>
<td>natural trumpet</td>
<td>slide, sackbut</td>
</tr>
<tr>
<td>Thomas Freas</td>
<td>190 Route 37 South</td>
<td>Sherman CT 06784</td>
<td>203 355-3909</td>
<td></td>
<td></td>
<td></td>
<td>natural trumpet</td>
<td></td>
</tr>
<tr>
<td>Jim Ghighi</td>
<td>402 Great Glen Rd.</td>
<td>Greenville SC 29615</td>
<td>803 268-2616</td>
<td>Alphorn, cornet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Goodman</td>
<td>9 Purdue Drive</td>
<td>Delran NJ 08075</td>
<td>609 461-4199 (215)-697-6028</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Fitzgerald</td>
<td>3937 Grove Street</td>
<td>Western Springs IL 60558</td>
<td>312 246-3258</td>
<td></td>
<td></td>
<td></td>
<td>serpent, tuba, cornetto, trombone</td>
<td></td>
</tr>
<tr>
<td>Laurie Frink</td>
<td>240 West 98 street</td>
<td>New York NY 10025</td>
<td>212 765-6473</td>
<td>Trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Helena Giammarco</td>
<td>265 Heatherton Way</td>
<td>Winston-Salem NC 27104</td>
<td>919 760-6181</td>
<td>Tuba</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Werner Flachs</td>
<td>Hohlstrasse 15</td>
<td>Langnau a.a.</td>
<td>Switzerland CH-8135</td>
<td>01-7130056 01-7130240</td>
<td></td>
<td></td>
<td>natural horn</td>
<td></td>
</tr>
<tr>
<td>Arnold Fromme</td>
<td>4 Janet Lane</td>
<td>Berkeley Heights NJ 07922</td>
<td>201 322-2315</td>
<td>Sackbut</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vince Giordano</td>
<td>1316 Elm Avenue</td>
<td>Brooklyn NY 11230</td>
<td>718 376-3489</td>
<td>Tuba</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eva-Maria Gorres</td>
<td>Carrera 35 #75-55</td>
<td>Bogota</td>
<td>240-9305</td>
<td>Trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Flack</td>
<td>91 Crescent Road</td>
<td>Leigh on Sea</td>
<td>Essex</td>
<td>312 246-3258</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michel Garcin-Marrou</td>
<td>141 Rue Gabriel Peri</td>
<td>Chennevières</td>
<td>France 94430</td>
<td>31-45-93-24-65</td>
<td></td>
<td></td>
<td>natural horn</td>
<td></td>
</tr>
<tr>
<td>Michel Godard</td>
<td>8 Rue-Thiers</td>
<td>Monthyon</td>
<td>France 77122</td>
<td>33-1-64361671</td>
<td>33-1-64362645</td>
<td></td>
<td>serpent, cornetto</td>
<td></td>
</tr>
<tr>
<td>Hitoshi Goto</td>
<td>6-15-10 Ogoto</td>
<td>Otsu, Shiga 520-01</td>
<td>Japan</td>
<td>81-775-783078</td>
<td>81-775-79-807</td>
<td></td>
<td>horn</td>
<td></td>
</tr>
<tr>
<td>Emmanuel Florentin</td>
<td>20 Rue de Midi</td>
<td>Dijon</td>
<td>France 21000</td>
<td>80-676226 33-147014691</td>
<td></td>
<td></td>
<td>Natural horn</td>
<td></td>
</tr>
<tr>
<td>Chris Gekker</td>
<td>118 West 72 street #603</td>
<td>New York NY 10023</td>
<td>212 874-3349</td>
<td>Natural trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bryan Goff</td>
<td>School of Music</td>
<td>Florida State Univ.</td>
<td>Tallahassee FL 32306</td>
<td>904 385-0639</td>
<td></td>
<td></td>
<td>Natural trumpet</td>
<td></td>
</tr>
<tr>
<td>Jean Goujon</td>
<td>No.14</td>
<td>Saint Germain la Riviere</td>
<td>Le Bourg</td>
<td>France 33240</td>
<td>57-84-81-48</td>
<td></td>
<td>Cornetto</td>
<td></td>
</tr>
<tr>
<td>Brad Foil</td>
<td>122 Saslon Park Drive</td>
<td>Liverpool NY 13088</td>
<td>315 457-2700</td>
<td>Natural horn</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard George</td>
<td>930 Burridge Court</td>
<td>Libertyville IL 60048</td>
<td>312 367-1365</td>
<td>Ophicleide</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maximilian Goldgruber</td>
<td>Plazerstr. 6</td>
<td>Munchen 70</td>
<td>Germany D-81375</td>
<td>089-7141984</td>
<td>089-1497568</td>
<td></td>
<td>Cornet, Patents, Echo and Special</td>
<td></td>
</tr>
<tr>
<td>James Gray</td>
<td>PO Box 97</td>
<td>Lafayette CO 80026</td>
<td>303 666-9846</td>
<td>Sackbut, late renaissance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
David Green
Antique Sound Workshop
70 Lakewood Drive
Plymouth MA 02360
617 734-7415 617 232-2302
all historic brass

David Greenhoe
2015 Laurence Court NE
Iowa City IA 52240
319 644-2792
cornetto,natural trumpet, bugles

Keith Green
210 West 82 street #3E
New York NY 10024
trombone

Lorenzo Greenwich, Jr.
P.O. Box 723
Lynbrook NY 11563
516 593-1923
keyed bugle

L. Curtis Hammond
Dept. of Music - BM 257
Morehead State University
Morehead KY 40351
606 876-2301
horn

G. Stephen Greer
PO Box 5600
Little Rock AR 72215
501 227-7596
Med.slide trumpet ,sacbut

Anne Hardin
Editor, ITG
132 Norse Way
Columbia SC 29206

David Guion
55 Lombard Circle
Lombard IL 60148
708-520-7118
trombone

Margaret Gundara
34 Howard Street #3
Toronto, Ontario
Canada M4X 1J7
416 969-8584
horn

Robert Grier
3125 Masonic Drive
Greensboro NC 27403
910-854-0275
high brass, allages andtupes

Frank Harmantas
136 Glenforest Road
Toronto, Ontario
Canada M4N 1Z9
416-482-4258
sackbut

Marcia Grumme
808 Dolores
San Francisco CA 94110
415 282-5723
mgsec@vcsfvm.bitnet
sackbut,cornetto, slid trom.

Ole K. Hanssen
Greensefaret 18
Steopenden
Norway 1312
47-66849519 47-66849605
sackbut

David Janett Griffith
2132 Curtis Street
Laramie W 82070
307 742-7034
ejgif@uwyo.edu
trumpet, slid trumpet, cornetto

Karen Hansen
165 Bennett Avenue
New York NY 10040
212 567-3529
sackbut, bowed strings

L. Curtis Hammon
Dept. of Music - BM 257
Morehead State University
Morehead KY 40351
606 876-2301
horn

Dr. Janet Griffith
Wolfgang Haas
2132 Curtis Street
Dr. Janet Griffith
Bahnhofstrasse 13
Laramie W 82070
Koln 90
307 742-7034
Germany D-5000
jgrif@uwyo.edu
O2203 55355
trumpet, music publisher
trompet, music publisher

Gemeentenmus Haags
L. Curtis Hammond
Att. D. Van den Hul
P.S. 72
's Gravenhage
Netherlands 2501 CB
606 876-2301
O70-514181

Harmonie Park
Music Index
23630 Pinewood
Warren MI 48091
313 755-3080 313 755-4213

G. Stephen Greer
PO Box 5600
Little Rock AR 72215
501 227-7596
Med.slide trumpet ,sacbut

Marcia Grumme
808 Dolores
San Francisco CA 94110
415 282-5723
mgsec@vcsfvm.bitnet
sackbut,cornetto, slid trom.

Dietrich Hakelberg
Univ. Reading,
Dept. Archaeology,
Reading, Berks.
England RG6 2AA
075-542498 44-734-314404
cornetto, archeology

Anne Hardin
Editor, ITG
132 Norse Way
Columbia SC 29206

Dietrich Hakelberg
Univ. Reading,
Dept. Archaeology,
Reading, Berks.
England RG6 2AA
075-542498 44-734-314404
cornetto, archeology

Ole K. Hanssen
Greensefaret 18
Steopenden
Norway 1312
47-66849519 47-66849605
sackbut

Karen Hansen
165 Bennett Avenue
New York NY 10040
212 567-3529
sackbut, bowed strings

Richard Hansen
379 Dunhamtown Road
Palmer MA 01069
413 283-4997
instrument reparer

Dietrich Hakelberg
Univ. Reading,
Dept. Archaeology,
Reading, Berks.
England RG6 2AA
075-542498 44-734-314404
cornetto, archeology

Karen Hansen
165 Bennett Avenue
New York NY 10040
212 567-3529
sackbut, bowed strings

Richard Hansen
379 Dunhamtown Road
Palmer MA 01069
413 283-4997
instrument reparer

Marcia Grumme
808 Dolores
San Francisco CA 94110
415 282-5723
mgsec@vcsfvm.bitnet
sackbut,cornetto, slid trom.

David Guion
55 Lombard Circle
Lombard IL 60148
708-620-7118
trombone

Doug Hall
3633 Indiana Street #4
San Diego CA 92103
natural horn

Doug Hall
3633 Indiana Street #4
San Diego CA 92103
natural horn

David Griffith
Wolfgang Haas
2132 Curtis Street
Bahnhofstrasse 13
Laramie W 82070
Koln 90
307 742-7034
Germany D-5000
O2203 55355
trumpet, music publisher
trompet, music publisher
Ben Harms  
HC 65 Box 123A  
Great Barrington MA 01230  
413 229-7720  413-229-2983  
Percussion

Thomas Hasselbeck  
Biuder-Grim-Str. 38  
Frankfurt  
Germany 60385  
69-616332  
cornetto

Bruce Heim  
Dept of Music- 212 Fine Arts  
University of Columbia MO 65211  
314 882-9476  
horn

Heritage Military  
PO Box 1864  
Milwaukee WI 53201  
608 835-7236

Vernon Harp, Jr.  
1020 Union St., Apt. 5  
San Francisco CA 94133  
415 771-7522  
keyed bugle, trumpet

Mary Hastings  
250 West 20th Street #4F  
New York NY 10011  
212 337-1020  
natural trumpet

Daniel Heiman  
407 Drake  
Libertyville IL 60048  
708 367-9215  
Euphonium, recorder, lute, tuba

Buzz Herman  
450 Paxson Avenue  
Hamilton Square NJ 08690  
609 586-8810  
iherman@attmail.com  
trumpet

Donald R. Harrell  
5884 New Meadow Dr.  
Ypsilanti MI 48197-313 483-2630  
natural trumpet, 19th c. brass

Michael Hathaway  
Box 705  
Conway NH 03818  
603 367-8851  
cornet

Anders Hemstrom  
Skylberg sq. 11  
Bandhagen S-1  
Sweden S-124 45  
046-08-647848  
natural trumper

Grant Herreid  
540 Gate Hill road  
Stony Point NY 10980  
914-786-7425  
cornetto, natural trumpet, lute

Jonathan Harris  
1165 McDonald Drive  
Pinele CA 94564  
415 724-3212  
cornetto

Lawrence Hawes  
16 Shawmut Park  
Newton MA 02164  
617 965-0191  
natural trumpet

