PRESIDENT’S MESSAGE

The HBS Symposium in Paris this past March was an absolute success. The concerts were spectacular, the lectures and discussion session were stimulating and of the highest intellectual level. However, this is not at all surprising. Quite frankly, this has become the norm at our HBS events. What was surprising, however, was the level of playing on the part of the students. Cornettist Jean-Pierre Canihac brought a large group of his students to perform early Baroque repertoire in a cornett and sackbut ensemble and the playing was just brilliant! I overheard Trevor Herbert remark to Andrew Parrott that had he heard these young people twenty or twenty five years ago, he would have instantly signed them up to do concerts, recordings and radio broadcasts. They were that good. Unfortunately, Jean François Madeuf was unable to attend the symposium, but reports of his trumpet students' talents suggested a similar high performance level. The small glimpse we heard of the student horn playing at Hermann Baumann’s masterclass also suggested the same. The teachers and students in France have much to be proud of and these developments speak well for the future state of early brass. It was heartening to hear such enthusiastic and skilled performances.

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: jn@research.att.com  www site: http://www.lundahlcorp.com/hbs/  Steve Lundahl, HBS Webmaster
FINANCIAL REPORT
Historic Brass Society, Inc.
Fiscal Year, January 1 - December 31, 1998

Cash on-hand, January 1, 1998  $120.00

FINANCIAL TRANSACTIONS

OPENING BALANCES  $1,215.73  £2,367.01

REVENUES (Earned)
Membership Dues, Library Subscriptions  $15,238.07  £769.38
(plus transfer from Barclay's)
Advertising Income  $400.00  £72.00
Back Issues Sales  $494.00  £33.80
Other (interest, sales items)  $907.40  £59.74

REVENUES (Unearned)
Donations  $105.00
(Two cornetti from John McCann to Kiev Conservatory valued at $2000.)

TOTAL REVENUES:  $17,264.47  £934.92

OPERATING EXPENSES
Journal and Newsletter costs  $9,559.43
Postage/Mailing  $3,902.77
Office Supplies and Photocopying  $681.36
Bank Fees and Charges  $439.50
Advertising  $90.51
Early Brass Festival and AMS expenses  $1,957.99
Telephone  $1,294.60
(Transfer to Dime Account)  £3,062.68
[Donation of two cornetti to Kiev Conservatory]

TOTAL OPERATING EXPENSES:  $17,926.16  £00.00

NET FISCAL (LOSS)/GAIN  ($661.69)  £934.92

CLOSING BALANCES, December 31, 1998  $198.54  £239.25
Cash on-hand, December 31, 1998  $75.00
Cumulative Financial Status, December 31, 1998  $273.54  $400.74 (£239.25 @ $1.675)

Respectively submitted, Charlotte A. Leonard, Treasurer, Historic Brass Society, Inc.

Note: When I took on the position of Treasurer, I enthusiastically created a column in my account books for donations. I only made two entries in this column. I would like members to consider making a small donation. Just a few people donating $20 each would help cushion the Society's finances.
Early Brass on the Map.
An interview with Robert King, Paul McCreesh and Andrew Parrott
by Susan Smith

For the last 20 years the concert-going, record- and CD-buying public has listened to a slow but sure revolution in early music making. Like the Renaissance whose sounds inspired it, this modern rebirth has European roots. The HBS asked Susan Smith to talk to some key figures who now routinely use original instruments, especially "historic brass," to bring 16th and 17th-century music into the hearts and lives of 20th-century listeners. She spoke to Robert King (director of The King's Consort), Paul McCreesh (director of The Gabrieli Consort and Players) and Andrew Parrott (director of The Taverner Consort and Players). All three have vibrant conductors outside the realms of early brass and beyond the early baroque. In these interviews, however, we kept largely to topics of direct relevance to HBS readers. The result is an inspiring collection of ideas which testifies to the rich variety of styles and approaches that make up the early music scene today.

The comments collated in this article are drawn from three separate interviews - one with each artist. On the one hand, I found that they share common aims, exploit similar opportunities, and encounter much the same problems; but, on the other hand, it is clear that they hold diverse opinions, have contrasting personalities, express a variety of ideals and aspirations, and possess some quite different ideas about their work and what it represents. It may be a little irreverent, but I hope I'll be forgiven for characterizing the differences among them as follows.

Robert King thought of as a supremely talented chef, successfully combining the best ingredients into a dish finely tuned to his customers' tastes. His menu is stylish and imaginative, each course seasoned with magic and served with elegance and panache.

Andrew Parrott brings to mind a highly specialized gardener - someone with immense knowledge, clear vision and enviable patience, preparing the ground thoroughly, and planting it with care. His creation has a life of its own: original, sensuous, colorful and growing richer by the day.

Paul McCreesh is part architect, part interior designer. The gift of the architect is to allow new forms to escape from past traditions, to capture the ideas of the age and display them so people will notice. The gift of designer is to know what fits where and why, to begin with a big idea, and then search painstakingly for the materials, textures, images and patterns required to bring the room to life.

Christopher Monk was also important. He was delightful and the bi-annual early music exhibition was one of the highlights of the year, because you could rush off and meet all your heroes. The people who made these instruments were so generous with time and advice: Christopher Monk, Barbara Stanley, and Graham Linden-Jones come particularly to mind. My philosophy was, if you really want to put on a concert of Gabrieli canzonas, you've got to get people who can play the relevant instruments. So that's what I did, and working with people like Jeremy West from the very early days was wonderful. You learned so much.

I was interested in the extent to which a pre-occupation with vocal music had paved the way towards the use of original instruments:

AP: I turned to early instruments with the idea that they would help me learn more about vocal styles. Early vocal techniques are more elusive even than early instrumental techniques, because there is nothing concrete to go on. Some original instruments have survived; but nothing remains of original voices.

Vocal and instrumental styles are closely related in the early repertoire, and I have never regarded them as separate domains. The idea was that instruments should aspire to the subtleties of the human voice, while the voice was regarded as the most perfect of instruments. Given my interest in the vocal styles and techniques of this period, it seemed logical to turn to a group of instruments (cornets and sackbuts) designed specifically to complement the human voice.

PM: I also came to early brass through vocal music. The challenge has always been to make the instruments sound more vocal, and of course to make the vocal parts sound more instrumental. In the early days I always used to write the text under the instrumental parts. At first, people thought it was a bit over the top. But later, if I hadn't had time to do it, they would say things like "How do you expect us to phrase this if we don't have the words." The modern listener expects "brass" to sound loud with a lot of attack at the front of the note. But it's completely different when you move into the early repertoire (though the importance of vocal qualities in instrumental playing is not restricted to early music). It is impossible to overestimate the importance of making players aware of their vocal colleagues, and vice versa.

AP: No single person or event sticks in my mind as a big influence on my work.

PM: I always feel that what I've learned I've had to learn on the job, alongside my colleagues.

RK: I am not sure that there is any single influence on my work... Apart from the fact that my parents played music to me throughout my childhood, I can't point to anything and say "that was the moment; that was the inspiration."

Nevertheless, they acknowledged a debt to those who had gone before; and indeed to each other, and to those they work with...

PM: One big influence on me, especially earlier on, was Andrew Parrott. When I set out, he was doing a lot of work in the field of historical reconstruction, which really interested me. I have huge respect for Andrew as a colleague - especially his ruthlessly enquiring mind, and I admire his steadfast refusal to compromise. I suspect our musical personalities are quite different, as is the sound of our respective groups. Nevertheless, he has worked very hard on some fundamental issues around presentation, programming, pitch and so on. And I like to think these are issues I was in a position to take forward.

PM: One big influence on me, especially earlier on, was Andrew Parrott. When I set out, he was doing a lot of work in the field of historical reconstruction, which really interested me. I have huge respect for Andrew as a colleague - especially his ruthlessly enquiring mind, and I admire his steadfast refusal to compromise. I suspect our musical personalities are quite different, as is the sound of our respective groups. Nevertheless, he has worked very hard on some fundamental issues around presentation, programming, pitch and so on. And I like to think these are issues I was in a position to take forward.

RK: The early 1970s were the heady days of David Munrow. He was on the radio all the time - every day he used to write the text under the instrumental parts. At first, people thought it was a bit over the top. But later, if I hadn't had time to do it, they would say things like "How do you expect us to phrase this if we don't have the words." The modern listener expects "brass" to sound loud with a lot of attack at the front of the note. But it's completely different when you move into the early repertoire (though the importance of vocal qualities in instrumental playing is not restricted to early music). It is impossible to overestimate the importance of making players aware of their vocal colleagues, and vice versa.
Once discovered, the distinctive sound world of original instruments proved decisive for all three musical directors: 

RK: I turned to original instruments to bring out the colors of the music. My first experience of early instruments was when I was about 12 and a chorister in St Johns College Choir, Cambridge. I was fascinated by 16th and 17th century instruments. I loved the sounds, and I loved the music, and by the time I was a teenager, I was totally hooked. The sounds are extraordinary: never bland; always vividly colorful. Eight sackbuts and a few cornets can be so evocative: they can be softly sensuous or they can make your spine tingle and your hair stand on end!

PM: The appeal of working with historic instruments for me is the possibility of accessing an extraordinary sound world that simply doesn't exist in modern orchestras. The sounds are unique. One might argue that modern trombones sound a bit like the sackbut, but there is simply no modern equivalent of the cornett. It makes a sound that is not available elsewhere. Moreover, the design of the instrument and the style of playing mean that you can create a well-balanced and integrated ensemble. You can pit as many as eight or nine sackbuts against a single Renaissance violin, and you will still hear the violin. If you do that with modern violin and trombones, you are wasting your time. And if you work at the right pitch you can get a fantastic balance between voices and period instruments. The sounds are simply distinctive.

I was pleased to learn how influential the cornett had been!

AP: My first real encounter with early brass was in the very rare recordings of Don Smithers and Michael Laird playing cornett plus the odd live Musica Reservata concert (directed by Michael Morrow and including David Munrow). Although I can't say that it was early brass that drew me to early music, or that there was a particular "brassy event" that made me see the light, the revival of the cornett as an instrument played to a very high standard is one of the most exciting things to have happened during my career.

Bruce Dickey's influence on the quality of playing has been considerable and I was pleased to have the opportunity to help get him heard in Britain. One of the key things is that unlike most other players (with the notable exception of Jeremy West) Bruce wasn't a trumpet player who played cornett as a sideline or with the basic techniques of trumpet playing. He took the cornett - both its practical and scholarly aspects - seriously in its own right. He discovered as much as he could about the repertoire and the technique, and in particular about styles of articulation and ornamentation; and he approached all this in a completely original way. The potential that this brought to the field, and which has been taken up by some of his students, for example Doron Sherwin and Jean Tubery, was unimaginable 30 years ago.

Andrew Parrott (Photo: Zoe Dominic)

PM: Right from the start it was the cornett that impressed me too. I remember going to Manchester University when I was about 18. At the time, I was much more interested in 20th century music than in early music, which I hadn't been exposed to at all. But two things happened to change that. One was discovering Renaissance vocal polyphony; the other was listening to the old Jurgen Jurgens recording (on original instruments) of Monteverdi's Orfeo. That put me onto the sound of the cornett. Now I have to say that cornets were often played like a mating rhinoceros in those days. Nevertheless, there was something wonderfully eloquent about them, and when I heard the better players, I realized that this was an instrument of unique quality. My first memory of hearing the cornetto as a solo instrument is on one of Bruce Dickey's very early recordings where he played works by Castello and others. I remember thinking what a fantastically liquid sound he made. Then I began working with Jeremy West and his colleagues, and the rest is history.

Reflecting on the early days makes one vividly aware of the challenge these pioneers faced.

PM: When I was a student in Manchester, there wasn't a lot of interest in cornets and sackbuts, but there was the beginning of an interest in early music. I am a string player, and at first we began experimenting with strings. But then we put on the only concert in my entire career where I actually made a profit! With the arrogance of youth I risked half my student grant to put on Monteverdi's 1610 Vesperi with my own choir and a group of London players led by Jeremy West. After this, the Royal Northern College of Music became much more interested in the world of early brass! I can remember getting quite a buzz out of doing something as a student which everyone said wouldn't work, and then having 700 people packed into a church to prove them wrong. I still have a tape of it. It's full of things that I now regard as a complete travesty. But the thing about being 21 is that you genuinely believe you can do it, and that you can do it better than anyone else.

About a year later we got together again and did a tour of North-west England playing Gabrieli. That was extraordinary. There were as many as 30 of us touring for a total fee of about £700. Even in 1983, it wasn't a lot of money ... nevertheless, it enabled me to begin to develop work with larger groups of cornets and sackbuts, together with my own choir (which by then was becoming male, which I think is important for this repertoire). This was the birth of the Gabrieli Consort and Players, although it took a further six or seven years to become even remotely commercially viable.