Terry Henderson  
PO Box 452, 417 SW Marion  
Grants Pass OR 97526  
503 479-2882  
natural horn

Jack Herrick  
1915 20th Street Rd.  
Greeley CO 80631  
natural horn

Bob Harrison  
P.O. Box 723  
Middle Island NY 11953  
516 369-3642  
horn

Robert Hazen  
Robinson Professors-106  
10430 Masters Terrace  
Potomac MD 20854  
301 299-8036  
nat.trumpet, keyed bugle, saxhorn

Sheldon Hendler  
2159 Avenida de la Playa  
La Jolla CA 92037  
619 459-9386  619-459-9522  
trumpet, cornet, fluegelhorn

Flora Herriman  
781 Railroad Avenue  
Roebting NJ 08554  
609 499-3830  
natural trumpet, cornetto

Ian Harrison  
Pflefferstr. 98  
Basel  
Switzerland CH-4053  
41-61-3612946  
cornetto, shawms

Eva Heater  
374 Whalere Ave.  
New Haven CT 06511  
203 624-7207  
natural horn

Trevor Herbert  
Open Univ in Wales  
24 Cathedral Road  
Cardiff  
Wales, U.K. CF1 9SA  
01222 626280  01222-626280  
T.Herbert@open.ac.uk  
sackbut

Robert Hess  
1836 E. Liberty Dr.  
Wheaton IL 60187  
708 260-1345  
trombone

J-Jacques Herbin  
5 Rue de la Paix  
Eaubonne  
France F-95600  
33-1-39590455  
trombone

Richard van Hessel  
505 Cypress Point Dr. #33  
Mountain View CA 94043  
415-969-1716  
hessel@applelink.apple.com  
sackbut, slide trumpet
Dane Heuchemer
3525 Linwood Avenue Apt 4
Cincinnati OH 45226
513 321-8067
musicology

Klaus Hildner
Zwinglistrasse 10
Berlin 21
Germany W-10555

Christopher Hogwood
10 Brookside
Cambridge
England CB2 1JE
01223-63975 44 233 327377
combined

J. C. Geevek Inc. Hemauerstrasse 9a
161 w72nd st.#3
New York NY 10023
212 877-8807
sleehrat@adl.com
natural trumpet and cornetto

Herbert Heyde
Shrine to Music Museum
414 E. Clark St.
Vermillion SD 57069

John J. Hilfiger
204 Woodward St.
Fond du Lac WI 54935
414 929-8610
jhilfiger@uwemail.uwc.edu
horn, 19th c. brass bands

Richard Holland
16400 Upton Road #135
East Lansing MI 48823

Herbert Hill
7114 Longmeadow Road
Madison WI 53717
216 988-9459
horn, cornetto

Dwyane Hollenbach
695 Sapphire Circle
Reno NV 89509
702 825-3220 702 786-2240
cornetto, natural trumpet

Andrew Hoskins
10 Rhedol Terrace
Islington, London
England N1 8NT
44-171-359955
natural trumpet, natural trumpet

Conrad Ray Hicks
1846 Alburn Place
El Dorado Hills CA 95762
916 -933-0746
19th c. and Baroque brass

Douglas Hill
7114 Longmeadow Road
Madison WI 53717
216 988-9459
horn, cornetto

Kristine Holmes
1440 Lincoln Ave.#7
San Rafael CA 94901
415 459-2104
natural trumpet, cornetto

Frank Hosticka
84 Horatio Street
New York NY 10014
212 691-9070
natural trumpet, cornetto

Tom Hiebert
1010 E. Vassar
Fresno CA 93704
209 237-2549
natural horn

Albert Hiller
Hemauerstrasse 9a
Regensburg
Germany D(W)-8400

Historisches Musikinstrumentensammlung
Steinburg 4
Basel
Switzerland CH-4051
41-61-271-05-0 41-61-2710542
natural trumpet and cornetto

Fred Holmgren
1139 Chestnut St.
Athol MA 01331
508 249-5174
natural trumpet

Jack Hotchkiss
10 Red Lane Drive
Loudonville NY 12211
518 482-3839
trombone, slide trumpet,

John M.D. Hildebrand
629 N. Olsen Avenue
Tucson AZ 85719
602 791-7711 602 621-8282
hildebra@ccit.arizona.edu
sackbut, serpent, trom., tuba

Malcolm Hobson
10A Morningside Place
Edinburgh
Scotland, UK EH10 5ER
0131-4477122
cornet

Thomas Hooper
55 Eastern Parkway #6H
Brooklyn NY 11238
718 398-2386
natural horn, cornetto

Jackie Howey
Sam Houston State U.
Music Dept.
Huntsville TX 77341
409 291-0626
MUS_HEH@SHSU.EDU
sackbut

D.J. Hildebrandt
6 Edgemont Drive
Newark DE 19716
302 368-5454
sackbut, serpent, ophiceide

Marta Hofacre
4 Oak Ledge Lane
Purvis MS 39475
601 264-1784
sackbut

Bruce Hopkins
10 Lakeview Drive
Chepechot RI 02814
401 568-2302
trumpet

Henry Howey
401 Ridgeview Dr.
Blacksburg VA 24060
703 953-1928
john.howell@vt.edu
sackbut, cornetto

John Howell
6 Edgemont Drive
Newark DE 19716
302 368-5454
sackbut, serpent, ophiceide

Marta Hofacre
4 Oak Ledge Lane
Purvis MS 39475
601 264-1784
sackbut

John J. Hilfiger
204 Woodward St.
Fond du Lac WI 54935
414 929-8610
jhilfiger@uwemail.uwc.edu
horn, 19th c. brass bands

Conrad Ray Hicks
1846 Alburn Place
El Dorado Hills CA 95762
916 -933-0746
19th c. and Baroque brass

Douglas Hill
7114 Longmeadow Road
Madison WI 53717
216 988-9459
horn, cornetto

Dwyane Hollenbach
695 Sapphire Circle
Reno NV 89509
702 825-3220 702 786-2240
cornetto, natural trumpet

Andrew Hoskins
10 Rhedol Terrace
Islington, London
England N1 8NT
44-171-359955
natural trumpet, natural trumpet

Tom Hiebert
1010 E. Vassar
Fresno CA 93704
209 237-2549
natural horn

Albert Hiller
Hemauerstrasse 9a
Regensburg
Germany D(W)-8400

Historisches Musikinstrumentensammlung
Steinburg 4
Basel
Switzerland CH-4051
41-61-271-05-0 41-61-2710542
natural trumpet and cornetto

Fred Holmgren
1139 Chestnut St.
Athol MA 01331
508 249-5174
natural trumpet

Jack Hotchkiss
10 Red Lane Drive
Loudonville NY 12211
518 482-3839
trombone, slide trumpet,

John M.D. Hildebrand
629 N. Olsen Avenue
Tucson AZ 85719
602 791-7711 602 621-8282
hildebra@ccit.arizona.edu
sackbut, serpent, trom., tuba

Malcolm Hobson
10A Morningside Place
Edinburgh
Scotland, UK EH10 5ER
0131-4477122
cornet

Thomas Hooper
55 Eastern Parkway #6H
Brooklyn NY 11238
718 398-2386
natural horn, cornetto

John Howell
401 Ridgeview Dr.
Blacksburg VA 24060
703 953-1928
john.howell@vt.edu
sackbut, cornetto
George Hoyt
324 East 90th street #5E
New York NY 10128
212 722-7066
sackbut

Bockett Hunter
7 Linden Ave.
Riverton NJ 08077
609 786-0203
sackbut, cornetto

Robert Ischer
ch. du Signal 47A
Blonay
Switzerland CH-1807
41(0)219431143
cornetto, natural trumpet

Larry Johansen
P.O. Box 141
Redlands CA 92373
714 793-0513
natural trumpet, cornetto

Daniel Hrdy
214 Second Street
Davis CA 95616
916 753-1798
hunting horn, alphorn

John Hutchins
5 Short Street
Concord NH 03301
603 225-6478
trumpet

Richard Ita
3164 Holly Mill Run
Marietta GA 30062
404 565-5089
repair, trumpet, horn, collector

Michael Johns
2442 Bryn Mawr Avenue
Philadelphia PA 19131
215 473-4012
french horn

Ulrich Hübner
Waltherstr.16
Darmstadt
Germany D-64289
06151-718331
natural horn

Friedemann Immer
Gallierstr. 14
Niederkassel
Germany D-53859
49-2208-5330 49-2208-73449
natural trumpet

Robert Jackson
1597 LeRoy Avenue
Berkeley CA 94708
510 486-0846
74561.2631@compuserve.com
sackbut, cornetto

Stephen Johns
1007 Belle Avenue
Teaneck NJ 07666
201 836-2883
ophcileide, saxhorn

Thomas Huener
2904 Hunter's Run
Greenville NC 27858
919 355-5549
natural trumpet, cornetto

Indiana U.Library
Serials Dept.
Bloomington IN 47405

Roland Jackson
Claremont Grad.Schl.Music
139 E. 7th street
Claremont CA 91711
714 621-8081

A. Ronald Johnson
7 Delaware Street
Cooperstown NY 13326
607 547-2937
serpent, ophicleide

Michael Huff
290 N. Pleasant St. #1
Amherst MA 01002
508 356-3351
trumpet

David Ingalls
646 Kensington Avenue
Severna Park MD 21146
410-647-5252

Sharon Jacobson-Stine
7208 W. Lyons
Morton Grove IL 60053
708 966-4205
natural trumpet

Craig Johnson
220 E. Village Dr.
Noshlake IL 60164
708 562-1596 708-562-8704
compuserve72175.1640
sackbut, cornetto, serpent

Thomas Hughston
Rt. 1, Box 352
Plano TX 75074
214 424-4866
19th c. brass

Daniel Innaimo
123 Steinman Avenue
Middlebury CT 06762

David Jarratt-Knock
12 Besbury Close, Dorridge
Solihull, West
England B93 8NT
01564-773532
cornetto

Don Johnson
RD 10 Box 10690
Newton NJ 07860
201 948-6281 201 691-3820
73650.173@compuserve.com
natural trumpet

Phil Humphries
18A Lake Road
Hamworthy
Poole, Dorset
England BH15 4LH

Inst. W.
Musikhochschule wien
Singerstrasse 26 A
Wien
Austria A-1010
43-1-513-18-74- 43-1-512-8023
t0071daa@vm.univie.ac.at
brass acoustical research

Mark Jensen
PO Box 32
Franktown VA 23354
804 442-4608
cornetto

E.J. Johnson
26 Saulnies Drive
Williamstown MA 01267
413 458-8508
cornetto, trumpet
Eugene Johnson
Board of Studies in Music
Univ. of Cal., Santa Cruz
Santa Cruz CA 95064
408 459-0520
cornetto, natural trumpet

Robert Jones
902 Lockwood
Royal Oak MI 48067
313 547-4349
trombone, sells antiques

Donald Kahn
School of Math VH 127
University of MN
Minneapolis MN 55455
612 625-1542 612 625-0031
sackbut

John Kellaway
Univ. Newcastle, Music
Auckland Street
Newcastle NSW
Australia 2300
049-294133 049-265450
mujkk@cc.newcastle.edu.au
trumpet