RK: I was bold enough to put on a couple of concerts using original instruments when I was at school, in 1977 or 1978. I remember writing to Christopher Monk and saying "I need cornets for this and we can't afford Michael Laird and whoever the four cornett players in the world were at that time, but there must be some amateur players." There were; Brian Baker was one of them, and they turned up and played beautifully.

I also remember vividly taking part in my first recording using period instruments some six years earlier when I was a chorister. It was the Purcell Te Deum and Jubilate, and the Funeral Music for Queen Mary (it is still available on record). We used sackbuts, which were as near as they could get to flat trumpets at the time. As a consequence, just getting the right notes was often a challenge! For me, this was memorable not so much because people were using original instruments (which was, nevertheless, fairly extraordinary at the time), but because of the way these instruments colored the music.

I wondered just how much had changed in recent years.

AP: You will often hear it said that, in the early days, using original instruments, especially the cornett, entailed greater risks than it does now. And to an extent that is true. However, in my experience, the idea that such performances were terrible and should never have been allowed is an exaggeration. If you bear in mind that these early players had no alternative to less-than-perfect instruments, and were working out both style and technique as they went along, you could argue that they were much better than we currently give them credit for.

HBS Newsletter, Issue 12, Page 4
On the other hand, you might say that players today should be good, because so much of the groundwork has been laid. So while people often say that standards of playing are higher nowadays, for me, the key issue concerns the criteria by which we define those standards. It is easy to confuse technical fluency - playing fast and high and not splitting notes, for example - with stylish, sophisticated playing. Technical accomplishment is important, but the main sense in which playing is better today is that it is more historically sensitive. Players increasingly understand what the aesthetic was that motivated a style of performance.

PM: For me, what's changed in the last 10 years is that whereas you once knew that putting 14 sackbuts on stage was a risk, now you know that you can put 14 extremely good sackbut players on stage without worrying. Everyone in this field has worked terribly hard to raise standards: not just some conductors, but also players like Jeremy West and Sue Addison - both for themselves and also to bring on the younger players. As a result, there's been a great growth of interest in this area in Britain over the last decade. It's hugely exciting to see excellent new players emerging from the Colleges who can play really well, have appropriate role models, feel at home with the style, and know what to do.

I've been working full time as a professional in this business for around 10 years. In that time, playing standards have undoubtedly improved but I don't think the best players are necessarily any better. You may have had to apologize for your cornet players in the 1960s, but in the 1970s they were reasonable, and by the 1980s they were fantastic. What you've got in the 1990s is more fantastic players! How much better can playing get?

AP: Of course, there is still a long way to go in some areas, for example with Bach and with clarino playing more generally. There are lots of people nowadays who can play these parts, but the basic idea of trumpets being soft in the high register - where they sound so beautiful - has not yet caught on. A lot of conductors, and audiences too, want trumpets to be loud and brassy and brash. That's what the public expects and that's what they think Bach's pieces with trumpets are all about. But I don't agree. Some players, for example, Crispian Steele-Perkins, understand this and are prepared to take risks and try new things. I am also prepared to take these risks, because experience tells me there is likely to be an advantage as well. For example, Crispian Steele-Perkins' sound is silky and soft in a recording I made of the Easter Oratorio (Virgin Classics, 1994). I really felt with that the we were beginning to get somewhere. The playing is muscimar and virtuoso and all these adjectives that we like to use, but the sound is soft and sweet and the effect is magisterial.

And clearly things will go on changing:

PM: One of my aims is to take away the boundary around early music. For example I want to do a concert of Schutz's Musicalische Exequien together with Brahms' Requiem. That's such a patently obvious piece of program planning - putting together the other two German requiems, the later one heavily influenced by the earlier - that you'd think it would work but it doesn't. Brahms edited a lot of the Schutz editions, and it is impossible to understand Brahms without having a really firm knowledge of Schutz. Yet many modern conductors seem to avoid confronting that. Another project we did last year was the music of Bruckner and Palestina. Again it is absolutely impossible to understand Bruckner's mature symphonic style, or his sacred music, without understanding Palestina (and not just from our 20th-century point of view, but also from a 19th-century perspective). This bridge-building is very much what I want to do. Drawing boundaries around early music is not the right way to go. You have to be historically aware, but this does not mean you have to be exclusive to a particular repertoire. I get annoyed when "symphonic" conductors regard us as the specialists - we are the generalists!

I couldn't resist the next question - because I was genuinely interested to know what do these pioneers of authenticity think about modern instruments. Would they be seen dead on stage with a 17th-century score and a 20th-century trombone?

RK: Good Lord, yes, I'm the most inauthentic authentist! I don't use the word "authentic" for starters. I am the least hard-line person ever. I often work with modern instrumentalists, in symphony orchestras for example, who would think it was ridiculous if I asked them to use cornets and sackbuts. I will be in Sweden next year doing Gabrieli and we will be using trumpets, trombones, French horns and tubas.

To my thinking, it's much more important that people should play this music on the "wrong" instruments (by which I mean not so much "wrong" as instruments the composer didn't recognize) than not play it at all. The rather stuffy idea that if you don't quite know how to do it properly, you shouldn't do it at all is absolutely alien to me. My line is "do it as well as you can with the resources at your disposal." If you can then go on to show people how much better it sounds when they use more appropriate instruments, then you've done your job well.

Early music on period instruments is a big growth area in the music world, and professional players today have to be versatile to survive. If playing early music on modern instruments encourages this trend, it must be a good thing.

PM: Obviously, I work with modern instrument orchestras. However, I've never done Gabrieli with modern instruments and I think I'd find it immensely tedious. It just seems to me that modern instruments are the wrong hardware - it's as blunt as that. People have an obsession with the "AA" word - with authenticity - but it's not a question of whether we are authentic. It's a question of what we are doing to play matches the style of the music. I spend my life trying to be stylish, but the question of being authentic doesn't preoccupy me in the least. We need to find the sounds, the styles and the colors which are appropriate to the music, its period and, increasingly, its philosophical and cultural context.

As far as I am concerned using original instruments is purely pragmatic. I don't have any philosophical problem with playing Gabrieli on saxophones. The one problem is that, in my opinion, it is
very hard to get a worthwhile result. What I'm doing is not about authenticity; it is about recreating a sound world which is relevant to the music. If you play a Bach toccata and fugue with an orchestra, it automatically gives you a different historical association than playing it on a Baroque organ. It is the same with Gabrieli. If you play his music on modern brass you can't create a Renaissance sound world. The big paradox is that if you play your music in a way that is responsible and relevant to its historical period, then it becomes much more contemporary anyway.

AP: This is an issue I feel quite strongly about. I do remember as an undergraduate performing pieces like Gabrieli's In Ecclesiis with modern instruments. At this time there weren't such things as cornetts and sackbuts so I had no choice. So, in those days I felt I had to compromise. However, from the beginning of my professional career, I used cornetts and sackbuts, and this decision relates to my reasons for being involved in early music, which is to learn more about the music and to try to understand it.

It's natural for musicians to want to earn a reasonable living, of course, and for them to make compromises to this end. And if these were my main aims as a musical director, I would not object to the idea of using modern instruments. But while I hope to give pleasure to other people, and I do need to earn money, these are not the reasons why I'm in this profession rather than any other. I do this kind of work because I want to be involved thoroughly in the music; to find out what makes it tick. So if I believe that something was a convention of performance in the past, then I want to explore it in my own performances today. That's why I would not be interested in using modern instruments if a good group of cornetts and sackbuts were not available. For me personally, playing early music on modern instruments is a diversion. After all, I don't have to do the concert!

I'm not saying that I never make compromises. For example, the trumpets in the Bach recording [above] still had finger holes, and as long as I don't hear them, I don't mind; just as I don't care about an electric blower on an organ if I don't hear it. It's only when the use of finger holes makes everything sound too brittle, too focused, too crisply articulated that I begin to object. These modern sounds could not have been produced on the instruments heard by Bach. Yet there is no reason to think that Bach was anything other than highly delighted with Reiché's playing, and this must have been articulated without the assistance of finger holes. So aesthetic judgements in Bach's day must have turned on other criteria. Bach must have been listening for something else - for a less distinct phrase; for a sound which is much more subtle and more allusive than that which

at first appeals to the modern ear. It was not a priority to put every note under the microscope. The important thing was a gesture, an idea, the hint of something beautiful.

Presenting early music to the modern listener, steeped in the traditions of the symphony and the concert hall, must be quite a challenge.

AP: One reason I don't do many concerts in Britain is because I am reluctant to put early music into modern concert halls. They don't lack suitable venues here, but we do lack the machinery to make the right venues as commercially viable as the concert halls. I find it a positive block to my imagination to hear a sumptuous piece of Roman church music in the Barbican. It is not merely neutral: it undermines the experience.

So while I've performed Orfeo in Flanders, France, Norway, Sweden, and the USA, when I was asked to do it in England as a Promenade concert, I declined, because I don't feel I can perform it to my own satisfaction in the Albert Hall. Orfeo was designed for a court room. In Norway I did it in a small former Masonic lodge with an audience of less than 200. It was the perfect setting, and it proved to me that performing in the right context releases all sorts of ideas and emotions that are otherwise lost. You can really appreciate the bleakness of Orfeo's lowest moment if he does not have to shout "I am abandoned and at my wits' end" at the top of his voice!

What I'm saying in effect is that the music itself is not enough to make a performance: the context in which it is performed and heard is crucial. As a consequence, I would rather make a recording than give a performance in a building which may guarantee a decent audience but which looks and sounds like a concrete bunker. With a recording you may be looking at the fridge or the cat but your mind can travel much more easily than when you are sitting in rows, needing to be quiet, not allowed out, and forced to watch people dressed in tails follow a strictly timed program with an obligatory drinks interval. If I am devising a performance, I want to use my imagination to put on an event that breaks out of those conventional lines. I want to recreate the sort of context which originally encased the music. This is why I turned to the idea of the reconstruction as a device to help people listen in context.

While Andrew Parrott looks out for venues appropriate to the music, Robert King works to design programs around particular spaces.

RK: Programming is the most difficult thing you do. I agonise over it. It doesn't matter whether it's for a classical performance in the Wigmore Hall, or a baroque program in a local church. I very rarely think, "Let's take this one off the shelf." I always think carefully about what I am doing, sometimes for weeks or months, and the promoters can't understand it. But the reason is that I am trying to come up with a program that will precisely fit the limitations, the requirements and the expectations of the audience and the venue. You have to remember as a performer that you may have done a program 40 times before, but the public only come once, and that person in seat B7 has paid their money to see you. It may be the only time in their life they see you! Therefore they must go away having had a really good time and having enjoyed the performance and been interested by it. So we have a responsibility every night we go on stage. We are entertainers.

A program must have a progression to it. It should never be like a cocktail party where you just have a little bit of this and a little bit of that, otherwise you go away at the end of that cocktail party feeling you haven't had a meal. And we should give people a meal! I am attracted to the idea of the reconstruction because it allows us the opportunity to do just this, as illustrated in my own reconstruction of the marriage ceremony between Venice and the Adriatic (Lo Sposassiliz) which we took to the Albert Hall during the 1998 Promenade Concerts.

Paul McCreesh is also ready to take cornetts and sackbuts into the Albert Hall, if it allows him to meet other musical goals.

PM: To perform Gabrieli in front of seven and a half thousand people is a thrill. You have to pinch yourself. And even more so because we performed Schutz in the first half. Normally in England, if you do a concert of Schutz, you get a couple of wizened old
sitting there listening to Schütz was like being in the audience. To have so many people - itinerant brass players, and your grandma - learn how to work with it. I can't help but notice the contingent as well. We didn't actually double the cornetts and a large choir. We had about 80 people on the stage, which is at least twice as many as normal, and an offsetting contingent too. We didn't actually double parts, but we had to have more players, and as Schütz himself suggested, we created additional choirs around the vast concert space. One simply has to be pragmatic - the Albert Hall is a huge building and I wanted the music to work for people who had never listened to it before.

The second half of this Promenade concert was the reconstruction of "A Venetian Coronation." So, by now, I was increasingly intrigued in where the idea of the reconstruction had come from, and also where it was going to. The standard was probably set by Andrew Parrott's Medici wedding project, which came out on record, radio and film. AP: Reconstructions are not necessarily an attempt to reproduce the ingredients of an entire event. The reason I have done, and will continue to do, reconstructions is not so that I can say "it was done like that in the past." Rather it is because modern listeners need a context if they are to understand the music. A single piece of music - for example an instrumental sonata - would, in the Renaissance and early Baroque, always have formed part of a larger picture. By reconstructing this picture, I want to try and broaden my understanding of the context behind each piece.

Think of being in an art gallery. Paintings are a pleasure to look at, but the more you understand about why a picture was commissioned, who commissioned it, and what the story behind it is, the more you can appreciate it. The more you know about the circumstances in which the picture was produced - who it was painted for, how powerful they were, why they chose a particular subject, why that subject is treated in a particular way, and so on - the more you can "see" when you look at the painting. This wider context teaches you to see the painting; it helps you appreciate and understand the art. This is the idea behind reconstructing a musical event. To create a richer, more historically grounded, way of listening.

The Medici Wedding project did not, of course, have to be a reconstruction. The music survives as dots on the page. One could just go out there and play it. However the historical fact of the wedding also presents us with a unique opportunity to listen to the music in context. It was a major event which involved some of the best composers of the day. It has survived precisely because it was such a major event. If we can listen to it as a major event, we are bound to appreciate the music more.

Nothing you do with the program will affect the actual sound of the music. But it will affect the way you hear. We are very lazy these days, and expect music to be easy to listen to. Yet, a lot of things that aren't so stillifying by 20th century listening conventions are essentially what music from the past is about. To appreciate them, we need to know how the music would have been played and heard in its day. We are always in our own time, but there is no reason why that has to be an advantage or a given. Reconstruction can help us change our ways of perceiving what something from the past was like. It can help train us to listen in a different way. This is not a dull academic exercise; it's an absolutely fantastic liberation; a way of time-travelling in your mind, opening up new possibilities all the time.

So we have to rise to the challenge of more serious listening, and the reconstruction is one way to tackle this. In particular, it is a way to ensure that listeners have the opportunity to appreciate all the music associated with a particular soundworld, not just the highlights. This means that even if one is "only" listening to the recording, you would have an idea of what the spectacle was about; you would be thinking "this was an amazing event," not "this individual piece isn't very fast or loud or high."

Recreating a context for listening to early music is not, however, as simple as it sounds. Contemporary descriptions provide detritus, but to interpret this is a big and scholarly task. Sometimes, for example, the descriptions were inaccurately written by amateurs of the time; and sometimes they were written by professionals who assumed a knowledge that we no longer have.

The sheer logistics of putting a program together also creates huge problems. Even if you've got good performers doing good music with the right instruments and at the right pitches with the right style of ornamentation, you are still merely doing the soundtrack. My idea was to combine sound with vision, and making the film of the Medici Wedding was an extraordinary opportunity to try to achieve this.

Of course, you never have complete control over this kind of thing. We made certain principles as clear as we could and then had to leave the television people to get it right. For example, in the 16th century, all the actors - the singers - would have had masks on. Modern producers, however, say that masks could never work because you can't see the expression on the singers' faces. Their approach begins with vision and fits the sound around it. My preference, however, would be to think about what it might do for the music, for the aural spectacle, if the singers did have masks on. How did the masks function? Did they function in a way that didn't so much impede the singing as amplify it? What expressivity does the mask lend to the voice? What kind of stage does masking create? That's what I would like to have explored.

PM: I love program planning, and developing the big reconstructions for which the Gabrieli Consort and Players have become so well known is the logical extension of that. The big secret of program planning is to find a vehicle that allows every kind of relevant piece to be heard - even that which is not climactic. One solution, especially with sacred music, can be reconstruction.

The nature of this music, and the logic of reconstruction, began to make sense to me when I was looking at certain pieces by Gabrieli, and wondering when and where they would have been performed. I was very puzzled when I found a Trinity motet for instruments. You wouldn't expect this because the Doge was forbidden (for complex political reasons) to attend mass at the Basilica on Trinity Sunday. If the Doge was not there, his instrumentalists would also have been absent. The only time the instrumentalists, the Doge and a Trinity motet would have been in the same place at the same time was at the Doge's own Coronation, which, in Venice, was celebrated with a Trinitarian liturgy. What I had found, therefore, was a special Trinity motet for a special occasion. The idea of the Venetian Coronation - which was the first reconstruction we made - was born.

By jumping through all these hoops, you gradually realize that a lot of this music is quite specifically part of a very great, very elaborate and very interesting ritual. And reconstruction is a device to ensure that we hear it in this context. Having said that, I have no problem at all in admitting that the reconstruction is a very good marketing tactic. We could have issued Venetian Coronation as Andrea Gabrieli's 16-part mass with selected motets from... But while my mum would probably have bought it and maybe one or two of the players if they were feeling generous, I don't think it would have made its mark in the same way. You've got to have something that captures the public's imagination.

Nevertheless, if our reconstructions work well, I do feel it's because I work so hard on the music. Although the reconstruction is only a small part of my musical personality, I like to think I have got a good eye for programming of this type. I think I understand the way that sacred music works; I've got a very strong feel for the liturgy, its forms and
its structures. I never ever start with a title and find the music to fit in. The theme comes from the music itself. Otherwise it doesn't work.

RK: As I said earlier, I like the idea of reconstruction because it provides a program with a sense of progression. I have recently developed a Venetian reconstruction called Lo Sposalizio. We performed this in Vienna and France during 1997, and it was recorded early in 1998. The original ceremony had two parts. First there would be a procession from the center of Venice, making its way, via a flotilla of boats, to the middle of the Lagoon. Then, after the Doge dropped a gold ring into the water, reaffirming the city's marriage to the sea, there would be a religious ceremony in San Nicolo (a church on the Lido).

What this does programmatically is provide the opportunity for a performance with a seculair first half and a religious second half. Moreover, it offers considerable flexibility. It is not a "set meal," so it is up to you as the restaurateur to choose what dishes you will put on the menu. The theme is Venetian, you know that particular composers were in fashion or that the Doge would have wanted to involve a particular star singer, but within this framework you can be imaginative and flexible. This appeals to me because it's all very well doing reconstructions but you have to remember that there is an audience which expects interest and variety.

The result is that the first half of Lo Sposalizio is basically an alternating sequence of vocal then instrumental pieces. Here we have been as innovative as possible. There have been quite a number of these reconstructions so we wanted to put in some slightly unusual pieces which were carefully researched to fit the theme. The second half has a set order because we know the liturgical routines - the Kyrie comes before the Gloriar and so on. The whole program succeeds because it flows; it has a strong sense of direction, and this is the great appeal of reconstruction.

Of all the reconstructions to date, it was Paul McCreesh's Venetian Coronation that first struck a chord with the more general listening public. What was so special about it?

PM: Venetian Coronation put us on the map. It was the record of the moment. It was hugely successful and won several prizes. You can never know why a project like this becomes so successful; it was really imaginative; it broke into the non-specialist music market; it had a concept which people could relate to; and the bottom line is that it is fantastic music.

Although at the time the idea of reconstruction was not new - they were doing them at the BBC before I was born - I like to think that the Venetian Coronation contained the sort of imagination required to bring the reconstruction out of the musicological closet and into use as a potentially exciting programming and marketing tool.

The music for the Venetian Coronation evokes a huge ceremonial. In performance, however, these visual elements are played down.

PM: If we were to do a full reconstruction, for example a film (which at some point we must), then of course we would put together the most fantastic ritual: a visual as well as an aural spectacle. We would get out all the relics, we know the costumes that Gabrieli's musicians played in, and we could make a wonderful display. But of course you couldn't do all that in a concert. It would be a disaster! What we do is use the buildings we play in to full effect, putting in processions, separating the choirs and so on. Apart from this, the visual element has to be understated. I feel the end we are only performing one aspect of a huge and complex celebration.

The Venetian Coronation is just one of a series of reconstructions which Paul McCreesh has directed with the Gabrieli Consort and Players. I took the opportunity to ask him where he felt the conductor or director fitted into this genre. After all, there is no role in history for the one Paul McCreesh plays today, is there?

PM: In some ways, at least during performance, the role of the conductor should be understated, if not anonymous. Indeed one of the things forcing me towards the more modern repertoire is that I have discovered, after about 10 years in the business, that I really enjoy "real" conducting. In Renaissance music, much of my work is done in research, in program and concert building, in creating a style and so on. In many ways, I'd be happy to go home before the concert, but the reality is that we can't afford enough rehearsal time to make this possible.

In theory, you don't need to conduct this music physically, but in practice, I think there is a strong need to interpret this music with a deep understanding of the structure, shapes and forms it fits into. Otherwise it can descend easily into a set of cliches. It needs care and love. It has extraordinary genius, but there are moments which need a shaping hand.

Anyway, it is an early music myth that the conductor was invented around the time of Beethoven. The reality is that there were paid conductors at St. Mark's in the 17th century. They were almost certainly more influential than the conductors, but the point is that if you were an instrumentalist at St. Mark's that's all you needed. You turned up and played your cornett, you had about 50 years of repertoire to cover, and you only knew one style. Compare the life of those instrumentalists with people coming to do a session for me. They've got to cope with five other conductors over the year working in the same repertoire; and the other 200 days' work could take them into anything from Medieval to contemporary repertoire. That bottom line is that in that situation, I'm not surprised that people need the assistance of a conductor to work out what's stylish and what isn't.

How much space do these big reconstructions leave for the chamber-sized works that are so much a feature of early baroque writing?

RK: Even in Lo Sposalizio we have some quite small-scale music and I am hoping to add more. One has to aim to balance everything up, for the simple practical reason that if the whole program is full of Christmas pudding with double cream and brandy butter you get a bit bored with rich food. It's a question of checks and balances. The thrill of driving at 150 miles an hour (I presume - my car doesn't go that fast) is because it is an alternative to being stuck in the London traffic. It would cease to be exciting if you did it all the time. Likewise, you go skating for two weeks in the year so that you can look forward to it for the other 50. And it's the same with music. A 22-part Canzona is thrilling, but if the whole programme were to be made up of 22-part Canzonas, it wouldn't seem so special.

PM: One of the weaknesses of the reconstruction approach is that you can miss out a lot of the smaller works. They tend to get lost in the big picture. If I were more active as a player, it might be different. Certainly, if I were a cornett player, I could imagine falling in love with Castello. As it is, I'm a bass viol player, and the chamber end of early Venetian music just isn't my repertoire. It will never be. I find myself drawn to other things, and I think it's best to focus on what you can do, rather than move on what you can't.

As far as reconstructions go, I've got no philosophical argument against doing a well-planned program of extracts or of intimate vocal and instrumental pieces. There's nothing to stop us recording these and issuing a record of pieces which love but haven't yet done (which is one of the things we might actually do).

AP: Much as I love the idea of elaborate reconstruction, I also relish the art of creating good anthologies. For example, I have made three recordings of Gabrieli's vocal and instrumental music. In a way it's the opposite of doing a reconstruction. But I do think it's quite an art to do it in a way that doesn't simplify result in a string of canzonas. The aim should be to give the anthology a sense of direction, to build up something that makes you go from piece to another. Additionally, in the case of the most recent Gabrieli anthology which was linked with a symposium and designed to bring some of the best players of the time together - I wanted to create something to
capture state-of-the-art cornett and sackbut playing for that time.

And what about the appeal of modern composition for early brass enthusiasts?

RK: We have a great corpus of music that already exists, and it is obviously good to be in the center of the business. If it so happens that modern composers start writing music that is good for these instruments, I would certainly be interested. My experience of most commissions for early instruments, so far, I am afraid, is very disappointing. There have been a few isolated very good pieces of work, but mostly modern composition has got nowhere near the standard of original works. Sometimes composers just don’t know what the instruments do. You can get pieces that are virtually unplayable or so chromatic that they might as well go on modern instruments. Sometimes pieces are written by people who are just not very good composers; or if they are good, they haven’t been inspired. It may also be that as a listener I just haven’t understood what they are trying to do; but then I would say that the music is not approachable, and music has in the end to have a degree of approachability.

Fretwork, the viol consort, have been very good at commissioning new work and have come up with some very interesting pieces by composers who have really got into their subject. Maybe if there is a composer who can really get into cornets and sackbuts, and is an inspired person, something exciting will emerge. Of course, we need to remember that it’s been the same with music throughout history. A lot of music has just been lost. Only the good music was kept, and that will be the case in our time too.

AP: The idea of new composition is a perfectly healthy one — always assuming that the composers concerned know the instruments as well as their forebears did. This, however, is not often the case.

PM: I am planning to commission a big piece for cornets, sackbuts and voices. This is partly because I feel that the cornet, as a contemporary instrument, has so many possibilities. It can bend the notes in a way that no other instrument can. It is also because there are certain generic concepts that come across in early brass: the marriage of vocal and instrumental sounds, the potential to mix voices and instruments, the idea of exploiting space and ritual. These are things I would think a contemporary composer would relish - if you can find the right one, you could end up with a very fine piece of music. It and offers me the chance to work with early brass in a very different way.

During the course of the interviews, I was getting the strong impression that income could not be the bottom line where early brass was concerned. So I asked about the commercial prospects, and about the highs and lows of working in this field.

AP: I may be able to persuade myself that there is no limit to my imagination, but I know for a fact that there is a severe one on my budget.

RK: Music is a business and it’s a market-driven economy. Early music is no different, although it has always been a particularly friendly business. The public is guided basically by what’s on, so the people we are trying to reach are the promoters. You find out what they would like, you know what you are trying to do, and then there’s this compromise in the middle which is what you offer them. I did a lot of early Italian music in the old days, and then there was a period where I did less of the cornet and sackbut repertoire. This wasn’t a game plan as such. In fact, I very rarely plan anything to happen, because you cannot control the market. We have never not been offering early music programs like a business story. If we don’t perform it, it is because the promoters have not wanted it. Things are beginning to change for The King’s Consort however, partly because the market place is changing and partly because I’m now in a position where I can exert at least some influence over what I do.