Mark A. Johnson
15760 Casino Real
Morgan Hill CA 95037
408 778-5646

Stephen Jones
2704 Frederick Avenue
Kalamazoo MI 49008
616 342-9351 616 387-5809
trumpet

Lyn Kaimowitz
Ars Antiqua Books
Box 437
Bloomfield CT 06002
203 242-3466
cornetto

Mark A. Johnson
55 Mill Plain Rd. #24-1
Danbury CT 06801
203-798-7390
euphonium

Gunther Joppig
Pflegerbackstrasse 25
Grafing bei
Germany D-85567
08092-3637 0049-89-23323
keyed brass, serpent

Didier Kannacher
1 Rue du Feu
Strasbourg
France 67000
88210215
sackbut

Paul A. Johnson
318 San Marco Avenue
St. Augustine FL 32084
904 824-6715

Jens Jourdan
Sandstr. 16
Vierneim
Germany D-68519
(0)6204-77376 (0) 6204-77376
natural trumpet

Richard Kaufman
70 Chestnut Street
Mohnton PA 19540
215 777-9800
trombone

Kriby Jolly
29 21st street
Jericho NY 11753
516 822-2373
19 c. brass bands

Juilliard School
L.A. Wallace Library
Lincoln Center
New York NY 10023

Goro Kawahata
15588 Benedict Lane
Los Gatos CA 95032
(408) 358-2620 (408) 453-7291
goro@pfuca.com
cornetto, natural trumpet

McDowell Kenley
417 Hazelwood Ave.
San Francisco CA 94127
415 239-0545
trombone

Laurence Jones
2150 Haig Drive
Ottawa, Ontario
Canada K1G 2L2
613 731-4066
natural trumpet, maker

Nathan Juntunen
700 Weldon Avenue
Hancock MI 49930
906 482-3730
trumpet

Gerard Keene
4701 Stone Avenue #F6
Sioux City IA 51106

Oliver Kersken
Hohe Strasse 45
Dusseldorf
Germany D-40213
49-211-135922 49-211-323842
natural horn

Mark R. Jones
2686 Green St.
Eden NY 14057
716 992-2074 716 992-2074
tuba, 19th c. Amer. brass

Judy Kadar
Schuetzebstr. 16
Berlin
Germany 12165
49-30-7921859
harp

Robert Kekle
Music Dept.
Pittsburg St. Univ.
Pittsburg KS 66762
316 235-4474
trombone

Joan Kimball
739 North 25th Street
Philadelphia PA 19130
215 765-83
shawn
Douglas Kirk
83 rue Villebon
Repentigny, Quebec
Canada J6A 1P4
514 585-3667
kirkd@ere.umontreal.ca

Kenneth Kreitner
924 Brower St.
Memphis TN 38111
901 324-0530
cornetto, sackbut, serpent, 19th cen.

Joan La Rue
516 Roycroft Ave.
Long Beach CA 90814
310 433-8535
cornetto, natural trumpet

Martin Kirnbauer
Pfeffinger Str. 73
Basel
Switzerland CH-4053
061-3610283
kirnbauer@ubaclu.unibas.ch
Nuremburg, brass restoration

Craig Kriel
302 S. Waccamaw Ave.
Columbia SC 29205
803 254-9443 803 777-3068
k230189@univscvm.csd.sc.edu
serpent, sackbut

James Ladewig
Editor, AMSNL
15 Symmes Rd.
Winchester MA 01890

Stanley Kirschner
25615 Parkwood Drive
Huntington Woods MI 48070
313 399-3599 313-577-1377
natural trumpet, cornetto

Laurel Krokom
1714 Windjammer Ct.
Lodi CA 95242
213 666-8702
trumpet

Jerry Lahti
1553 N. Columbia
Naperville IL 60563
312 269-3964
19 c. brass

Jeffery Kite-Powell
4460 Charles Samuel Drive
Tallahassee FL 32308
904 893-9502 904-644-2033
natural trumpet, cornetto

Gerald Kost
506 Citadel Drive
Davis CA 95616
916 758-0516 916-752-4548
tubas, bassoon

Ernst Kubitschek
Dreieiligenstrasse 10
Innsbruck
Austria 6020
512 56-23-21
woodwind, cornetto

Barbara Lambert
201 Virginia Rd.
Concord MA 01742
508 369-9557 508-369-9557

Laurel Krokstrom
1714 Windjammer Ct.
Lodi CA 95242
213 666-8702
trumpet

Jeffrey Lang
Musique De Chasse
160 West 85 Street #4B
New York NY 10024
212 595-9885
natural horn

Koninklijk Bibliotheek
Juliana vanStolberglaan 1
Den Haag
Holland 2595 CA

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190

Kunitachi College
Music Library
5-5-1 Kashiwa, Tachikawa
Tokyo
Japan 190
<table>
<thead>
<tr>
<th>Name</th>
<th>Address 1</th>
<th>Address 2</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
<th>Phone 1</th>
<th>Phone 2</th>
<th>Phone 3</th>
<th>Email</th>
<th>Instrument(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joan LaRue</td>
<td>516 Roycroft Ave.</td>
<td>Long Beach CA 90814</td>
<td>Long Beach</td>
<td>CA</td>
<td>90814</td>
<td>310-433-8535</td>
<td></td>
<td></td>
<td></td>
<td>cornetto, natural trumpet</td>
</tr>
<tr>
<td>Philip Leslie</td>
<td>83 Woodmont Road</td>
<td>Hopewell Junction NY 12533</td>
<td>Hopewell</td>
<td>Junction NY</td>
<td>12533</td>
<td>914-226-8161</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alan Littau</td>
<td>11 Stuyvesant Oval</td>
<td>New York NY 10009</td>
<td>New York</td>
<td>NY</td>
<td>10009</td>
<td>212-673-4845</td>
<td></td>
<td></td>
<td></td>
<td>sackbut</td>
</tr>
<tr>
<td>Stanley Louiseau</td>
<td>1057 S. Smith St.</td>
<td>Palatine IL 60067</td>
<td>Palatine</td>
<td>IL</td>
<td>60067</td>
<td>708-358-1165</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Lasocki</td>
<td>Music Library</td>
<td>Oregon State University</td>
<td>Corvallis</td>
<td>OR</td>
<td>97701</td>
<td></td>
<td></td>
<td></td>
<td><a href="mailto:lasocki@uos.edu">lasocki@uos.edu</a></td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Christopher Leuba</td>
<td>4800 NE 70th Street</td>
<td>Seattle WA 98115</td>
<td>Seattle</td>
<td>WA</td>
<td>98115</td>
<td>206-522-4642</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Lloyd</td>
<td>320 Sixth Street E. #6</td>
<td>Cornwall, Ontario</td>
<td>Cornwall</td>
<td>Ontario</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mike Lomas</td>
<td>35 Lower South Wrayall,</td>
<td>Wilts</td>
<td>Wilts</td>
<td>England</td>
<td>BA15</td>
<td>0225-868256</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rodger Lee</td>
<td>27 Grant Street</td>
<td>Farmingdale NY 11735</td>
<td>Farmingdale</td>
<td>NY</td>
<td>11735</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard Longden</td>
<td>122 Horton Road, Fallow</td>
<td>Manchester</td>
<td>Manchester</td>
<td>England</td>
<td>M14</td>
<td>01925-574888</td>
<td>01925-574888</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Christian Lindberg</td>
<td>Valhallavagen 110</td>
<td>Stockholm</td>
<td>Stockholm</td>
<td>Sweden</td>
<td>S-11441</td>
<td>08-6636411</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lee Longden</td>
<td>122 Horton Road, Fallow</td>
<td>Manchester</td>
<td>Manchester</td>
<td>England</td>
<td>M14</td>
<td>01925-574888</td>
<td>01925-574888</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doug Lehrer</td>
<td>1601 Silver Creek Circle</td>
<td>Sioux Falls SD 57106</td>
<td>Sioux Falls</td>
<td>SD</td>
<td>57106</td>
<td>605-361-0150</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dominique Lortie</td>
<td>315 Lacombe</td>
<td>Montreal, Que.</td>
<td>Montreal</td>
<td>Quebec</td>
<td>H3T</td>
<td>514-737-8177</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arjen Lenstra</td>
<td>114 West Oak Street</td>
<td>Basking Ridge NJ 07921</td>
<td>Basking Ridge</td>
<td>NJ</td>
<td>07921</td>
<td>908-766-7579</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joseph Losh</td>
<td>1662 W. 8th Street</td>
<td>Brooklyn NY 11223</td>
<td>Brooklyn</td>
<td>NY</td>
<td>11223</td>
<td>718-372-7497</td>
<td></td>
<td></td>
<td></td>
<td>trumpet, conductor</td>
</tr>
<tr>
<td>Michael Lynch</td>
<td>750 Bering Dr., Suite 400</td>
<td>Houston TX 77057</td>
<td>Houston</td>
<td>TX</td>
<td>77057</td>
<td>713-863-8529</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jean F. Madeuf</td>
<td>Residence le St James</td>
<td>Escalier 53K</td>
<td>France</td>
<td>Montpellier</td>
<td>53 K</td>
<td>67-52-74-25</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlotte Leonard</td>
<td>54 Kipling Court</td>
<td>Sudbury, Ontario</td>
<td>Sudbury</td>
<td>Ontario</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charlotte Leonard</td>
<td>54 Kipling Court</td>
<td>Sudbury, Ontario</td>
<td>Sudbury</td>
<td>Ontario</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Juhani Listo</td>
<td>Rykmentintie 35 D 22</td>
<td>Turku</td>
<td>Turku</td>
<td>Finland</td>
<td>SF-20880</td>
<td>35821-3587</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Loucas</td>
<td>6540 Wicklow Circle East</td>
<td>Colorado Springs CO 80918</td>
<td>Colorado</td>
<td>Springs</td>
<td>CO</td>
<td>719-594-4852</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hugo Magliocco</td>
<td>1406 Debbie Lane</td>
<td>Macomb IL 61455</td>
<td>Macomb</td>
<td>IL</td>
<td>61455</td>
<td>309-833-2662</td>
<td>309-298-2695</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
<td>Phone Numbers</td>
<td>Instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------------</td>
<td>---------------------------------</td>
<td>-----------------------------------------</td>
<td>---------------------------------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paula Mallett</td>
<td>4 Hollan Close, Fareham, Hants</td>
<td>1272-736351</td>
<td>19th c. brass</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Malloy</td>
<td>1003 Kenchester Dr. Columbus OH</td>
<td>614 538-0163</td>
<td>natural trumpet, cornetto</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Malone</td>
<td>80 Clinton Ave. Mastic NY 11950</td>
<td>516 281-0964</td>
<td>trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dr. Jean Martin</td>
<td>UGA School of Music</td>
<td>706 542-4671</td>
<td>natural trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stephen Martin</td>
<td>28 Lake Street Sherborn MA 01770</td>
<td>508 655-4902</td>
<td>natural trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Mattson</td>
<td>PO Box 2402 El Segundo CA 90245</td>
<td>310-322-7072</td>
<td>cornetto, sackbut</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Luca Primo Marzana</td>
<td>Via della Berna 43-50050 loc. Lazzereto</td>
<td>39-571-585966</td>
<td>natural trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Claude Maury</td>
<td>Boulevard General Jacques 92 Bruxelles</td>
<td>32-2-6482982</td>
<td>natural horn</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ray Mase</td>
<td>895 West End Ave. #3B New York NY</td>
<td>212 864-7046</td>
<td>cornetto, 19th c. brass</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Maybery</td>
<td>360 Emma Street St. Paul MN 55102</td>
<td>612 222-3378</td>
<td>all brass</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andreas Masel</td>
<td>Falkenstr. 23 Landshut Germany D-84036</td>
<td>0871-42744</td>
<td>natural trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gus Mazzocco</td>
<td>333 Prospect St. Willimantic CT 06226</td>
<td>203 456-2581</td>
<td>all brass</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James Massey</td>
<td>15 Greenhill Lane Huntington NY 11743</td>
<td>516 368-0721</td>
<td>ophicleide</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>John R. McCann</td>
<td>2938 E. 9800 S. Sandy UT 84092</td>
<td>801 942-6173</td>
<td>cornetto maker</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott McIntosh</td>
<td>601 West 176 street New York NY 10033</td>
<td>212 923-7172</td>
<td>natural trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Mansur</td>
<td>Editor, Horn Call 2227 Gershwin Dr. Box 1724 Durant OK 74702</td>
<td>405 924-5859</td>
<td>horn</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andrew McKeich</td>
<td>27 Spencer Street Sefton Australia NSW 2162</td>
<td>02-9501500</td>
<td>natural trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marine Band</td>
<td>Marine Barracks 8th and I sts. S.E. Washington DC 20390</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scott McIntosh</td>
<td>601 West 176 street New York NY 10033</td>
<td>212 923-7172</td>
<td>natural trumpet</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
David McNaughtan
Muiskverlag
Postfach 24 38
Coburg D-8630
Germany
49-09561-25586 49-09561-2888
music publisher, trumpet