PM: I’m fairly successful, but that doesn’t mean I make a huge amount of money. The bottom line is that most early brass people, including conductors, probably do it more for love than cash. We can make a living out of it, but there are certainly easier ways of making money. Many players have to have other strings to their bow (or mouthpieces to their horn): teaching, instrument making and so on. We’ve made some extremely successful recordings but we are not the Spice Girls.

One of the frustrating aspects of the early music business is that it is essentially a cottage industry with international pretensions. This frequently creates tensions. When we are on good form we can play this repertoire fantastically. The Gabrieli Consort and Players is a world class ensemble. But the other side of this is that we all have to live off our nerves all the time. And this is the aspect of it that sometimes causes my enthusiasm for the repertoire to wane. If you have time to work with the group and improve the performance, conducting Gabrieli is the greatest pleasure in the world. If you are there without quite the right people, and there isn’t enough rehearsal time, and you are tired because you have been up since 3 a.m. ... and then if you have the opportunity to do something else that you also passionately believe in but which is well funded, there really is no contest. Underfunding is one of the things that will pull me away from this repertoire. It has got to be funded properly. You can get too old for this lifestyle.

On the other hand...

RK: One of the big attractions of early music is the personalities and the atmosphere. We have just been on tour taking as one of our soloists a tenor who has done big work, he has sung at the Metropolitan Opera and everywhere. It was the first time he had been on tour with period instruments and at the end of the tour said he had had a great time. He actually rang up the manager here and said “It’s the first time I’ve ever been on tour with an orchestra whose members were enthusiastic and weren’t cynical and I do hope you will ask me back.” And that’s the period instrument world: by and large it’s people who are doing it because they really want to do it; people who love playing their instruments and love the feeling of it. There is a lot of pressure turn up at 10:30 and go away at 1:30. You can call Dave Staff at almost any time, and he will enthuse about extinction on fandanes. We had about two hours on the telephone just for three 45-second fandanes, and it is like a testament to commitment and potential. That’s what I like about this business and the people who work in it.

PM: The rewards may be more spiritual than financial but they are important to me. Take for example the San Rocco reconstruction we did a couple of years ago. On the one hand there was the abject horror of trying to put on a filming project in Venice in the middle of August with 70 people on nowhere near enough budget or time. The project was threatened with cancellation virtually every week for about nine months. When we eventually got there, it was incredibly hot and we worked immensely hard. The complete exhaustion meant that you almost forgot where you were. Then I remember during a performance thinking “Hang on Paul, you dreamed this up 10 years ago, it’s taken thousands of hours of preparation and you’re actually standing here in the very building that Gabrieli wrote these great pieces for. You’ve just got to stop being exhausted and enjoy it!”

There’s always a tendency to worry about the problems rather than to celebrate the achievements. There is a lot of pressure in the business and it can tend to take over. But I had to stand back in Venice and say “this is fantastic, it’s my dream.” I’m not at all romantic about these things, but you have to force yourself to be focused and remember what’s really important about making music, what an honor it is to play great music, how talented your colleagues are, what a marvelous venue you’re in and what a great composer you are dealing with. You think you have heard it all, then another moment of genius, some fabulous feeling for color or sonority that you won’t get anywhere else in music appears. And that’s why we’ve got to keep performing this fabulous repertoire.
Cornetto and Serpent Makers Worldwide
by Jeffrey Nussbaum

This most recent installment in the on-going series on early brass instrument makers is the third article on cornetto makers and has been expanded to include serpent makers also. Five years have passed since my previous article, "A Survey of Modern Cornetto Makers: An Update," appeared in the 1994 HBSNL #6. The first of the cornetto maker articles was published in the 1989 HBSNL #1 and was written by Douglas Kirk. A few new makers have been added and, of course, addresses, prices, and models are also updated. One maker, Tony Harris, has been omitted from the list as his current location or activities could not be ascertained. Materials and any information on Tony Harris or any other maker not listed, please send it to the Historic Brass Society. As was previously the case, makers were invited to send lists and descriptions of their instruments and, again, firms that make mass-produced cornetti have not been included. No attempt has been made to include subjective opinions or endorsements of these instruments, but, rather, the maker's descriptions have been included to help the reader.

* Victor Aragon
c/o Fermacia La Teja, Carretera Trasandina, Sector San Rafael de Tabay, Merida, Venezuela
Tel. 58-014-741502 Email: <aragonvictor@hotmail.com>

Cornetto player Sandro Zara sent information about his fellow countryman, and relates that, because the workshop is in a little mountain village so far removed from modern life, visiting it is like a "near-17th century experience." Victor Aragon lives near Merida, Venezuela, a beautiful town in the Andes with a long-standing woodworking tradition. Principally a gamba player and maker, he started making cornetti last year. They are based on the Christ Church cornetti and speak very easily, with a beautiful resonant tone. Aragon is experimenting with local hardwoods, principally nazareno, carreto, gutarco, gayacan, and sapatero. The wood is beautiful, not at all slippery, and wonderfully crafted. Prices upon request. Messages and information can be relayed through a friend, Andrea Perugi, at: <perugi@dada.it>.

In addition to his well-regarded cornetti, Paolo Fanciulacci is now also making a copy of an oboe da caccia. Prices are in Italian lire and do not include shipping costs. Delivery time is three months.

Cornetto (in G) 440 Hz or 465: 1,800,000
Cornettino (in C) 440 Hz or 465: 1,300,000
Alto cornetto (in F) 440 Hz or 465: 2,000,000
Mouthpiece: 80,000

* Henri Gohin
16 rue Macaigne Fortier, 95650 Boissy L’Alliér, France. Tel./fax 33-1-3469126
All prices are in French francs before taxes (T.V.A.: 20.6%)

Mute cornetto in A 440 Hz or 415 Hz: 2,500 Fr
Mute cornetto in G 440 Hz or 465 Hz: 2,600 Fr
Straight cornetto in A 440 Hz or 315 Hz: 2,500 Fr
Straight cornetto in G 440 Hz or 466 Hz (alto): 2,500 Fr
Curved cornetto covered in leather or parchment in A 440 or 415 Hz: 4,500 Fr
Curved cornetto covered in leather or parchment in G 440 or 465 Hz (alto): 4,200 Fr
Straight cornettino in D 440 Hz or 415 Hz: 2,000 Fr
Curved cornettino in D covered in leather or parchment in G 440 or 415 Hz: 4,000 Fr
Tenor cornetto in D covered in leather or parchment in G 440 or 465 Hz: 6,500 Fr
Tenor cornetto in C covered in leather or parchment in G 440 or 466 Hz: 6,500 Fr
Mouthpieces in horn, ebony or boxwood for cornett in A or G: 250 Fr
Mouthpieces for cornett in C: 300 Fr
Mouthpieces for serpent: 350 Fr

* David Harding
56 Nettherton Road, Appleton, Abingdon, Oxon, OX13 5JZ England. Tel. 44-1865-863673

David Harding makes a plastic, molded, 440 Hz serpent in C that is based on a French serpent of about 1750 (from the Shaw-Heller collection in the UK). The finish is hard but textured, and leather covering may be available in the future. The price of the serpent is £400 plus delivery costs. Delivery is normally from stock.

* Jacques Leguy
49 Avenue du Plessis, 92290 Chatenay Malabry, France. Tel. 33-1-43504499, 33-1-4660706, Fax 33-1-43502100.

Leguy is trained in the acoustics of music and has used this interest in his instrument design. He makes a wide range of Medieval and Renaissance woodwind instruments including cornetti. His instruments are at 440 Hz or 465 Hz but at a slightly higher price he will design an instrument at any desired pitch, such as 415, 410, or 430 Hz, "whose tuning" Leguy states, "according to the mesotonical temperament, has been considered as 'perfect' by some." Instruments can be made of rare woods such as boxwood, lemonwood from Sri Lanka, red ebony from Madagascar, black ebony, or rosewood according to supply. His leather design is described as "classical, with sheep-thinned skin, glued with a special glue used for bookbinding." The mouthpieces are usually made according to Mercenarie's data: internal diameter 11.5 mm, 2.5 mm at the throat. He will also make wider mouthpieces up to 13.5 mm at the client's request. Mouthpieces are made from horn, ebony, special palisander wood, or resin. A small supply of old ivory is available, but is not allowed to be exported to the USA. Prices include a mouthpiece in horn. Delivery time is one to two years according to instrument type. Payment is by check, in French francs, payable through a bank in Paris. Postage is additional. Of special interest to cornetto players might be Leguy's small 3-hole cornett in A, Bb, or C. Other horns can be made on special request. (Prices in French francs).

Cornetto in D*: 6,000 Fr (lemonwood: 6,500 Fr)
Cornetto in A*: 7,000 Fr (lemonwood: 8,000 Fr)
Tenor cornetto in D without key*: 12,500 Fr
Tenor cornetto in C with key*: 15,300 Fr
Mute cornettino in D*: 2,500 Fr (exotic wood: 3,500 Fr)
Mute cornet in A*: 3,700 Fr (exotic wood: 4,600 Fr)
Alto cornetto in D with key: — 5,200 Fr

Instruments with an asterisk (*) can also be made at 460 Hz.

* Philippe Matharel
43 Rue de L'Avenir, 31500 Toulouse, France. Tel./fax: 33-561-262544.

Philippe Matharel has in the past made fine wooden cornetti and currently is producing from a mold, a plastic cornett pitched at 415 Hz. Delivery time is two months. Price 3000 Frs (450 Euros).
Alto cornetto, 17th c. (wide bore) decorated; with key (f'-F) $1,300
Alto cornetto, 17th c. lystarden form (narrow bore) decorated, with key (f'-F) $1,375
Alto cornetto, 17th c. lystarden form (wide bore) decorated, with key (F'-F) $1,375
Tenor cornetto, Venetian late 16th c. (A=465 Hz) after keyless, decorated original in Braunschweig (d'-d), $2,100
Tenor cornetto, Venetian late 16th c. after keyed, decorated original in Verona (c-d), $2,400
Bass cornetto, 16th c. (G-a) - upon inquiry

Special Requirements (additional cost):
German plum wood for curved cornet ($50 extra); Central American boxwood for curved cornet ($70 extra), Plumb or boxwood for curved cornetto ($30 extra), Leather ornamentation for curved cornet or cornetto, German ($30 extra), Ornate Venetian ($100 extra). Sterling silver mounts - upon inquiry.

Extras:
Cornetto or cornetino mouthpieces (horn) ($65 extra), Alto or tenor mouthpiece ($70 extra), nylon padded case for cornet (by Jean Cavallaro) ($43), Historic leather cornet case - upon inquiry; hard case (several cornetts) hard case (tenor cornett - upon inquiry.

* John R. McCann
2938 E. 9800 St., Sandy, UT 84092 USA.
Tel. 801 942-6173. Fax. 801 251-8031.
E-mail: <JRMCornett@aol.com>
Website: <mccanncornetts.com>

John McCann is the only cornett maker living in North America. He has been making cornetti since 1959, and began making them professionally in 1975. His cornett in A (six-finger note) is an evolutionary instrument based on historical examples, his own experiments, and suggestions from leading players. Copies of specific historic instruments are also offered. McCann's instruments are completely hand-crafted and made to the highest acoustic, craft, and aesthetic standards.

Players selecting these instruments normally request his premium woods, either Central American boxwood or German plum wood, although black cherry and maple are available as a basic wood. Black cherry is used for all his larger instruments. The curved cornetto is offered in horn or with various degrees of leather decoration. The Venetian model instrument may be ordered with normal Venetian tooling or with elaborate Venetian tooling. These can be further beautified with sterling silver mounts for the mouthpiece and bell ends, although this does make the instrument heavy. Straight cornettts are made from plum and maple. Mouthpieces come in three styles, all made from horn; a normal acorn, an acorn with a slightly wider rim, and a cushioned rim for the least trumpet players doubling in the cornett realm.

McCann produces two instruments a month. He lavishes care on making a precise, smooth bore. He is working with Professor William Mathews, an outstanding cornett player and astrophysicist, on computer optimization of the cornett. Instruments come with mouthpieces and are at 440 Hz or 465 Hz. Prices are subject to change.

McCann is currently working on a copy of Hamburg 203, an instrument in the Museum für Hamburgische Geschichte. Preliminary results for this instrument have been quite encouraging, both in the original Cornett tone and in a Chorton. The former is a full step above A=440Hz; the latter a 1/2 step.

In addition to his line of fine cornettts, John McCann has made fascinating specialty cornettts including the S-shaped Croftals Serpent, and his amazing "comahawk." Changes for 1999 include the redesign of his cornettino, production of a mute cornett, and production of a parchment-covered Venetian cornett, and the completion of his new Web site (see above).