Thomas Meacham
9500 Prospect Drive
Anchorage AK 99516
907 346-2981 907 258-2530
19th c. brass, natural trumpet

Robert Medley
1359 Lakeview Rd.
West Bend WI 53095
414 692-9204
Collector, 18-19th c. brass,

Marc Meissner
10 rue du Quai
Reichschoffen
France F-67110
88-09-70-17
natural trumpet

Henry Meredith
600 Medway Rd. R.R. # 1
Arva, Ontario
Canada NOM 1CO
519 659-3600 519 661-3531
natural trumpet, cornetto, keyed

Paul Merrill
12 Riverside Drive
Dover NH 03820
603 742-1773
Renaissance brass, winds,

Frank Mesich
2633 Fox Mill Rd.
Herndon VA 22071
703 620-4436
19th C. brass, traditional jazz

Metropolitan Mus.
T. Thomas J Watson Library
1000 Fifth Ave.
New York NY 10028

Mark A. Metzler
29045 CR 30
Elkhart IN 46517
219 264-9982
conservation

Jeremy Montagu
171 Iffley Road
Oxford
England OX4 1 EL
01865-726037
jeremy.montagu@music.oxford.ac.uk
all brass

Robert Montesi
Chestnut Ridge
Mt. Kisco NY 10549
914 666-2691
trumpet, cornetto

Gregory Moore
1924 Lakeview Avenue
Rocky River OH 44116
216-333-5387
bands, repair

Robert Montesi
Chestnut Ridge
Mt. Kisco NY 10549
914 666-2691
trumpet, cornetto

Gregory Moore
1924 Lakeview Avenue
Rocky River OH 44116
216-333-5387
bands, repair

W. J. Mulroy
22514 Schoolfield Court
Clarksburg MA 20871
301-972-2883

Thomas Morley
School of Mathematics
Georgia Tech
Atlanta GA 30332
404 875-5340
morley@math.gatech.edu
sackbut

Russell Murray
444 Shai Cir
Bear DE 19382
302 834-1346
remurray@brahms.udel.edu
musicology, cornetto

Anthony Mottle
1809 Treetop Drive Apt 11B
Erie Pa 16509
814-871-4196

Cite Mus. Musee de la
I-20DAW
221 Avenue Jean Jaures
Paris
France 75019
40-422728
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musees Royaux</td>
<td>Parc du Cinquantenaire 10, Bruxelles, Belgium 1040</td>
<td>904723</td>
</tr>
<tr>
<td>Museum Fine Arts</td>
<td>465 Huntington Ave., Boston MA 02115</td>
<td>617 267-9300 617 267-9741</td>
</tr>
<tr>
<td>Museum</td>
<td>Museum Joyaux d'Art et Kleine Zavel 16-17, Brussels, Belgium B-1000</td>
<td>32-25-11-35-95 32-25-12-85-75</td>
</tr>
<tr>
<td>Music Article Gd.</td>
<td>M. Henken, Editor PO BOX 27066, Philadelphia PA 19116</td>
<td></td>
</tr>
<tr>
<td>Arnold Myers</td>
<td>30 Morningside Park, Edinburgh, Scotland, U.K. EH10 5HB</td>
<td>913 998-2884 O222-533-2526</td>
</tr>
<tr>
<td>Doug Myers</td>
<td>44 Hale Lane, Darien CT 06820</td>
<td>203 655-2081 trumpet, horn</td>
</tr>
<tr>
<td>Herbert Myers</td>
<td>2180 Monterey Ave., Menlo Park CA 94025</td>
<td>415 854-1447 <a href="mailto:hwm@ilaneland.stanford.edu">hwm@ilaneland.stanford.edu</a> Baroque, Renaissance, Medieval</td>
</tr>
<tr>
<td>Richard Nelson</td>
<td>112 Broadway, Wilmette IL 60091</td>
<td>708 256-6464 312 996-2704 horn, cornet</td>
</tr>
<tr>
<td>Graham Nicholson</td>
<td>van Hogendorpstraat 170, Den Haag, Netherlands NL-2515NX</td>
<td>31-703898988 natural trumpet, maker</td>
</tr>
<tr>
<td>Bent Nielsen</td>
<td>Steenbergvej 32, Valby, Denmark 2500</td>
<td>45-36466686 cornetto, maker</td>
</tr>
<tr>
<td>Gary Nagels</td>
<td>897 Pierre Manlay, St. Foy, Que. Canada G1V 2M6</td>
<td>418 687-4299 trombone</td>
</tr>
<tr>
<td>New England Con</td>
<td>Spaulding Library, 33 Gainsborough Street, Boston MA 02115</td>
<td></td>
</tr>
<tr>
<td>New York Public</td>
<td>Astor, Lenox, and Tilden, Fifth Ave. and 42nd Street, New York NY 10018</td>
<td></td>
</tr>
<tr>
<td>Keith Norris</td>
<td>1668 Ferry Street #9, Eugene OR 97401</td>
<td>503 343-0667 19th c. Paris Opera</td>
</tr>
<tr>
<td>Holli Nelson</td>
<td>P.O. Box 132, Advance NC 27006</td>
<td>919 998-2884 Trumpet cornet</td>
</tr>
<tr>
<td>JJ Newberry</td>
<td>196A Vanderveer Rd., Freehold NJ 07728</td>
<td>908 308-9028 all early brass</td>
</tr>
<tr>
<td>Northwestern</td>
<td>Serial Department, Evanston IL 60208</td>
<td></td>
</tr>
<tr>
<td>Jeff Nussbaum</td>
<td>20080 Shrewsbury, Detroit MI 48221</td>
<td>313 345-4737</td>
</tr>
<tr>
<td>Gayle Neumann</td>
<td>709 Fifth Place, Oregon City OR 97045</td>
<td>503 657-5930 sackbut, tenor horn</td>
</tr>
<tr>
<td>Clyde Noble</td>
<td>766 Riverhill Dr. Athens GA 30606</td>
<td>706 543-4559 Civil War Bands</td>
</tr>
<tr>
<td>Michael Nagy</td>
<td>Musikwissenschaftliches Molker Bastei 8/11 Wien, Austria A-1010 O222-533-2526 musicology</td>
<td></td>
</tr>
<tr>
<td>New York Public</td>
<td>Astor, Lenox, and Tilden, Fifth Ave. and 42nd Street, New York NY 10018</td>
<td></td>
</tr>
<tr>
<td>North Forty Music</td>
<td>30 West 21 street, 12 FL, New York NY 10010</td>
<td>212 243-4040</td>
</tr>
<tr>
<td>Arnold Myers</td>
<td>30 Morningside Park, Edinburgh, Scotland, U.K. EH10 5HB</td>
<td>913 998-2884 O222-533-2526</td>
</tr>
<tr>
<td>Doug Myers</td>
<td>44 Hale Lane, Darien CT 06820</td>
<td>203 655-2081 trumpet, horn</td>
</tr>
<tr>
<td>Herbert Myers</td>
<td>2180 Monterey Ave., Menlo Park CA 94025</td>
<td>415 854-1447 <a href="mailto:hwm@ilaneland.stanford.edu">hwm@ilaneland.stanford.edu</a> Baroque, Renaissance, Medieval</td>
</tr>
<tr>
<td>Richard Nelson</td>
<td>112 Broadway, Wilmette IL 60091</td>
<td>708 256-6464 312 996-2704 horn, cornet</td>
</tr>
<tr>
<td>Graham Nicholson</td>
<td>van Hogendorpstraat 170, Den Haag, Netherlands NL-2515NX</td>
<td>31-703898988 natural trumpet, maker</td>
</tr>
<tr>
<td>Jeff Nussbaum</td>
<td>148 West 23rd St. #2A, New York NY 10011</td>
<td>212 627-3820 212 627-3820 <a href="mailto:jjn@research.att.com">jjn@research.att.com</a> Cornetto, nat trp, slide trp</td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
<td>Phone Numbers</td>
</tr>
<tr>
<td>---------------------</td>
<td>-----------------------------------------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>NY Public Lib</td>
<td>Grand Centr.Sta.POB4154 New York NY 10017</td>
<td></td>
</tr>
<tr>
<td>Michael O'Connor</td>
<td>906 Brave Trail Tallahassee FL 32304 904 574-3102 904 574-3102 <a href="mailto:oonno_m@emr.fsu.edu">oonno_m@emr.fsu.edu</a></td>
<td>natural horn sackbut</td>
</tr>
<tr>
<td>Haydn Oakey</td>
<td>The Nook, Main Road, Little Waltham Calmsford, Essex England CM3 3PA 01245-360392</td>
<td>french horn</td>
</tr>
<tr>
<td>Oberlin College</td>
<td>Library 148 West College Street Oberlin OH 44074- 216-775-8285 216-775-8734</td>
<td></td>
</tr>
<tr>
<td>Seija Ohenoja</td>
<td>Pinkatie 6 i 88 Helsinki Finland 410 358-0-5665963 358-55-362757</td>
<td>natural trumpet, modern piccolo</td>
</tr>
<tr>
<td>Roibert Pallansch</td>
<td>2808 Woodlawn Avenue Falls Church VA 22042 703 532-0137</td>
<td>19th c tuba, ophicleide, serpent</td>
</tr>
<tr>
<td>Paul Pease</td>
<td>4378 Harvest Lane Houston TX 77004 713 747-4344</td>
<td>horn</td>
</tr>
<tr>
<td>William A. Pfund</td>
<td>35629 Weld Country Rd#41 Eaton CO 80615 303 454-2642</td>
<td>trumpet</td>
</tr>
<tr>
<td>Arthur Pecht</td>
<td>125 Lincoln Street South Bound Brook NJ 08880 908 271-1409 908-356-5277</td>
<td>sackbut</td>
</tr>
<tr>
<td>Ben Peck</td>
<td>65 West 95 Street #1A New York NY 10025 212 222-5512</td>
<td>sackbut, slide trumpet</td>
</tr>
<tr>
<td>Rinaldo Pellizzari</td>
<td>Via Cairoli 5 Brescia Italy 25122 0304392891</td>
<td>history of trumpet</td>
</tr>
<tr>
<td>Andrew Parrott</td>
<td>Mill Farm Stanton St. John Oxford England OX9 1HN 44-1865-351-73 44-1865-351-77</td>
<td>conductor</td>
</tr>
<tr>
<td>Nicholas Perry</td>
<td>The New House, Gypsy Lane Knebworth, Herts England SG3 6DJ 0181-3415404 0181-3415404</td>
<td>cornetto, instrument maker</td>
</tr>
<tr>
<td>Hans C. Peterson</td>
<td>6301 James Ave. S. Minneapolis MN 55423 612 866-6033</td>
<td>serpent, ophicleide, saxhorn</td>
</tr>
<tr>
<td>Peabody</td>
<td>Friedheim Library 1 East Mt.Vernon Pl. Baltimore MD 21202</td>
<td></td>
</tr>
<tr>
<td>Roibert Paddock</td>
<td>5001 NE Mineral Springs Rd McMinville OR 97128 503 864-3748 503 864-3748</td>
<td>all trumpets</td>
</tr>
<tr>
<td>Francis Orval</td>
<td>Augustastr. 17 Dounaeschingen Germany D-78166 49-0771-14495 49-7425-9491-</td>
<td>nat. horn</td>
</tr>
<tr>
<td>Craig Parker</td>
<td>2608 Marque Hill Road Manhattan KS 66502 913 537-9140 913-53-7004</td>
<td>19th c. brass music, trumpet,</td>
</tr>
<tr>
<td>Paul Perfetti</td>
<td>Les Miz No3 on tour 1650 Broadway suite 800 New York NY 10019 617 469-3723</td>
<td>natural trumpet, cornetto</td>
</tr>
<tr>
<td>Becky O’Donovan</td>
<td>5257 Bluebell Ave. No hollywood CA 91607 (818)506-0290</td>
<td>Natural horn</td>
</tr>
<tr>
<td>David C. Olson</td>
<td>300 Ft. Washington #6B New York NY 10032 212 795-5869</td>
<td>natural trumpet, cornetto</td>
</tr>
<tr>
<td>Andrew Parrott</td>
<td>5001 NE Mineral Springs Rd McMinville OR 97128 503 864-3748 503 864-3748</td>
<td>all trumpets</td>
</tr>
<tr>
<td>Roibert Pallansch</td>
<td>2808 Woodlawn Avenue Falls Church VA 22042 703 532-0137</td>
<td>19th c tuba, ophicleide, serpent</td>
</tr>
<tr>
<td>Paul Pease</td>
<td>4378 Harvest Lane Houston TX 77004 713 747-4344</td>
<td>horn</td>
</tr>
<tr>
<td>William A. Pfund</td>
<td>35629 Weld Country Rd#41 Eaton CO 80615 303 454-2642</td>
<td>trumpet</td>
</tr>
</tbody>
</table>
Johnny Pherigo  
421 Creston Ave  
Kalamazoo MI 49001  
616 387-4692  616-349-2281  
Pherigo@G.W.WMICH.EDU  
natural horn