Cornetto, Venetian style, late 16th-early 17th c. (a-d') $780
Cornetto, Venetian, late 16th c. A=440 Hz after Bruselas 1208. Upon inquiry $465 Hz after Vienna 4076, fingering after Virgillino ca. 1600 - Upon Inquiry
Cornetto, German, 17th c. fingering after Speer, 1697 (a-d') $780

Straight cornetto, German 17th c. after original in Berlin (a-d') $425

Straight cornetto, German early 16th c. after Nuremberg mural ca. 1520 (a-s'), $425
Cornettino, German 17th c. (d-d') $500
Alto cornetto, German 17th c. after decorated original in Nuremberg (g'-g) $1000

HP Cornetto (g-d') at A=466 after 17th century instrument formerly in the possession of the late Christopher Monk in rock maple or fruit wood: £510 £599.25
In English boxwood: £580 £681.50
Al Alto cornetto after various originals (c-d') £595 £699.13

Straight cornett:
Based on Fraeiuss in maple or fruit wood: £360 £423
In English boxwood £420 £493.50
(Free the wood of the wooden cornetti does not include a mouthpiece.)

Mute Cornetti:
SF Mute cornett in sycamore (f'-a) £720 £737.25
GK Mute cornett in 2 sections (g-a) in maple or fruit woods £335 £393.63
In English boxwood £380 £446.50

Worden - leather covered:
Tenor Cornett (c-d') usually in sycamore or maple £620 £672.50
SB Small bore after Norwich Museum £650 £728.50
LB Large bore after Galpin tenor with 1 key £725 £851.88

Serpents - leather covered: Sycamore (other hardwoods when available, prices on request)
Soprano "Worm" in C (c'-e') £495 £581.63
Tenor "Serpentaria" in C (c-c') £620 £728.50
BCD Serpent in D after Baudouin, c.1810 (D-d') £1,220 £1,433.50
BCC Serpent in C after Baudouin, c.1810 (C-c'): £1,220 £1,433.50
BCK Serpent in C after Baudouin, c.1810 (C-c') with 3 keys: £1,280 £1,530.75
With B key only £1,280 £1,504.00
EM Military serpent in C after Pretty, c.1840 with 3 keys: £1,703 £2,003.38

Anacoda - leather covered: In C after the only surviving original: £5,990 £7,085.25

Crooks/bojals for bass serpent in C or D £70 £82.25
for tenor or soprano serpent -price on request

How to Play the Cornett - tutor by Jeremy West £22

* Graham Nicholson
Van Hogendorpstraat 170, Den Haag, NL 2515NX, The Netherlands.
Tel. 31-70-3898988.

Graham Nicholson is a noted trumpet player and maker who has, on occasion, made cornettts. He currently makes two models—a copy of the Christ Church cornettts in 440 Hz and a high-pitch version at 465 Hz. Nicholson has been examining instruments in Verona, Hamburg and other locations for possible reproductions. His work is characterized by extremely fine craftsmanship. Prices upon request.

* Bent Nielsen
Stenbergsvej 32, Valby 2500 Denmark.
Tel. 45-36466686.
E-mail: <bnill@post9.tele.dk>

Bent Nielsen has been working on a new cornetto design for the past four to five years and reports that the result is an instrument that is very well in tune. He makes a cornetto covered in leather and pitched at 440 Hz as well as a cornettino. The cornettino is also very in tune and has a large sound that is quite close to the sound and response of the regular treble instrument. It uses apple or pear wood. His mouthpieces are made from African water
buffalo horn. The price is 30,000 Danish krona.

*Nicholas Perry
20 Queen Street, St. Albans, AL3 4PJ, UK. Tel. 44-(0)1727-866080.

An active cornett player in the London early brass scene, Nicholas Perry makes a line of cornetts.

1. Large bore treble cornett A=440 Hz: £350
2. Round cross section tenor, unkeyed, scaled from Rome 700, A=440 Hz: £500
3. Round cross section cornett, tenor, unkeyed, scaled from Rome 700, A=440 Hz: £600
4. Brass cornetts in two sections with chimes and bassoon hand rest A=440 Hz: £350

Nick Perry reports that these metal cornetts started out partly as a way of experimenting with bore profiles, but it does seem to work very well and is closer in response to a wooden instrument than one would expect. After he made his first metal instrument Perry came across an article by Cristina Bordas in Revista de Musicologia (Sept. 1991) which contains a reprint of an 1892 plategraph of a very ornate bronze cornett without chimes made in 1640 by Pedro Aldao. Aldao was the successor to Antonio de Selma Salaverde as cartul maker to the Spanish Chapel Royal. The cornett was part of the Barbirolli Collection but was not sold to Brussels and seems to have disappeared.

* Toni Romera
C/Montsec 6, 08240 Manresa, Spain. Workshop Tel/Fax 34-93-8733718. E-mail <rb@romerabrass.com>
Web site: <http://www.romerabrass.com>

Toni Romera is making custom cornetto mouthpieces and is working with Jean-Pierre Canihac and Lluis Sole on mouthpiece design. Boxwood custom cornett mouthpiece: 67 euros, Ox horn mouthpiece: 73 euros. Romera is interested in working with players to custom design mouthpieces for the particular needs of the individual. He makes a full line of mouthpieces for natural horn, natural trumpet, and sackbut. Romera also makes mutes for modern brass instruments.

*Lluis Sole
C/Camp, Deis Ciners, 21 Baixos, 2, 08530 La Garriga, Spain. Tel. 34-93-8718639.

Lluis Sole explains that he is mainly a cornetto player and not a professional maker, but he has made a number of instruments, and will gladly make one upon request. He makes a treble cornett pitched at 440, 460 or 451 Hz. He has also made a copy of an interesting double-curved treble cornett that is in the collection of the Toulouse Conservatory. Because the original is damaged it was not possible to determine the pitch of the instrument. Sole’s copy reveals that it is pitched at 460 Hz. He reports that the bore profile at the bottom of the instrument is very wide (10 cm) and the low notes are extremely rich and full. The upper register from g⁴ and above requires fingering that is different from normal treble cornett fingerings. Prices upon request.

**Robb Stewart**
140 E. Santa Clara Street #18, Arcadia, CA 91006, USA. Tel. 626 447-1904.

Robb Stewart is a noted restorer and maker of 19th century brass instruments many different keyed bugles, ophicleides, 19th-century rotary valve and other brass instruments. While not the main thrust of his focus, Robb Stewart has made one model of a metal serpent that is based on the instrument in the Shrine to Music Museum.

**Siem van der Veen**
Kerklaan 3, 9251 Le Burgth, The Netherlands. Tel. 31-511-462659.

2. Treble cornetto, narrow bore, based on various Italian and German instruments, bound in leather. A=440 or 466. In plumwood, 960 guilders.
4. Mute cornett in G or A, A=440. In plum, pear or boxwood, 735 guilders.
5. Alto cornetto in F (lowest note G) 1,100 guilders.

Mouthpieces are made in synthetic material or horn. Mammoth ivory is also optionally available. Delivery is from immediate delivery to four months. Instruments in boxwood 120 guilders additional.

* Roland Wilson
Emilistr. 35, KölN, D-50827 Germany. Tel. 49-221-5302180, fax 49-221-5303191.

Cornetto virtuoso Roland Wilson is also the director of the ensemble Musica Fiata and has been involved in cornetto making since the 1970s. He has conducted a study of both original instruments. He explains that the bore designs, whether they are based on a particular original or not, adhere to historical principles without any compromises. All curved cornetts are hand-carved from air dried woods, usually plum for smaller instruments and pear for the larger cornetts. They are covered with parchment and treated in the Venetian style, except for two models, 3 & 9, which are covered in leather. Delivery time is 6-12 months depending on the model. Special requests can be made for instruments at any pitch between 440 and 490 Hz.

Treble cornetts
1. cornetto - 466 Hz - After a Venetian instrument now in Hamburg. This instrument has a wide dynamic and sound-range but requires a strong embouchure. DM 1,650
2. cornetto - 466 Hz - After a small-bore Venetian instrument in Vienna. Offer an easy high register but not as full tuned as #1. DM 1,500.
3. cornetto - 466 Hz - A narrow-bore German cornett useful for late 17th-century music requiring continual high and loud playing. DM 1,450.
4. cornetto - 490 Hz - A whole tone higher than modern pitch and a minor third above A=415 Hz, allowing the correct transposition of many late Baroque works. - DM 1,600.
5. cornetto - 440 Hz - A small-bore instrument after an original in Brussels - DM 1,700.
6. cornetto - at 440 Hz - A medium-bore Italian cornett based on an instrument in Verona. - DM 1,700.
7. cornetto - 440 Hz - Copy of the Christ Church, Oxford, instrument (large-bore). DM 1,650.
8. cornetto - 415 Hz - The correct procedure for playing at this pitch is to transpose! Some customers have, however insisted on having a cornett at this pitch, and it works very well. - DM 1,800.
9. Renaissance cornetto - 466 Hz or 440 Hz - An early Renaissance instrument with a wide bore and a different sound for music around 1500-1570. - DM 1,800.

New research shows that 16th-century vocal music was often performed a tone lower than organ pitch in Italy. Renaissance cornetts were, therefore, sometimes built at a=415, so I am working on a Renaissance instrument at this pitch, although there are no surviving originals. Alto cornetts Wide-bore cornetts pitched a tone lower than trebles. These are very useful ensemble instruments and essential for many works by Schütz and Gabrieli. Tuba alto instruments can be made with one or more keys to extend the range to F or lower.

10. alto cornetto - 466 Hz - After an original in Verona. - DM 1,800.
11. alto cornetto - 440 Hz - After an original in Nuremberg. - DM 1,900.

Alto cornetts can also be made to extend the range to F (single curve like treble cornett or S-form like tenor both available). Cornettini - Quartzzinken - scaled from an original instrument in Linz which plays at a= ca. 452 Hz, at a'=466 DM 1,225
12. at a'=466 DM 1,225
13. at a'=440 DM 1,275
Sekundzinken at a'=440 see Nr. 4
14. at a'=466 (=Terzzink at a'= 440) DM 1,450.
15. Terzzink at a'=466 (Quartzzink at a'=445) DM 1,380.

Tenor cornetts
16. at a'=466 with a key for the low c after an original in Verona, DM 2,750, (keyless version DM 2,425), a'=440 versions + DM 100
17. tenor cornett in D (440 or 466) one tone higher than standard tenor (lowest note e without key or d with key). DM 2,250 with key, 2,225 without key.

Bass cornett
18. An octave lower than a treble with a key for low G. DM 3,600.

* Romano Zölls
Frankenau 7, A-7361, Austria. Tel/Fax 43-2615-87626.

With the aid of x-ray photography, Romano Zölls makes copies and modified copies of instruments in the Nuremberg Museum and the Vienna Museum. His curved instruments are made in pear wood and covered in leather. The mute cornetto and straight cornetto are made in maple. Delivery time is approximately one month. The pitch of instruments is at A=440 or 465 Hz if requested. Mouthpieces are made from various substances including ivory (a small quantity is available) or so-called "nuclear wood" plastic. All prices are upon request. His main activity is currently that of organ builder.

Cornetto in A; Alto cornetto in G; Straight cornetto in A; Mute cornetto in A.
The following interview took place in New York City on November 5, 1998 with Douglas Yeo, bass trombonist with the Boston Symphony Orchestra. The BSO was performing Bartók's Miraculous Mandarin and Mahler's Das Lied von der Erde at Carnegie Hall.

Douglas Yeo: Here Jeff, I want to give you some of these photos that were taken when I performed chamber music on the serpent with members of the Boston Symphony at Tanglewood. There are some great shots of my Monk instrument, my Baudouin, and Carnegie Hall.

Trevor Herbert: Do you know the Circus Music by Charles Dibley? He was an important composer, not in the sense that he was a great composer but in that he wrote good light music. He was also the first musician to perform on the piano in public. They have good serpent parts.

DY: It sounds delightful, I would love to see them. Next Sunday I'm playing a concert in Hartford, CT, where I have three different roles. I'm playing the solo in Simon Proctor's Serpent Concerto. We're also doing an arrangement for winds of Beethoven's Septet, arranged during Beethoven's time, then I'm playing in the orchestra for a Mendelssohn overture.

Jeff Nussbaum: Do you play ophicleide as well?

DY: That would be the next logical step for me, although I have not done so at this time. You know that my main focus has been to play the serpent in the modern orchestra and in other modern instrument contexts. In the Boston Symphony, when an ophicleide part comes along, our tuba player, Chester Snider, usually plays it on the euphonium or the F tuba, which is a common and acceptable modern substitution. I suppose eventually Chester will retire - but not any time soon, I hope! - and when that happens I will speak with our music director about the possibility of me playing those parts on an ophicleide. It's certainly worth a shot. So, I hope to get an ophicleide in the near future and start on that and see where it leads.

JN: I find it intriguing that you were able to convince Seiji Ozawa so enthusiastically to use the serpent.

DY: It was an interesting thing. Because of my background in musicology, when I study a piece that I'm playing in the orchestra, I study it as if I'm conducting it. I read about it, the history, everything. I have a huge collection of scores and facsimiles. In 1994 we were doing the newly discovered Berlioz mass, the Messe Solennelle, which turned up in a church in Brussels. I just happened to be in the BSO library and noticed that it had a part for serpent and thought, hmm, that's interesting. I didn't pay much attention to it but shortly after that, I went over to the local brass shop and asked if they knew anyone who sold serpents. I found out about David Green's Antique Sound Workshop and went over. Now, I had never seen a serpent up close before, much less played or even held one. He had a plastic Harding serpent and without even playing a note on it, I gave him my credit card, bought it for a thousand dollars, went merrily on my way back to Tanglewood, and told my wife that I had just bought a serpent. Her reaction was, "What are you talking about!?" I then told the orchestra personnel manager that I was going to play the serpent on the Berlioz Mass and he said, "The heck you are. You'll have to play that for Seiji first."

I practiced that summer and at that time I contacted you, Jeff, and became aware of the BHS. You put me in touch with Craig Krikel and also sent me the HBS Journal with Phil Palmer's big article on the serpent. So, I made an appointment to see Ozawa. Seiji may be sixty-two years old but part of him is still a little boy. He appreciates in players the ability to show an interest in something a little different, not just sit there and play your part. After a rehearsal I went to his dressing room, he looked at the serpent and the first thing he did was start laughing. Then he said, "Ah, can you play in tune?" So, I played the solo from the Mass and while it is not much of a part, it is prominent enough and you certainly can hear it. He listened and smiled and said, "I like, yes."

When I told Craig that I had sold Seiji on the idea, he immediately sent off a serpent T-shirt and serpent tie to me which he got from Martie Monk. When I gave them to Ozawa, he immediately took off his shirt and put on the serpent T-shirt and conducted the rehearsal in it. We got some wonderful photos, some of which you ran in the HBSNL. The only tie he ever wears is that serpent tie. He was quite taken with it.

We played the piece for a week in Boston and then in New York at Avery Fischer Hall for the New York premiere. Then we took it to Tokyo for the Asian premiere. Of course, I played bass trombone for most of the Mass and I had the serpent on a piece of foam padding next to me. When I picked it up, I realized that every eye in the place was on it. Most people who were there heard a serpent for the very first time. It's intriguing to be part of a process where you know that something is totally new for people. It dawns on people that the thing is to be played and its not just for hanging on a wall. Seiji was enthusiastically supportive and even gave me a bow at the end of the piece.

With all that doubling money I more than paid for my Harding serpent. Then I got the idea of tackling the Simon Proctor Concerto which I had heard of when Allan Lumsden premiered it. Craig sent me the music and it looked just impossible! I like to set challenges for myself, and I contacted Keith Lockhart, the conductor of the Boston Pops and told him I'd like to do the piece in two years time.

I needed a proper instrument, and in September 1996, I got my Monk serpent. I was in England at that time recording my solo trombone CD, Proclamation, with the Black Dyke Mills Band. So, I played Simon's piece with the Boston Pops with John Williams conducting in 1997 and I did it again later in that same year with the Boston Classical Orchestra.

Jeff, I'm reminded of that interview you did in the HBSNL a few years ago with Simon Wills and members of the Chamber Orchestra of Europe. I thought that was one of the most interesting interviews I've read anywhere. What they had to say, and the way the whole interview evolved, about removing historic instruments from the "historic instrument ghetto" and being able to mix the instruments together, as they can, was so refreshing. That's exactly what I've done using the serpent with the Boston Symphony. It's getting it out of the youth concert/demonstration/amusement value setting. Or get away from thinking that it can only be used with early instruments.
Well, it can be played with a modern orchestra when a serpent is called for. It sounds like a serpent and there is nothing else that sounds that way. Somebody has to play the part and you can play it on the euphonium or play it on the trombone but why not do it on the serpent?

JN: I find the issue of the brass culture intriguing. My experience talking to modern players is often depressing because some of them have such stone-age mentalities. They are just not curious about the history and background of what they do. It seems to me that it's the most natural thing in the world to be intellectually curious about the history and development of brass music, particularly if you are one of the few who, against all odds, actually lands a job. Has your experience at the BSO had any impact on the brass culture there?

DY: I think what you are saying is exactly right, and it is a shame that in, say, the trombone world, for example, thinking is so restricted. We seem to talk about is equipment that will make us play as loudly and efficiently as we possibly can. There is little or no discussion as you had with the COE players about, well, maybe not using historic instruments, but using a smaller-bore trombone for certain repertoire or using an ophicleide in a modern orchestra. Nobody wants to talk about that.

Our principal trombone player, Ron Barron, plays also trombone quite a bit and he enjoys it. I like to play a small-bore bass or large-bore tenor when we play Classical period repertoire. When I mention this to colleagues from other orchestras they seem surprised and say things like, "You play Beethoven Five on a tenor trombone, why?!!" Well, first of all, the trombone is not that important in that piece. Also, we play this big bazooka now.

We brass players have unilaterally changed our instruments more than any other section in the orchestra. The brass players continue to look for instruments that allow us to play louder and louder. The string section still plays on instruments that haven't changed much since the 18th century and change the woodwinds has been relatively static for the last hundred years, except for changes in fingering. For the brass to keep getting louder and louder is just ridiculous.

I wrote an article a few years ago in the ITA Journal about this "musical arms race" and I just came across an article by John Fletcher in Brass Bulletin from the mid-1980s where he was discussing exactly the same thing. I think it's a shame. It's like what you said, Jeff, people are missing out, not only on our history, but on a chance to get away from what we ordinarily do and branch out a little bit. I love playing the bass trombone but it's not our whole life.

TH: The Boston Symphony is well known for doing much chamber music. I have a marvelous recording that is now over 20 years old of the Boston string section playing arrangements of Strauss waltzes of the Second Viennese school. Do you do much of that type of chamber playing?

DY: The Boston Symphony is really a three-part organization. There's the BSO and then there's the Boston Pops Orchestra which was patterned after the London Proms concerts back in 1883 when the BSO was made up of mostly European players. After the symphony season those players would often go back to Europe and not return to Boston. By adding on the Proms type concerts with the Pops Orchestra, it was an attempt to increase the playing season and keep the musicians here in America.

In 1962 the BSO became the first American orchestra to have a full 52-week season, including the Pops schedule. The principal players convinced the management that they should not play the Pops concerts but they would form the Boston Symphony Chamber Players. So the 12 principal players perform in that series, but, in recognition of the fact that other members in the orchestra like to play chamber music today there is a chamber music series at Tanglewood. The programs can be arranged by the players in terms of instrumentation and repertoire, but they try to have those prelude concerts relate in some way to one of the weekend BSO concerts. The Orchestra was doing Beethoven Seventh and our hook was to do the Beethoven Seventh Allegretto movement but with the Harmonie Musik ensemble. What I'd like to do now is prepare a serpent recording. Michel Godard has done such fabulous work particularly with the avant garde music.

TH: You know he was at the now famous HBS Symposium at Amherst in 1995 along with the other serpentists Bernard Fourtet. I remember thinking that he was really fabulous, but that he was actually playing with a technique that was beyond the instrument. Has that struck you? One of the things that has interested me is that when you have an instrument, and the serpent is a good example of that, I'm thinking of, and you have a great player of, say, trombone or euphonium, who has a fantastic facility that comes from being a virtuoso on that instrument, if he applies that advanced modern technique to the serpent, an instrument that originally had more modest expectations, then you can, in effect, go beyond the instrument. In the Proctor piece did the composer actually extend the idiom of the instrument?

DY: It's interesting. I've read a great many of the historic French and German serpent tutors. I recently came across the Galpin Society hook from the Edinburgh exhibit. In the section on the serpent there is a discussion of a 19th-century English serpentist who made quite a name for himself by playing the double bass etudes of Dragonetti. I found a copy of these etudes and it seems, by the time a player knows them, they are very technical pieces. If that serpentist actually played those pieces the way they are written, then he had a technique as would be required to play Simon Proctor's Concerto.

TH: Dragonetti's copiest was a trombone player, a man named Mariotti and he used to play Dragonetti's music.

DY: I find that very interesting. I think there are only six etudes and they are all in flat keys.

TH: Right. Well, there you are. They were at the Haymarket Theatre together. I may actually have some of them in my collection that are in Mariotti's own hand.

DY: I'm working those etudes up. If we, in fact, have a historic serpentist who played those etudes, I want to be able to say, yes, it could be done. It can be done and there is precedent for doing it. When I do a demonstration, instead of playing a trombone etude I'll play an etude that was played by a serpentist. There are some etudes in some of the old serpent tutors as well. The Froehlich book has some that Christopher Monk transcribed and transposed in his little book, The Serpent Player. Trevor, you may be right in thinking that good modern players today may be playing past the traditional role of the instrument. But then again, thinking of those old etudes, I really wonder how different we are from the old technique.

TH: It's a question really. There is a group of you who are excellent musicians and have become interested in the serpent. What's really interesting is that as a trombonist or any modern brass player, when we sit down to play, we have an established book of reference based on the great trombone players that we've listened to. You players, however, are real pioneers. You start, to a large extent, with a clean slate. You have some of this music, you have great musical gifts and you have been brought up in a culture of the great orchestras. I just think it is a process of continuous experimentation to discover what the idiom of the serpent is. Of course, I know what the serpent is and I know what the music is, but to discover what the full idiom is must be a very fascinating and challenging process.

DY: Well, as I mentioned, when I first bought the serpent, I put down my credit card and bought the thing without playing a single note. When I took it home, the first thing that I noticed was it came with a mouthpiece that had a rim that was almost exactly the same as that of my bass trombone mouthpiece, which is a Yamaha—something similar to a Bach 1G or Schilke 60. It was a shock that I could play a historic mouthpiece that was not unlike my modern mouthpiece. However, I've since played on old serpent mouthpieces that feel very strange, having rims so sharp they feel like razor blades.

The second thing I noticed was when I first started to play this that I literally never had heard a serpent before. I never heard the London Serpent Trio, never heard Michel Godard, nothing. I had no idea if I was even approaching the type of sound that I was supposed to. My friendship with Craig Kriel led to his sending me some
recordings and I quickly found out that I had the right idea. One reason why I wish more good players would pick it up is because, often, people who approach the serpent are not accomplished players on any other instrument. In one sense that can be good—because they don't bring any preconceptions—the other hand it can be problematic. I find that I have success on the serpent because I can play the trombone well and I have a good ear. My sojourn ear, aiming for intervals, is very well developed. The serpent is so unstable a good embouchure and good ear are essential. Perhaps because the trombone has many similarities to the serpent in that the mouthpiece is about the same and the size of the instruments are about the same, I was able to play in tune. There are all these famous historical reports such as Berlioz's famous statement about how dreadful and out of tune it is, so I had to wonder. Well, you need a good player.

Christopher Monk is reputed to have been at a museum in England where a curator took down a serpent and played a c scale with one set of fingerings and then played another c scale with no fingerings at all. The curator's comment was, "See, you don't need fingerings to play the serpent." Christopher's reply was, "Yes, but both scales were played badly."

The reputation of the serpent is unjustified because what we've had, in recent years, is well-meaning people with little brass-playing skill playing on leaky, worm-rotted instruments. They put it up to their lips without any idea how to play it, or any brass instrument, blow into it and get a dreadful sound. They then pronounce that it can't be played in tune. Of course this is not true. If you listen to Godard, or Lumsden or any accomplished serpentist today, you see that it can be played in tune, can play most anything put before them, and can get a good sound.

TH: And play it for a long period of time. They said the same thing about the cornet.

DY: I wish that I could say yes, but I can't. For most players it's a very straightforward attitude. I play the B trumpets, or tenor trombone, or C trumpet and that's it. It's just a lack of curiosity. When I got in the Boston Symphony, the first thing I wanted to do was to find out about the history of other trombonists who had been in the Boston Symphony. There was a famous trombonist, Johannes Rochut, who arranged etudes of Bordogni. EVERY trombonist plays out of that etude book. He happened to have arranged those vocalises when he was in Boston. The first thing I did was ask where are the archives. I was shocked to find it was just a room with old instruments, clipplings, photographs and everything else, just piled, floor to ceiling. I'm happy to say that my interest in the history of the orchestra helped lead to the formation of a real archives. We now have a proper facility with a library, catalogues, computers, and the whole works.

I'm delighted that the BSO, which owns an exquisite collection of ancient instruments, mostly from the former Casadesus Collection, donated in the 1920s, has a good part of that collection on display in Symphony Hall. Darcy Kuronen, the keeper of the instruments at the Boston Museum of Fine Arts, is also in charge of the BSO collection. One of the plans that Darcy and I have is to work through the instruments in both the museum and symphony collections because between the two, there are over a dozen serpents in the city of Boston. I gave a presentation this past March, in the museum with Darcy and Gary Stewart, where I played and discussed many of the instruments in the collection. Our plans are to seriously catalogue the instruments, photograph them, play them and test the pitch, copy the mouthpieces, and then get this information out to people. My goal is to disseminate this information by publishing it and putting it on the Internet so other people can benefit from it.
TH: Do you ever play the G trombone?