Jon Piersol  
School of Music  
Florida State U.  
Tallahassee FL 32306  
904 644-4361  904 644-6100  
Journal Band Research

Keith Polk  
13 West Shore Drive  
Nottingham NH 03290  
603 679-1459  603 862-3155  
sackbut

Richard Pringsheim  
Musica Rara  
Le Traversier Chemin de la Monteux  
France 84170  
90-65-47-51 , 90-65-33-90

Philad. Free Lib.  
Serials Section  
2000 Hamilton Street  
Philadelphia PA 19130  
215 686-5391

Tod Pike  
3030 Kane Road  
Aliquippa PA 15001  
412-378-3794  
tgp@sei.cmu.edu

Joe Pollard  
3600 Donna Road  
Raleigh NC 27604  
919 872-3677  
trumpet, cornet

Public lib.  
serials-aquisitions  
800 Vine street  
Cincinnati OH 45202  
513-369-6923

Peter Piacquadio  
26 Pomona Lane  
Suffern NY 10901  
914 354-0855  
trumpet

Andrew Pinnock  
115 Lower Field Rd.  
Reading Berk.  
England RG1 6AR  
O1734-502965  
all brass

Alexander Pollock  
16179 Bentler Avenue  
Detroit MI 48219  
313 531-8689  313 287-4141  
American rotary valve brass, 19th horn

Robert Pyle  
11 Holworthy Place  
Cambridge MA 02138  
617 354-4405  
ropline@bbn.com

Leonard Pickett  
10 Leonard Street  
New York NY 10013  
212 431-1235  212 431-1235  
keyed bugle, sarrusophone

Steven Plank  
279 Oak Street  
Oberlin OH 44074  
216 774-7884  
Steve_Plank@qmgate.cc.oberlin.edu  
natural trumpet, cornetto,

Sam Ponder  
341 Reservoir Road  
North Adams MA 01247  
413 663-9440  
cornetto

Robinson Pyle  
11 Holworthy Place  
Cambridge MA 02135-  
617 354-4405  
robinsonp@aol.com  
natural trumpet, cornetto, saxhorn

Fordyce C. Pier  
University of Alberta  
3-82 Fine Arts Bld.Music  
Edmonton  
Canada T6G 2C9  
403 483-8588  403 492-9246  
fpier@gpu.srv.ualberta.ca  
trumpet

Paul R.C. Plunkett  
Im Grafenstein 28c  
Winterthur  
Switzerland CH-8408  
0041-52-202029  041-52-202029  
natural trumpet, 19th c. brass  
sackbut

Martin Pope  
5 Belsize Avenue  
London  
England W13 9TF  
44-0181-56723  
sackbut

Mark Quan  
1038 Rutland Avenue  
Los Angeles CA 90042  
izzyor6@mvs.oac.ucla.edu  
sackbut

Edward jr. Pierce  
109 Monroe Street  
Fort Atkinson WI 53538  
414 563-5202  
19th c. brass, instrument collector

Fritz Pohl  
Trischenring 7  
2212 Brunssuttel  
Germany D-25541  
serpent, ophicleide

Michael Powell  
220 Vreeland Ave  
Leonia NJ 07605  
201 944-2027  
73043.1350@compuserve.com  
trombone, sackbut

Mack Ramsey  
14 Second Street  
Natick MA 01760  
508 655-2597  
mead@brandeis.bitnet  
sackbut

Terry Pierce  
180 Claremont Ave. #64  
New York NY 10027  
212 666-9789  
sackbut, repairer

Christian Pointet  
Cote 37  
Neuch tel  
Switzerland CH-2000  
0041-3825-783  
cornetto, natural trumpet

Ron Prince  
6625 Dorchester Road #132  
N. Charleston SC 29418  
803 552-4385  
brass & woodwinds

Bruce Randall  
218 Broadway  
Haverhill MA 01832  
508 373-5852  
sackbut, serpent, tenor cornetto
Harvey Randall
3701 W. Broadway
Muckogee OK 74402
918 485-4254
natural horn

Matthew J. Redsell
Editor, Continuo Magazine
PO Box 327
Hammondsport NY 14840
607 569-2489
harpischord

Rice Univ. Library
PO Box 1893
Houston TX 77251

Trevor Robinson
65 Pine St.
Amherst MA 01002
413 549-6888
robinson@biochem.umass.edu
all winds

Gilles Rapin
17 rue des Papillons
Montreuil
France 93100
33-1-48579742
all trumpet

Rebecca Reese
Froburgstrasse 26
Basel
Switzerland 4052
cornetto, voice

Alan Ridgway
76 Summerwalk Place
Nepean, Ontario
Canada K2G 5Y5
228-2815
natural trumpet

Gabriele Rocchetti
Via Mezzera 57
Seveso (MI)
Italy 20030
362-504536
horn

Mary Rasmussen
12 Woodman Rd.
Durham NH 03824
viola da gamba, organ

William Reichenbach
2751 Westshire Drive
Hollywood CA 90068
213 856-0260 213 462-7477
trombone

Robert Rieder
8716 North Central Park
Skokie IL 60076
708 674-3560 708-674-3560
compuserve75270,1214
natural trumpet, cornetto

Donald Roeder
468 W. Old York Road
Carlisle PA 17013
717-243-9023

Daniel Rauch
Kjelsasvelen 51
Oslo
Norway 0488
47-67121469 47-22221458
natural horn, horn maker

Dr. H. Reiter
East Hills Consultation Ctr.
70 Glen Cove Rd. #209
Roslyn Heights NY 11577
516-299-2002
trumpet

Robert King Music
att: Dennis Avey
140 Main Street
N. Easton MA 02356
508 238-2571 508 238-2571

John Rogers
11 Bartlett Rd.
Durham NH 03824
603-862-3250 603-862-3155
bass sackbut

J. Richard Raum
88 Angus Crescent
Regina
Saskatchewan
Canada S4T6N2
306 525-55
sackbut, euphonium, bass trumpet

John Jr. Rendzia
1120 N.E. 88th street
Miami FL 33138
305 758-5271
trumpet, custom modifications

F. Chester Roberts
592 Essex Avenue
Gloucester MA 01930
508 283-1887
all brasses

Keith Rogers
37A Davenport Rd., Catford
London
England SE6 2AY
0181-2444928
cornetto, serpent maker

J.C. Rawlings
PO Box 4454
Seattle W 98104
206 633-1232

Joan Retzke
Kreuzgassa 50
Chur
Switzerland CH-7000
41-81-27-72-65
natural trumpet, voice

Richard Roberts
1626 Harkins Road
Pylesville MD 21132
horn

William Rogers
108 Midway Avenue
Bryan TX 77801
409 779-6433
wjr9838@chennovi.tamu.edu
sackbut, cornetto

Ruth Redfern
14 Shirley Ave.
Tranmere, S.A.
Austria 5073
336-2216
cornetto

John G. Rialson
118 Forest Hill Drive
Los Gatos Ca 95032
408-356-1060

Richard Robinson
Crystal Lodge, 10-12, Crystal
Balcropool, Lanes
England FY1 6BS
01253-346691
bariton horn

Richard Rose
2605 Ridgefield Rd.
Kalamazoo MI 49002
616 323-2312
historic winds
Viola Roth
9245 E. Woodview Drive
Bloomington, IN 47401
812 333-0167 812-337-0118
seraphin@usc.indiana.edu
trombone
natural horn

Paul W. Ryan
737 Woodhaven Road
Macon GA 31204
912 477-7965
trombone

Kevin Saunders
1008 N. Palm Street
Little Rock AR 72205
501 666-9660 501 374-5603
trombone

Louise Schepel
Paradysstraat 93
Voorburg
The Netherlands 2275 EM
070-3954637
natural horn

Royal Acad.
Library
Marylebone Road
London
England NW1 5HT

David Rycroft
Ashdown Cottage
Chapel Lane, Forest Row
East Sussex
England RH18 5BS
44-134282-2044
natural trumpet

Stephen Saunders
Holly Cottage
Nutely
East Sussex
England TN22 3LL
0182-571-2397 0182-571-2103
sackbut

Sarah Schmalenberger
Route 7, P.O. Box 191, Apt.
Morgantown W 26505
218-628-1319

Royal Coll. Music
Parry Room Library
Prince Consort Road, South
London
England SW7 2BS

Keith Ryder
1010 N. Stoddard Ave
Wheaton IL 60187
708-462-1046
Slide, natural trumpet, cornetto,

Norman Savig
1611 12th Avenue
Greeley CO 80631
303 353-8782
violoncall

Martin Schmid
Blechblasennoten
Jennerstrasse 4
Herrenberg-Kupping
Germany D-71083
070-32-35084 070-32-35034

David Rubin
1003 Acorn Oaks
Austin TX 78745
512 447-4429
daver@dvorak.amd.com
cornetto, recorder, shawm

Christopher Sala
24 Longview Drive
Wilbraham MA 01095
413 596-3248
trumpet, cornetto

John Sayre
4446 41st Street
San Diego CA 92116
619 624-9880
cornetto

Paul Schmidt
2103 Woodlane
Lindenhurst IL 60046
708 356-7865
serpent, ophicleide, cornett

Rutgers University
Laurie Music Library
PO Box 270, Chapel Drive
New Brunswick NJ 08903

Susan Salminen
107 Molesey Road
Hersham, Surrey
England KT12 4QN
01932-867251
natural horn

William Scarlett
608 Belleforte Avenue
Oak Park IL 60302
708 383-3428
cornetto, natural trumpet, 19th c.