DY: I have one. It's an old Salvation Army instrument. I play it but have never done so publicly. I conduct a brass band now called The New England Brass Band. It had its genesis 10 years ago as the remnant of the old Cambridge, MA, Salvation Army Band which folded. Cambridge had all Salvation Army instruments which just went hither and yon, but I now have the old Cambridge Band G bass.

TH: It's interesting. I just gave a paper at the HBS session of the AMS meeting in Boston on the Salvation Army Band.

DY: It's a fascinating topic. This Cambridge band was very fine and competitive with the New York Staff Band. Something happened and the Army disbanded it. It came back to life as The New England Brass Band which was conducted by a fellow named Bill Rollins, who is the New England area music director for the Salvation Army. He stopped doing it last year and I started directing it.

TH: How far along are you with your serpent recording project?

DY: Well, I first would need about $20,000 in seed money to start it off.

TH: Well, supposing the money were not an issue. You know, if Jeff here were to take out his checkbook and take care of all that. If you were to make a CD which were to have a hint of a mission about it. If you were to show the instrument in its different guises and to help reestablish it in the consciousness of thinking people, what sorts of things would you do?

DY: I have a very clear idea and I've thought about it quite a bit. Every collection has a room for one serpent CD. So if I'm going to make that serpent recording, the one that I hope students, professionals, librarians, teachers and amateurs will have an interest in, it should have a clear cross-section of serpent in its various roles throughout history. That could be done with about five different pieces. It would start off with chant and the role of serpent in that ecclesiastical setting. Then there would be a number of serpent duets from the French tutors, either with another player or overdubbed with myself. Then I would move to the military band repertoire such as the Haydn Military Marches or something from the English style. Next would be the Harmonie Musik such as pieces like the Krommer or Hummel or some other German Harmonie Musik repertoire. I would also do something contemporary like the Pfitzner Concerto or another substantial piece that has not yet been recorded and could end with a brief avant garde piece. So covering that cross-section from chant to avant garde is really my goal.

That's my dream. My next project will probably be a recording of hymns and gospel songs for trombone and piano. I do a lot of that in churches and there is a huge market for it. If that becomes successful it could pay for the serpent project. Then again, if there is some good Samaritan who will front me the money, that's even better! The goal is to get the music out there.

JN: Have you played with Michael Coliver? He's a fabulous cornetto player who lives in your home town of Lexington. When I heard Le Fenice use serpent on the early 18th-century works by composers like Cima, Frescobaldi and Riccio, I found it very credible. You might look into exploring that music with him.

DY: I have never met him but you just touched on something that is a preoccupation to me. You asked if any of my colleagues in the orchestra have expressed interest in historical instruments and the answer is, unfortunately, no. But, I've been playing the serpent for over four years in a rather high-profile way. There have been a lot of articles written about me in many publications so people know that I'm doing this. Now in Boston, which is known as an early music town, I've never gotten a call from anyone in the early music world about playing serpent with them.

TH: I think that's very interesting because I think the historic music community is as much at fault as are the modern players. I think you could regard mainstream players, such as those of the Boston Symphony, as being fixed in their orthodoxy. But I think in the early music community there is an alternative orthodoxy that they had created. The fact that the serpent has had the "children's concert" sort of association, the spirit of adventure has gone out of it.

JN: You mentioned that interview with Simon Wills and the COE guys. I found several things particularly eye-opening about it myself. I always assumed that the early music people were clearly on the high moral ground and could point fingers at the modern musicians and say how thick-headed they are. But Simon quite effectively explained to me how the early music people have their fair share of prejudice and lack of imagination.

TH: Absolutely. That's exactly right. It's this creation of a form fixe, of a different orthodoxy. It's the sort of thing that Taruskin goes on about. They've just replaced one set of dodgy values for another.

DY: I think the serpent is one of the biggest victims because it's marginalized by both groups. The fact is when people ask, what does the serpent sound like, I say, it sounds like a serpent. There is no other substitute for it. I happened to call up the Handel and Haydn Society in Boston, Christopher Hogwood's group. I found the new personnel manager who happens to be a bass trombone player and a friend of mine, and I told him that if they plan to do something with serpent, "I'm your man!" He told me that he didn't think H&H ever did anything with a serpent player with anything they've ever done. Either they have a incredibly parochial repertoire or whenever they have a serpent part they just leave the thing out or let another bassoon play it. I hear that they plan to do some Mendelssohn next year. Depending on what they do, I'll be interested to know if they choose to use serpent.

TH: Do you know the Tolpuddle manuscript? I'm sure you know that the serpent was used a lot in the English church bands in the 19th century. There's a collection called the Tolpuddle manuscripts. The handmaster from the church where these manuscripts come from was Thomas Hardy's father and his famous novel, Under the Greenwood Tree, is the story of that band. The serpent parts in that, while not at all avant-garde, are very nice and very idiomatic. There was a recording made on period instruments that's not particularly well played but very interesting none the less.

DY: This is exactly why I'd love to make a recording where we'd get interest from people from various contexts including music like you just described.

TH: There are only a few virgin territories left in the repertory. The ophicleide is another. It's a pity that there isn't some funding organization that would easily spend a few million dollars on some big exhibition on Jackson Pollock or someone like that, should not put a few thousand into something like this.

DY: Well the seed money certainly comes back. As I said, I did the CD Proclamation with my friend Roger Green, and that was a very expensive $25,000 project, and within a few years the money has come back.

JN: You might be interested to know that a biography of Christopher Monk is in the works. Sue Smith, a fine cornetto player and distinguished professor of geography in the UK, is doing it.

DY: I never met him. He died before ever knew what a serpent was. However, through my connection with Craig Kridel, I certainly feel his spirit and enthusiasm. I see myself as trying to continue in that tradition. Although I'm not an instrument maker, I'd like to continue his tradition in terms of enjoying to play the instrument and wanting people to know about it. Yes, musicology is important but let's not be so parochial to say that the only time you can play the serpent is when it's surrounded by other like instruments at some period in a particular type of repertoire. Yes, it's disappointing that my colleagues in the orchestra have not picked up on historical or more appropriately suited instruments. It's equally disappointing that not a single person has ever used them in any period except in a rare occasion, which is a wonderful thing – that we have a Baudouin here in America that's being played. Craig Kridel has it now. It's a really fine instrument. I just love to play.
serpent. I think playing serpent is good for my trombone playing. The rim is similar so I'm not going to mess up my face. Right now, at home, I'm not doing any trombone playing but just practicing serpent because I'm preparing for my concert next week. My My Baudouin especially has a very comfortable feel. The finger holes have been nicely worn-in after decades of being played and that is special. I like to think that I play the trombone in a natural way and it feels comfortable, but, nonetheless, it will always have the same feel. The braces will never mold to my hand or anything like that. It's brass, for crying out loud. The serpent, however, takes on the feel of my hands. That's a unique thing for a brass player.

Because my fulltime job is with the BSO I can afford to do my serpent exploits in any way, shape, or form I wish. I see myself as a kind of evangelist for the instrument. I really want people to hear what it sounds like. The music critic of the Boston Globe called me the leading public defender of the serpent. I thought, yeah. Phil Palmer would have been proud of that. He closed his article in the HBSJ, "In Defense of the Serpent," with the line, "The defense rests." And now, wouldn't it be great if we could move from a defensive posture to an offensive posture? We should say, this is what a serpent sounds like and, when it is called for, we should play it unapologetically, because the thing can be played well, it really can. Just because it's usually done badly, it doesn't mean that it can't be done well. Playing the serpent well is my mission. I want the legacy of Christopher Monk to live on.

[Editor's note: in the "Articles" section of Doug Yeo's award-winning Web site <www.yeodoug.com> may be found several articles about the serpent as well as photos of him with many serpents.]
An Interview with Hornist Raul Diaz
by Alessandro Zara

Early in 1976, I was playing French horn in the Venezuelan National Youth Orchestra. We went to Barquisimeto, the capital of the Estado Lara, considered the most musical state of our country. At that time there were less than two dozen horn players in all of the country, and I knew them all. So I was astonished when, between the rehearsal and the concert, I heard a voice saying, "I play French horn." It took me a while, in the darkness of the of the theater, to realize that the voice came from a four-foot-tall, 12-year-old boy, bearing the same characteristic smile, athletic look and optimism Raul Diaz still shows today. A smile that knows no closed doors in life, at least none that cannot be opened. Raul plays principal natural horn with the Hanover Band and with many period instrument ensembles throughout Europe.

It is difficult to interview an old friend and condense in an hour’s conversation his 20-year musical career. In December, 1988, Raul performed the third Mozart Concerto on the classical natural horn with the Orquesta Municipal de Caracas, and gave a one-week workshop in the Conservatory Simon Bolivar. This interview took place on January 15, 1999 in my shop in Caracas.

Alessandro Zara: We have known each other a long time, and even played together years ago in the same orchestra. How did you get started in music? Were there professional musicians in your family?

Raul Diaz: No. My father was a competent amateur who played the cuatro, a small four-string folk guitar that is very popular in Venezuela. I think he wanted to study music when he was young, but since he could not, he managed to have all his sons study music. I will thank him forever for that. I started studying violin with an Italian teacher as a boy. A friend of my family, another Italian music and trumpet teacher, Professor Ferlitta, offered to start me on a brass instrument. I knew nothing about brass instruments and given a choice of trumpet, trombone or horn, I chose horn. After my first lesson I went to a record store and I was very lucky. The only horn record they had was Delfino Nunez playing principal natural horn with the Hanover Band and with many period instrument ensembles throughout Europe.

RD: Not immediately, but in my third year at Guildhall I had the chance to choose a second instrument. I thought I should be very careful in asking Tony to teach me natural horn. But he was very receptive. Actually, he was very happy. In the first class Tony handed me a natural instrument and told me to play some written music. It was the adagio of Mozart's Second Concerto. After 10 minutes he told me to switch to the modern horn for the rest of the hour. That went on some weeks. I did not understand what Tony was thinking. Was I so bad on the natural horn that I did not deserve more than 10 minutes? Then, suddenly, he told me to bring the horn home, since I was studying Handel's Water Music the following week. "Who, me?" "Yes, you must play and you are going to play. So go home and study." It was an Alexander Baroque horn after Leicham-schneider. After practicing for a while, everything fell off the pitch, and very low. So I called Tony and he said, "Oh, I forgot to tell you it is a half-tone below modern pitch.”
AZ: You didn't know Baroque orchestras play at 415?

RD: I knew nothing! And when you say 415, you sound like a doctor. If you just say half-tone down, it sounds like a butcher, "give me a half pound of meat." So I started playing a pipe. I was playing an F horn, trying the different crooks, and realized I had played for so many years without the knowledge of where horn music came from. I started with a big modern tuba-like double horn, trying to imitate Farkas, and that led me three centuries away from the story of the instrument. I felt that I was deprived of the evolution of horn music. I started reading every book on the subject, and listening to everyone who played natural horn.

AZ: There was already a high standard of horn playing.

RD: Yes, Baumann and his pupils in Germany, and Thomas Müller and in England, Tony Halstead and Tim Brown.

AZ: Before them Morley-Pegge...

Raul Diaz & Alessandro Zara

RD: Yes, it seems that he played very well and his book is still one of the best on the subject. Anyway, the hand horn playing tradition was never interrupted in England. It was not used in performance but I am sure even Dennis and Aubrey Brain were proficient in it.

AZ: Was it difficult for you to learn natural horn?

RD: Some time after that Water Music concert, I had to play Cherubini's Sonatas. I could hardly play them on the modern horn. Now I realize I had problems with the modern instrument because I had too many pre-conceived ideas. I had none of them with the natural horn. Halstead told me that he was not very explicit teaching me because he saw my approach was so natural that he really had very little to say. I showed fewer problems with the natural horn compared to the modern instrument, but common sense would indicate that it should be the opposite. My openness to the natural horn led me to focus on it, and many engagements followed. After recording the Haydn symphonies over a period of five years, I knew that very few wanted to do this because it was so difficult. They said "You have to play Maria Teresa," and I replied "With the very, very little crook? Terrible! Let's go!", while other people looked frightened! In 1987 I finished my studies at Guildhall. Natural horn playing improved my modern horn playing dramatically. I already had so many jobs that I could not even play in my degree concert, as I was playing elsewhere. I was playing freelance with the Royal Philharmonic, the City of London Symphony, and the London Concert Orchestra. I was third horn in the Hanover Band with Halstead, and when he retired in 1988, I was appointed principal. We recorded all the Beethoven works, Schumann symphonies and 70 Haydn symphonies and lots of other music. Then I was called to perform at the Drottningholm Theatre in Sweden, and I still play there every summer. Soon engagements all throughout Europe became frequent. At an engagement in Germany with L'Estro Armonico, I met oboe player Alfredo Bernardini, with whom I now play regularly in Ensemble Zefiro. Through him I was called by Jordi Savall. Thomas Müller was already playing with him, and Jordi was looking for period instrument players from southern countries.