Karl Schreiber
Johann Strauggasse 14
Ebendorf
Austria A-2130
43-25724730
shreiber@hp720.gud.siemens.co.at
horn

Frits Ruwhoff
Schimmelplein 4
Utrecht
Netherlands 3532TD
31-30-945873
sackbut

Carolyn Sanders
Dept Music, Roberts Hall
University of Alabama
Huntsville AL 35899
205-772-9726
natural trumpet, baroque trumpet

Armin Schaer
M.D.
Oberberghofstr.44
Blaustein
Germany D-89134
07304-42579
tuba, ophicleide

Bradford Schupp
494 Pleasant Street
Marlboro MA 01752
508 481-2496
trumpet, cornet

Frits Ruwhoff
Schimmelplein 4
Utrecht
Netherlands 3532TD
31-30-945873
sackbut

Carolyn Sanders
Dept Music, Roberts Hall
University of Alabama
Huntsville AL 35899
205-772-9726
natural trumpet, baroque trumpet

Armin Schaer
M.D.
Oberberghofstr.44
Blaustein
Germany D-89134
07304-42579
tuba, ophicleide

Bradford Schupp
494 Pleasant Street
Marlboro MA 01752
508 481-2496
trumpet, cornet

Frits Ruwhoff
Schimmelplein 4
Utrecht
Netherlands 3532TD
31-30-945873
sackbut

Carolyn Sanders
Dept Music, Roberts Hall
University of Alabama
Huntsville AL 35899
205-772-9726
natural trumpet, baroque trumpet

Armin Schaer
M.D.
Oberberghofstr.44
Blaustein
Germany D-89134
07304-42579
tuba, ophicleide

Bradford Schupp
494 Pleasant Street
Marlboro MA 01752
508 481-2496
trumpet, cornet
Howard Scudder  
314 Hilldale Lane  
Clarksville TN 37043  
615 551-8241  
natural trumpet

Robert Sheldon  
Music Div.,LM 113  
Library of Congress  
Washington DC 20540  
202 543-2902  
19th c.brass

Steve Silverstein  
376 Call Hollow Rd.  
Stony Point NY 10980  
914 354-2349  
cornetto,serpent, maker

Christopher Smith  
121 Brookville Park  
Drogheda Co.  
Ireland  
041-33591  
brass band, all brass repairs

Morris Seacon  
148 San Gabriel Drive  
Rochester NY 14610  
716 442-6315  
horn

William Shepherd  
1681 Wildwood Rd.  
Ukiah CA 95482  
707 468-8432  
natural trumpet

Derek Skinner  
14 Langford Drive  
Wootton  
Nothampton  
England NN4 6JY  
01604-761836  
horn, trumpet

David H. Smith  
1720 19th Avenue  
San Francisco CA 94122  
415 665-2083  
sackbut

Andrew Seacord  
4117 Woodhaven Lane  
Bowie MD 20715  
301 805-9741  
horn

Doron Sherwin  
Via Stringa 14  
Modena  
Italy 41100  
39-(0)59-34292  
cornetto

Thomas Slatner Co.  
1127 Kennedy Blvd.  
North Bergen NJ 07047  
201 865-6662  
201 865-6966  
sackbut, trom, low brass

Dennis Smith  
17729 Noth U.S. 27 N.  
Marshall MI 49068  
616 781-2431

Marcio Selles  
Condominio UBA Pendotiba  
Rue 2 Lote 25, Quadra 3  
Niteroi RJ  
Brazil 24320  
55-21-6162100  
sackbut

Edward Shineman  
31 Atkinson Lane  
Sudbury MA 01776  
508 443-2123  
cornetto

Susan Slaughter  
540 South Geyer Road  
St. Louis MO 63122  
314 966-8671  
trumpet

Randolph Smith  
1710 Harbour View Drive  
Marquette MI 49855  
906 226-8353  
sackbut, trom, low brass

Rick Seraphinoff  
9245 E. Woodview Dr.  
Bloomington IN 47401  
812 333-0167 812-337-0118  
seraphin@ucs.indiana.edu  
natural horn, maker

Clyde Shive  
515 Childs Ave.  
Drexel Hill PA 19026  
215 622-0869  
19thcent. band, US

Benny Sluchin  
124 Avenue Emile Zola  
Paris  
France 75015  
33(1)45798503 33-1-45781764  
trombone, acoustical brass research

Susan Smith  
Bryce Cottage, Elsrickle  
Lanarkshire  
Scotland, UK ML12 6QZ  
0189981-245 0131-556-0544  
sjs@geovax.ed.ac.uk  
cornetto

Marjorie Seymour  
8 Carriage Lane  
Danbury CT 06810  
203 744-5419  
natural horn

R. Wayne Shoaf  
4018 Camero Ave. #6  
Los Angeles CA 90027  
213 660-7002  
213-746-4507  
bn.x04@rlg.bitnet  
horn

Paul Smit  
Trans 13  
Utrecht  
Netherland 3512 JJ  
30-318180

William Smith, III  
425 Pine St.  
Darby PA 19023  
215 583-7708  
ophicleide

Merle Sheffer  
Rt. 2 Box 6B  
Seneca PA 16346  
814 676-8397  
trumpet, bugle, baritone,

Peter Silberman  
11 Thurston St.  
Somerville MA 02145  
617 623-7716  
natural horn

Andre M. Smith  
Box 1595 Cathedral Sta.  
New York NY 10025  
212 222-3243  
nat. trumpet, cornetto, history

Merle Sheffer  
Rt. 2 Box 6B  
Seneca PA 16346  
814 676-8397  
trumpet, bugle, baritone,

Peter Silberman  
11 Thurston St.  
Somerville MA 02145  
617 623-7716  
natural horn

Andre M. Smith  
Box 1595 Cathedral Sta.  
New York NY 10025  
212 222-3243  
nat. trumpet, cornetto, history

Merle Sheffer  
Rt. 2 Box 6B  
Seneca PA 16346  
814 676-8397  
trumpet, bugle, baritone,

Peter Silberman  
11 Thurston St.  
Somerville MA 02145  
617 623-7716  
natural horn

Andre M. Smith  
Box 1595 Cathedral Sta.  
New York NY 10025  
212 222-3243  
nat. trumpet, cornetto, history

Merle Sheffer  
Rt. 2 Box 6B  
Seneca PA 16346  
814 676-8397  
trumpet, bugle, baritone,

Peter Silberman  
11 Thurston St.  
Somerville MA 02145  
617 623-7716  
natural horn

Andre M. Smith  
Box 1595 Cathedral Sta.  
New York NY 10025  
212 222-3243  
nat. trumpet, cornetto, history

Merle Sheffer  
Rt. 2 Box 6B  
Seneca PA 16346  
814 676-8397  
trumpet, bugle, baritone,
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Email</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scott Sorenson</td>
<td>103 Poplar Court</td>
<td>616 779-4783</td>
<td>nat.trumpet, natural trumpett</td>
<td></td>
</tr>
<tr>
<td>D. Sanford Stadtfeld</td>
<td>2252 Filbert Street</td>
<td>415 661-8579 415 495-2703</td>
<td>sackbut, natural trumpet</td>
<td></td>
</tr>
<tr>
<td>Crispian Steele-Perkins</td>
<td>Random House, Sutton Pl.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>James South</td>
<td>1610 East Wilman Court</td>
<td>316 342-4652</td>
<td>natural trumpet, early valved tpts.</td>
<td></td>
</tr>
<tr>
<td>James Stehn</td>
<td>562 Meadow Lane</td>
<td>714 626-2394</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jeffrey Snedeker</td>
<td>Dept. of music Central</td>
<td></td>
<td><a href="mailto:snedeker@cwu.edu">snedeker@cwu.edu</a></td>
<td>natural horn, cornetto, sacbut</td>
</tr>
<tr>
<td>Shawn Spicer</td>
<td>18 Sparkhall Avenue</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Donald A. Stanley</td>
<td>506 Rolling Green Drive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Graeme Stentiford</td>
<td>7 Pleasant Ave.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Karen Snowberg</td>
<td>49 Booth Street</td>
<td>914 741-2129 914 741-0384</td>
<td>natural horn, cornetto, sacbut</td>
<td></td>
</tr>
<tr>
<td>David Spies</td>
<td>106 Nash Street</td>
<td>203 624-3431</td>
<td>serpent, 19th c.brass</td>
<td></td>
</tr>
<tr>
<td>William Stanley</td>
<td>Coll.Music Campus Box 301</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Manny Stevens</td>
<td>2121 Ames Street</td>
<td>213 663-7777</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robert Snyder</td>
<td>1235 West Murry Dr.</td>
<td>417 887-5847</td>
<td>all brass</td>
<td></td>
</tr>
<tr>
<td>Matthias Sprinz</td>
<td>Zebsbuschweg 1</td>
<td>49-221-602237</td>
<td>sackbut, slide trumpet</td>
<td></td>
</tr>
<tr>
<td>Ron Stanton</td>
<td>25 Rooseveltt Street</td>
<td>516 669-0505</td>
<td>sackbut, other brass</td>
<td></td>
</tr>
<tr>
<td>Robb Stewart</td>
<td>140 E. Santa Clara St.#18</td>
<td>818 447-1904</td>
<td>Keyed brass, instrument maker</td>
<td></td>
</tr>
<tr>
<td>Bill Sommerfeld</td>
<td>185 Summer Street</td>
<td>617 641-2014</td>
<td>sackbut, slide trumpet</td>
<td></td>
</tr>
<tr>
<td>Staatliches Inst</td>
<td>Musikforschung Preuss.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Frederick Starr</td>
<td>The Aspen Institute</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Richard Sorensen</td>
<td>4123 Pillsbury Ave. South</td>
<td>612 825-5841</td>
<td>brass instr. maker</td>
<td></td>
</tr>
<tr>
<td>Stadt-Universtitat</td>
<td>Bibl.Seitschrittenstelle F</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nelson Starr</td>
<td>3924 Nottingham Terrace</td>
<td>716 648-6212</td>
<td>natural trumpet</td>
<td></td>
</tr>
<tr>
<td>Daniel Stillman</td>
<td>32 Corinthian Road</td>
<td>617 628-3614 617 628-3614</td>
<td>sackbut, shawm</td>
<td></td>
</tr>
</tbody>
</table>
Charles Stine  
7208 W. Lyons  
Morton Grove IL 60053  
708 966-4205  
natural trumpet

SUNY Buffalo  
Lockwood Library  
Buffalo NY 14260

George Thegze  
7435 Olcott Ave.  
Hammond IN 46323  
219 844-2010  
horn

Keith Thompson  
3268 Oxford Drive  
Woodbury MN 55125  
612 730-9470  
kjt@cut.com  
trumpet

Samuel Stone  
19320 St. Johnsbury Lane  
Germantown MD 20876  
301 916-2871  
baritone

SUNY Geneseo  
Milne Library  
Att. Paula Henry  
Geneseo NY 14454  
716 245-5518

Kristin Thelander  
School of Music  
Univ. of Iowa  
Iowa City IA 52242  
319 351-2010  
319 335 2637  
horn

Susan Thompson  
259 N. Prospect  
Orange CA 92669  
714 771-1127  
natural horn

David Storch  
3721 Cypress Avenue  
Brooklyn NY 11224  
718-946-7758  
bass trombone

Wolfgang Suppan  
Inst. für Musikethnologie  
Leonhardstrasse 15,  
Graz, Postfach208  
Austria A-8010  
0316-389-1123  
0316-32504  
musicology

George Theokritoff  
Box 467  
Mt. Tabor NJ 07878  
201 748-7132  
cornetto

Nancy Thym-Hochrein  
Ahornweg 8  
Freising  
Germany 85354  
49-8161-63166

Franz Streitwieser  
Fairway Farm  
880 Vaughn Rd.  
Pottstown PA 19464  
610 327-1351  
610 970-9752  
all brass

Michael Swinger  
8565 Benson Rd. NW  
Carroll OH 43112  
614 837-5681  
sackbut, slide trumpet

Robert Thistle  
Otto-Hahn Strasse 1  
Bergheim  
Germany D-50126  
horn

Brant Tilds  
Cal.Inst.Arts Box JA 13  
24700 McBean Parkway  
Valencia CA 91355  
trumpet

Felix Stricker  
Grellingerstr. 74  
Basel  
Switzerland CH-4052  
41-61-313-4354  
sackbut, slide trumpet

Peter Symon  
56 Farlow Road, Northfield  
Birmingham  
West Midlands  
England B31 3AE  
44-121-4758688  
44-121-414327  
Renaissance and Baroque

John Charles Thomas  
5 Academy Avenue  
Cornwall-on-Hudon NY 12520  
914 534-3667  
914 534-3667  
natural trumpet, cornetto

Caldwell Titcomb  
67 Windermere Rd.  
Auburndale MA 02166  
617 969-0742  
History of Trumpet

Saul Strieb  
3008 Crescent Ave.  
Baltimore MD 21211  
410 243-8024  
sackbut, cornetto

Edward Tarr  
Palmstrasse 9  
Rheinfelden-Eichsel  
Germany D-79618  
49-7623-4911  
07623-46186  
natural trumpet, cornetto, 19th c.

Richard Thomas  
10 King’s Highway, Plumstead  
London  
England SE18 2NL  
44-0181-85585  
natural trumpet, cornetto

Hans Tjalve  
Valkendorfsgard 36  
Copenhagen K.  
Denmark DK-1151  
sackbutt, tenor cornet

Orum Stringer  
1109 Gloria Lane  
Yardley PA 19067  
215 295-7149  
cornetto

Robert Tennyson  
1915 Locust Grove Rd.  
Silver Spring MD 20910  
301 585-8317  
301-585-9575  
trombone, conductor

Andrew Thompson  
183 Power Road  
Pawtucket RI 02860

James Todd  
North Forty Productions  
30 West 21 Street, 12th Fl  
New York NY 10010  
212 243-4040  
212 243-5934
Kiri Tollaksen
4035 Lake Forest
Stevensville MI 06511
616 429-7600
trumpet, cornetto

Trompeten Mus.
Bad Sackingen
Tompeterschloss, Postfach 1143
Bad Sackingen
Germany D-79702
07761-51311 07761-51321
all brass

Paul Ukleja
204 Maple Street
New Bedford MA 02740
508 992-1133 -508 999 9115
pukleja@umassd.edu
cornetto

Univ. Cincinnati
P. Crabtree Early Music Conservatory of Music
Cincinnati OH 45221
513-662-6202 513-556-0202
phillip.crabtree@uc.edu

Francis Tomes
25 Church Path
Merton Park
London
England SW19 3HJ
O181-542-4942

Patrick Troster
Engestrasse 2
Rutlingen
Germany D-72764
07121-17726

Juan Ramon Ulibarri
Conservatorio Musica
Easo 45
San Sebastian
Spain 20006
43-472456 943-451892
cornetto, nat. trumpet, serpent

Univ. Louisville
Dwight Anderson Music
2301 S. Third Street
Louisville KY 40292

Rafael Torres
Escuela Nac. ANtropolgia
Periferico Sur y Tapote s/n
Mexico D.F.
Mexico C.P. 14030
750-15-49 606-0133
Mexican Colonial Mus.

Jean Tubery
12 Rue Champfleur
Marly Le Roi
France 78160
041-61-301589 1 39 58 06 91
cornetto

Randal Ulmer
147 Jefferson Avenue
Tenafly NJ 07670
202 871-9841
horn

Univ. Michigan
Music Library
3235 School of Music
Ann Arbor MI 48109
832796-000

Roger Torrey
c/o Practice Power Studio
1354 29 Ave.
San Francisco CA 94122
415 661-0519
natural trumpet

Benjamin Tucker
831 North via Roma
Tucson AZ 85745-602 792-3312
trombone

Univ. Cal.
Santa Barbara
Serials, Library/1AEQ8694
Santa Barbara CA 93106
805-893-3393 805-893-4676

Univ. New Hamp.
Library-serials unit
18 Library Way
Durham NH 03824

Gary Towne
425 Cottonwood Street
Grand Forks ND 58201
701 772-1982 701-777-3395
cornetto

Barry Tuckwell
13140 Fountain Head Road
Hagerstown MD 21742
301 791-6184
horn

Univ. Cal.
Music Library
240 Morrison Hall
Berkeley CA 94720
510 642-6198

Univ. Notre Dame
Hesburgh Library, Serials
Notre Dame IN 46556

Forza Tranquillo
via Caldieraro No. 42
Montecchio, Maggiore
Vicenza
Italy 36075
0-444-490211 444 490-211
trumpet

Michael Tunnell
306 Hillcrest Avenue
Louisville KY 40206
502 893-2693
trumpet

Univ. Canterbury
Library Serial Dept
Private Bag 4800
Christchurch 1
New Zealand

Univ. of Akron
Bierce Library
Akron OH 44325

Helen Trobian
RR #8
Rural Box #129
Johnson City TN 37601
615 928-6516
all brass

Steven Turner
Box 102 Holcomb
Fayetteville AR 72701
Sturner@copm.uark.edu
Trumpet

Univ. Cape Town
W.H. Bell Music Library
Periodicals
Rondebosch
South Africa 7700

Univ. of Cape
JW Jagger Library
Periodicals Dept.
Rondebosch
South Afrika 7700
Univ. of Chicago  
Library-Serial Rec. Dept.  
1100 E. 57th street  
Chicago IL 60637

Univ. of Colorado  
Library - Serials Dept.  
Campus Box 184  
Boulder CO 80309

Univ. of Hartford  
Mortensen Library  
200 Boomfield Ave.  
West Hartford CT 06117

Univ. of Iowa  
Library-Serials  
Iowa City IA 52242

Univ. of Kansas  
Watson Library  
Periodicals Dept.  
Lawrence KS 66045

Univ. of London  
Senate House  
Malet street  
London  
England WC1E 7HU

Univ. of Nevada  
Las Vegas Library Period.  
4505 South Maryland Pkwy  
Las Vegas NV 89154

Univ. of Penn,  
Serials Dept.  
3420 Walnut Street  
Philadelphia PA 19104

Joe R. Utley  
268 Connecticut Ave.  
Spartanburg SC 29302  
803 582-8438  803-582-8103  
trumpet,historic instr.

Wake Forest U.  
Smith-Reynold Lib. Acquis.  
BOX 7777  
Winston-Salem NC 27109

Univ. of South  
Shrine to Music Museum  
414 E. Clark Street  
Vermillion SD 57069  
605-677-5306  605-677-5073  
RGipe@charlie.usd.edu

Douglas Valleeau  
980 Broadview #905  
Toronto,Ont.  
Canada M4K 3Y1  
416 465-7794  
natural horn

David Wakefield  
66 W. 77 Street #23  
New York NY 10024  
212 877-6556  212 877-6556  
73607.2475@compuserve.com

Univ. of the Arts  
Music Library  
320 S. Broad Street  
Philadelphia PA 19102

Geert Jan Van der Heide  
Wihagersteeg 4  
Putten  
Netherlands 3882 MH  
03418-53538

John Wallace  
16 Woodstock Road  
Croydon  
England CR0 1JR  
0181-6881170  0181-6671883

Univ. of Toronto  
Library - Order Dept.  
Toronto,Ontario  
Canada M5S 1A5

Henk van Dijk  
Tilanusstraat 42  
Amsterdam  
Nethrlands NL-1091 BL

Richard Wallingford  
Rd.#8, Box 8008  
Stroudsburg PA 18360  
717 629-1725

Arthur Vanderhoeft  
Steenovenstraat 13  
Putte  
Belgium B2580  
32-015-757934  32-3-2811735  
trumpet

Terry Warburton  
P.O. Box 1209  
Geneva FL 32732  
mouthpiece maker

Univ. of Saskatchewan  
Lawrence House-Music Dept  
Saskatoon  
Saskatchewan  
Canada S7N0W0  
306 966-6169  306 966-8719  
HOUSE@SASK.USASK.CA  
trumpet, cornetto, keyed bugle

Univ. of London  
University  
Alderman Library  
Serials/Periodicals Dept.  
Charlottesville VA 22903

William Waterhouse  
86 Cromwell Ave.  
London  
England N6 5HQ

Timothy Urban  
51 Woodbrook Drive  
Edison NJ 08820  
908 548-7876  
turban@eden.rutgers.edu  
cornetto,sackbut, vocal

Robert Wagenknecht  
9800 River Rd.  
Petersburg VA 23803  
804 590-9813  
sackbut,serpent, cornetto,  
all brass

James Waters  
Humboldt State Univ.  
Dept. of Biology  
Arcata CA 95521  
707 826-3219  
watersj@axe.humboldt.edu  
cornetto
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone Numbers</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Wates</td>
<td>British Horn Society, Elmore High Rd., Chipstead, Surrey, England CR5 3SB</td>
<td>01737-557550 01737-552918</td>
<td>horn</td>
</tr>
<tr>
<td>John Webb</td>
<td>Padbrook, Chaddington Ln., Bincknoll, Wootton Bassett Wilts, England SN4 8QR</td>
<td>01793-853171 01793-848498</td>
<td>maker of nat. trumpet, horns,</td>
</tr>
<tr>
<td>John Weber</td>
<td>3443 N. Oakley, Chicago IL 60657</td>
<td>312 525-5441</td>
<td>keyed bugle, serpent, ophicleide</td>
</tr>
<tr>
<td>Froydis R Wekre</td>
<td>Nordliva 8A, Stabekk, Norway N-1320</td>
<td>47-2-1212469 47-22-22-1458</td>
<td>natural horn</td>
</tr>
<tr>
<td>James Wheat</td>
<td>1235 West Avenue, S. La Crosse WI 54601</td>
<td>608 784-1687</td>
<td>sackbut, natural horn</td>
</tr>
<tr>
<td>Garth While</td>
<td>32, Holme Lacey Rd., Lee, London</td>
<td>0181-8576935</td>
<td>natural horn</td>
</tr>
<tr>
<td>James Whipple</td>
<td>145 Pinckney Street #503, Boston MA 02114</td>
<td>617 720-4262</td>
<td>keybrass, natural trumpet</td>
</tr>
<tr>
<td>Ann West</td>
<td>912 Highland Avenue, Iowa City IA 52240</td>
<td>388-9879</td>
<td>trumpet</td>
</tr>
<tr>
<td>Chris Whitehead</td>
<td>1041 W. Belden, Chicago IL 60614</td>
<td>312 296-1078</td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Linn Weeda</td>
<td>3229 Wiley Post Loop, Anchorage AK 99517</td>
<td>901 243-1207</td>
<td>natural trumpet, cornetto</td>
</tr>
<tr>
<td>James West</td>
<td>2235 Myrtledale Avenue, Baton Rouge LA 70808</td>
<td>504 336-1943 504-336-1944</td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Charles Whitford</td>
<td>7 Kalynn Lane, Bela Vista AR 72714</td>
<td>501 855-3623</td>
<td>sackbut, lysarden, cornetto</td>
</tr>
<tr>
<td>Douglas Weeks</td>
<td>P.O. Box 115, Mendon MA 01756</td>
<td>508 473-8751</td>
<td>natural trumpet, cornetto</td>
</tr>
<tr>
<td>Jeremy West</td>
<td>47 Chalsey Rd, Brockley, London</td>
<td>181-6928321 181-6948784</td>
<td>all brass</td>
</tr>
<tr>
<td>Leon Whitsett, M.D.</td>
<td>52 Shore View Avenue, San Francisco CA 94121</td>
<td>415 751-0538</td>
<td>all brass</td>
</tr>
<tr>
<td>Nathan Wilkes</td>
<td>203-1225 W. 10th Avenue, Vancouver, BC</td>
<td>604 733-2685</td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Nathan Wilken</td>
<td>53 Haverford Station Rd., Haverford PA 19041</td>
<td>215 642-2316</td>
<td>Renaissance winds, cornetto</td>
</tr>
<tr>
<td>Linn Weeda</td>
<td>3229 Wiley Post Loop, Anchorage AK 99517</td>
<td>901 243-1207</td>
<td>natural trumpet, cornetto</td>
</tr>
<tr>
<td>James West</td>
<td>2235 Myrtledale Avenue, Baton Rouge LA 70808</td>
<td>504 336-1943 504-336-1944</td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Charles Whitford</td>
<td>7 Kalynn Lane, Bela Vista AR 72714</td>
<td>501 855-3623</td>
<td>sackbut, lysarden, cornetto</td>
</tr>
<tr>
<td>Douglas Weeks</td>
<td>P.O. Box 115, Mendon MA 01756</td>
<td>508 473-8751</td>
<td>natural trumpet, cornetto</td>
</tr>
<tr>
<td>Jeremy West</td>
<td>47 Chalsey Rd, Brockley, London</td>
<td>181-6928321 181-6948784</td>
<td>all brass</td>
</tr>
<tr>
<td>Leon Whitsett, M.D.</td>
<td>52 Shore View Avenue, San Francisco CA 94121</td>
<td>415 751-0538</td>
<td>all brass</td>
</tr>
<tr>
<td>Carl Willetts</td>
<td>9 Chattenden Court, Penenden Heath, Maidstone Kent, England ME14 2JT</td>
<td>01622-678702</td>
<td>systral</td>
</tr>
<tr>
<td>Howard Weiner</td>
<td>Hildastr. 60, Freiburg, Germany D-79102</td>
<td>49-0761-701713</td>
<td>sackbut</td>
</tr>
<tr>
<td>Western Michigan</td>
<td>Dwight B. Waldo Library, Serial Records Dept, Kalamazoo MI 49008</td>
<td>818 363-3766</td>
<td>all brass</td>
</tr>
<tr>
<td>Lee Weisert</td>
<td>361 Main Street, Manasquan NJ 08736</td>
<td>908 223-4515</td>
<td>natural trumpet, cornetto</td>
</tr>
<tr>
<td>James Wheat</td>
<td>1235 West Avenue, S. La Crosse WI 54601</td>
<td>608 784-1687</td>
<td>sackbut, cornetto, natural horn</td>
</tr>
<tr>
<td>Garth While</td>
<td>32, Holme Lacey Rd., Lee, London</td>
<td>0181-8576935</td>
<td>natural horn</td>
</tr>
<tr>
<td>Garth While</td>
<td>32, Holme Lacey Rd., Lee, London</td>
<td>0181-8576935</td>
<td>natural horn</td>
</tr>
<tr>
<td>James Wheat</td>
<td>1235 West Avenue, S. La Crosse WI 54601</td>
<td>608 784-1687</td>
<td>sackbut, cornetto, natural horn</td>
</tr>
<tr>
<td>Robert Wiemken</td>
<td>53 Haverford Station Rd., Haverford PA 19041</td>
<td>215 642-2316</td>
<td>Renaissance winds, cornetto</td>
</tr>
<tr>
<td>James Whipple</td>
<td>145 Pinckney Street #503, Boston MA 02114</td>
<td>617 720-4262</td>
<td>keybrass, natural trumpet</td>
</tr>
<tr>
<td>Ann West</td>
<td>912 Highland Avenue, Iowa City IA 52240</td>
<td>388-9879</td>
<td>trumpet</td>
</tr>
<tr>
<td>Chris Whitehead</td>
<td>1041 W. Belden, Chicago IL 60614</td>
<td>312 296-1078</td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Nathan Wilkes</td>
<td>203-1225 W. 10th Avenue, Vancouver, BC</td>
<td>604 733-2685</td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Nathan Wilken</td>
<td>53 Haverford Station Rd., Haverford PA 19041</td>
<td>215 642-2316</td>
<td>Renaissance winds, cornetto</td>
</tr>
<tr>
<td>Linn Weeda</td>
<td>3229 Wiley Post Loop, Anchorage AK 99517</td>
<td>901 243-1207</td>
<td>natural trumpet, cornetto</td>
</tr>
<tr>
<td>James West</td>
<td>2235 Myrtledale Avenue, Baton Rouge LA 70808</td>
<td>504 336-1943 504-336-1944</td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Charles Whitford</td>
<td>7 Kalynn Lane, Bela Vista AR 72714</td>
<td>501 855-3623</td>
<td>sackbut, lysarden, cornetto</td>
</tr>
<tr>
<td>Fred Willener</td>
<td>Le Messager, 51 Rue Du Lac, Vevey, Switzerland CH-1800</td>
<td>21-9235141</td>
<td>trumpet</td>
</tr>
<tr>
<td>Carl Willetts</td>
<td>9 Chattenden Court, Penenden Heath, Maidstone Kent, England ME14 2JT</td>
<td>01622-678702</td>
<td>systral</td>
</tr>
</tbody>
</table>
G. Moffatt Williams
275 John Knox Rd. D-102
Tallahassee FL 32303
904 422-0454
natural trumpet

Matthew Woodward
3301 Bell Avenue
Denton TX 76201
mpwoodwa@twsuvm.uc.twsu.edu
natural trumpet

Kimberly Yocum
833 Cross Street
Philadelphia PA 19147
215 271-5030
natural horn

Alessandro Zara
Apartado 14326
Caracas
Venezuela 1011-A
58-2-5763228
cornetto, horn

Susan Williams
Dorpsstraat 2 -3
Juliana vanStolberglaan-1
Garderen
Netherlands 3886 AS
31-5776-2829 31-5776-2829
natural trumpet

Dan Woolpert
6120 Knollwood Drive
Oregon WI 53575
608 835-7236
19th C. military bands

Douglas Young
207 W. Markhan Ave.
Durham NC 27701
919-683-9672
young.douglas_g@forum.va.gov
cornetto, organ

Vicente Zarzo
Acacialan 22
AC Pynacker
The Netherlands NL-2641
01736-95314
natural horn

Simon Wills
6 Abbey View Road
St. Albans,
England AL3 4QL
44-1727-332352 44-1727-81260
sackbut

Don Wright
9311 South Damen Avenue
Chicago IL 60620
312 238-8398
natural horn, cornettino, sackbut

Leslie Young
5192 Walkley #4
Montreal, Quebec
Canada H4V 2M5
514 484-84
cornetto

Chip Zempel
9190 Rolling Tree Lane
Fair Oaks CA 95628
989-2286 989-2286
czempel@macnexus.org
cornetto, sackbut

Roland Wilson
Emilstr. 35
Koln
Germany D-50827
49-0221-533180 49-227-533191
natural trumpet

Will Wroth
Annapaulownastraat 117/14
Den Haag
Netherlands 2518BD
070-363-8793
natural horn, cornettino, sackbut

Margaret Zaffaroni
La Musica Antica
Della SIFD, C.P. 6159
Roma
Italy 00195
3214-206
Recorder Society

Larry Zimmerman
3425 54th Street E.
Minneapolis MN 55417
612 432-7750
sackbut, serpent

Klaus Winkler
Gymnasialstrasse 24
Dierdorf
Germany D-56269
0289-7843
trombone, musicology

David Yacus
via Baroncelli 27
Bagno a Ripoli FI
Italy 50012
39 -(0)-55
sackbut, trombone, tuba,

Tom Zajac
70 Piermont Ave.
Piermont NY 10968
914 365-3272
sackbut, serpent

Leonard Zon
6 Frost Circle
Wellesley MA 02181
617 735-8183 617 735-7262
trumpet

James Winter
1386 E. Barstow
Fresno CA 93710
natural horn

Yale University
Music Library
98 Wall Street P.O. Box
New Haven CT 06520-

Myron Zakopets
Bichna-Arkyctyna Str.3
Brjuchovichi-Livi 1
Ukraine 290901
7-033-22-5
woodwinds, oboe

Greg Wolford
3D Hampshire Dire
Nashua NH 03063
617 377-5455 617 377-6943
wolford@tango-vs1.hanscom.af.m
trumpet, keyed brass

Douglas Yeo
9 Freemont Street
Lexington MA 02173
617 861-1472 617 861-1472
sackbut, serpent, ophicleide

Barbara Zap
424 West End Aveune #15A
New York NY 10024
212 595-6173
Baroque oboe, band museum