AZ: So you play a wide range of repertoire with many different groups. What instruments do you use?

RD: I have some modern instruments by Paxman, Holton, Schmidt, and one of them with a mouthpiece by Nick Perry. I have two Baroque horns, a Bohemian and French classical to cover both styles and an Austrian romantic instrument with valves for Schumann, Brahms and similar music. The Baroque horns are copies of a Leichammann romantic instrument with valves for Schumann, Brahms and similar music. The Baroque horns ask you for a great deal more finger work. Natural horns ask you for a high d. In Mahler you play long phrases all throughout the symphony. You can place your lips properly, warm up while you play until the music reaches the climax. In Haydn you must reach it instantly. The muscular development and requirements are completely different.

AZ: But you try to achieve a different sound from a classical horn?

RD: Of course I try to sound as little bouche as possible. Also, the parts are written to require few non-harmonic notes. The Brandenburgs, for instance, are so high; Water Music is not so high but is written in the same style. So I think it is better to avoid holes and use as little hand-stopping as possible.

AZ: Some Baroque trumpet players have gone quite far in the technique of lipping or bending the harmonics. Don't you think the same should be done with the horn?

RD: I have met natural trumpet players who use as many as four or five holes, others use three, two or just one. Some are working hard to play with no holes. All these systems work. You just can't approach every period instrument the same way you approach a modern one. You must sit down and practice bending every note with each instrument. This can be really boring when you play many different horns. On the modern horn harmonics are so close that you switch from one to another doing this. But if you use a hole for a fifth, a fourth or the octave you are simply lying. The few people who use holes on the horn are mostly confined to England. On the Continent, this is frowned upon. In Belgium, France, Holland or Germany, I have a rehearsal with a horn with holes they will just say, "no!"

AZ: So you think that the way we are taught modern horn technique is very different from what is needed for natural horn?

RD: Yes, they are very far apart. The stamina you need to play a historical brass instrument, in my opinion, is much greater than for a modern horn. So when I spend several weeks practicing the natural horn and I have a job playing the modern horn, it is very easy. It's like leaving your 1974 Jeep and driving a Cadillac. Everything is easier, louder.

AZ: But the level of sound required in a modern instrument performance is much greater.

RD: Right, but that is why you have a wider bore. With historical instruments you must play loud but with a smaller-bore instrument. The physical effort is much greater. Stopping also generates a lot of pressure on your lips. And since you work all the time with wider spaced harmonics, you must be very precise, and your muscles suffer more. In Haydn you want 45 minutes and then you have to play a high d. In Mahler you play long phrases all throughout the symphony. You can place your lips properly, warm up while you play until the music reaches the climax. In Haydn you must reach it instantly. The muscular development and requirements are completely different.

AZ: That's why you always keep yourself so fit?

RD: No. That is to be able to dance salsa. That is as amusing and demanding as playing the horn. Also the styles we learn on modern instruments tend to be different from a period instrument approach. Some conductors (I will not name them) ask for a crescendo at the end of most Mozart phrases. Natural horns ask you for a diminuendo to avoid a harsh sound and keep a sense of homogeneity. I wanted to discover more about performance practice so I read and studied history, examined how horn parts were written down, and learned something of how they made instruments and mouthpieces. Old mouthpieces were made from rolled sheet metal, with the rim soldered on. You had to work hard on the grain of the metal, and this led to a sonority quite different from the one you get on a modern mouthpiece that was made in a short time with a computer-controlled lathe. I use a mouthpiece based on a Courtois, made for me by Yamaha. I try not to be
stuck to any mouthpiece, as I used to be. I look for the equipment that allows me to get the sound I imagine in my mind. For many years my approach to the instrument was completely technical. Now it is musical.

AZ: You mentioned the Baroque horns. What about the others?

RD: I use a classical horn which is a copy of a Raoux by Pexman. The interior of the bell is beautifully painted by an English artist. For some other repertoire I have a Bohemian Helas/Webl instrument based on Spohr. They all have many crooks and combining them is an art in itself. I have been thinking of buying a differently made instrument that has a fixed mouthpipe and interchangeable tuning crooks. This helps, since you can get accustomed to a constant resistance. That instrument would have no future in orchestral use. Changing tonality is too slow. I think soloists used that kind of instrument in the past.

AZ: What about for Schumann? What horn did you use for your recording of the four horn concertos?

RD: When the Hanover Band started the Schumann project I really was unsure what to do. I discovered that Andreas Jungwirth, the instrument maker near Vienna, made an Uhlmann model instrument with a Bohemian bell. That is larger than a French style horn and could also be fit with valves. In Schumann's time both Stoezel/Bluhmel and German rotary valves were in use.

AZ: The first use of the Stoezel valves on the horn was probably for a quick crook change device but still basically using the instrument as a natural horn.

RD: Yes, and they were too slow in small and long-bore instruments like the horn to be used in the modern way, that is, as a way of being a fully chromatic instrument. The pistons seem to have worked well with small-bore, short-tube posthorns, or in wider-bore tubas, but not in the horn. They were uneven in tone and there was too much difference in feel from position to position. It took a longer time before fine piston French horns were designed and manufactured. In the meantime, the Germans tried to make their versions and developed the rotary valve that allowed for nice legatos and even scales on the horn. The Viennese developed a compromise between both systems. So this maker said, "I can make a natural instrument with a set of detachable valves. I chose this kind of instrument, because we normally think of Schumann as the first to write for the horn as a fully chromatic instrument. Actually, I think Gounod and Kalliwoda preceded Schumann in this. We don't really know how many people during Schumann's time used which method. Today everything travels so quickly but back then communication and fashion changes were slower.

AZ: But you did think that it was correct to use rotary valves in Schumann?

RD: Yes. When we first began the project, the first horn tried to play hand-horn and it was a disaster. They could not perform it in the concert. Actually the first rehearsal of the Konzertstuck in my London apartment was another disaster. In England it took a long time with the Hanover Band before attempting to do "original" versions of the Schumann works. Finally we were able to work it out and do it.

AZ: Who were the musicians involved and what kinds of instruments were eventually used?

RD: Roy Goodman was conducting, Gavin Edwards was playing second horn, Roger Montgomery third, Martin Lawrence fourth, and I played principal. The other players had original F rotary valve horns with clockwork springs, dated a little later but of the right style. I used the Jungwirth copy but pitched in Bb not in F. The concert (we played it three times) included the Konzertstuck, the third Schumann Symphony and Sigliff's Idyll. The Hanover Band recorded all the Schumann symphonies and overtures for BMG. It was an incredible experience - particularly learning this music on those instruments.

AZ: So the Jungwirth is your first choice for Romantic repertoire?

RD: Yes. Now we've progressed to do things we didn't do years ago. When the Hanover Band performed in New York recently, we did Coriolano and Beethoven's Third in the first part of the concert with Classical instruments, and Schumann's Fourth with Romantic instruments in the second half. At that concert, during some rests, I looked to the back of the stage and was surprised to see Phil Myers and some other players from the N.Y. Philharmonic sitting there, very amused, looking at our hand stopping.

AZ: And probably very amused looking at your faces, I think.

RD: Yes. At the end of the concert Phil told me, "What are friends for? To bother you!" One year later the N.Y. Philharmonic performed in London. I did exactly the same thing. At the concert I managed to get seats exactly behind the horns. At the end of the concert Phil asked me, "What the hell were you doing sitting there?" And I could answer, "What are friends for? To bother you!" But you know, in the Eroica, I do not stop the high a. I bend it sharp with my lips, so now one of Phil's favorite jokes is to take his hand completely out from the bell when he plays this note.

AZ: Do you think your performance had an influence in New York?

RD: Of course there are already fine natural horn players in the States. It stimulated players who are not involved in historical performance. I do not say that everybody has to do as we do. However, I do think if you play music written for the natural horn, on a modern instrument, I think it is a responsible approach to practice at home for a few weeks on the original instrument, even if you are not going to perform with it in public. This will give you a point of view not possible to reach otherwise. Of course, we don't have the final and unique truth. Philip Jones performed musically wonderful renditions of early music but in a completely unhistorical way. Today I think it is more important to be historically informed. The instruments and their history tell us a lot about sonorities, tempi, and many other performance questions. For instance, a trill performed with the lips is very different from a valve trill.

AZ: This is why I think modern horn players are closer to the historical instrument than, say, modern trumpeters. A modern trumpeter has an instrument half the length of the original. He relies a great deal on the valves, and might not perform lip trills, because he will rely on the valves. This is not true for horn players. I remember that Esposito, who studied with Ceccarelli in Milan in the first half of the century, didn't have any trouble when he had to perform on original instruments with Cappella Colonistica and Schola Cantorum Basiliensis in the early '50s. His technique was based on harmonics, long notes, and trills.

RD: Yes, our instrument has evolved so much, from a technical point of view. That's why it is so treacherous. You still blow in the same crooks, joined by valves, in a beautifully lacquered instrument. But it is still the same stuff. The nearest a trumpeter can get to feeling a horn player has, is when he plays with rotary valves. He will miss so many notes that you will be able to listen and feel a close brotherhood?

AZ: Are you still playing throughout Europe? Is that the experience most English horn players have?

RD: No. Most of them only play in England.

AZ: That places you in an interesting position in terms of awareness of different approaches and styles for historical performance.

RD: Yes, for instance, the first time I played with Savall, I felt very uncomfortable. He wanted to have a period ensemble that works and sounds different from Northern groups. So I chose primarily Southern musicians. I was used to the English way of doing things. Everybody on time, no missing a note, even in the first reading. Everything is shaped before the afternoon rehearsal and a perfect concert is performed that night. With Jordi, everybody arrives more or less at the scheduled time just to say hi and chat for a while with friends who live in other countries and whom you've not seen in a while. Then you sit down, warm up the instrument and start playing. You rehearse for a week and music takes its shape. It is so day after day. The first time I was very angry. "What a waste of time!" But then I understood that every country has its language, its phonetics, its lifestyle and, of course, its rehearsal style. That is very interesting. Now, I enjoy them all. Now I
understand Savall's way, and also why you
prepare concerts so quickly in England and
why you work so hard in Germany. All
these ways lead to different musical results.
But even in early music the globalization is
arriving. Styles tend toward homogenization.

AZ: So you play with many different horn
players.

RD: Yes, but the natural horn community is
very friendly. I always feel at home with all
the players I play with. This is probably
because of the instrument – it is so treach-
erous but also so beautiful, so noble that it
generates brotherhood. When I feel good
with other players is when I play my best.

AZ: Are you teaching now?

RD: I teach at the Guildhall in London. I
have also been giving master classes in
Valencia, Spain and in Innsbruck. I teach
both modern and natural horn. Many
conductors now want to perform Classical
music with modern instruments but they
like to mix them with natural horns and
trumpets. They feel they blend better than
with modern ones. This is a challenge and
can be very effective, even rather danger-
ous. In December I played a solo concerto
with a modern orchestra. It took a great deal
of practice to develop a sonority that could
blend well with an orchestra of that large
size. The conductor actually suggested
reducing the size of the orchestra but I
didn't want to. I thought it best to keep the
sonority of the orchestra and try to develop
my sound to match it. A number of conduc-
tors of period instrument ensembles are now
also conducting modern orchestras. They
look for sonorities that can be easier to
achieve by using historical brass. Another
approach is to use a modern orchestra but in
stylistically informed manner. I think that is
valid.

AZ: When you play in a Renaissance or
early Baroque group, or even in a modern
chamber ensemble, the conductor or
director is usually sitting with you, often
playing an instrument also. He takes the
same risk as you. But in an orchestra,
whether modern or historical, the conductor
is standing with a baton that never misses a
note (or at least the audience can't hear it
when he misses!). Since you play with so
many different conductors, what are some
common attitudes towards the horn, an
instrument so prone to missing a note at the
worst possible moment?

RD: In Northern Europe there is more
tradition, so most conductors (and
musicians) understand the effort and the
difficulties you are facing. In Southern
Europe the tradition of period instruments
is not as old, so some conductors make your
life more difficult. Savall is an exception to
this.

AZ: Your professional life is so full. Did
you ever think that it would turn out the
way it did?

RD: No. A door opened for me and I am
now doing tasks at a level I never imagined.
Before leaving Venezuela, after the concerts
in the orchestra you and I played in, I
remember talking with my friend Juan Jose
Verde. I asked him, "Why must we play
every week this music? Why do we approach
an artistic challenge with a journeyman atti-
dute?" When I asked others in the orchestra
the same question they did not understand
what I was talking about. I was lucky to meet people in England who had
the same concerns. It helped lead to the
fortunate professional music situation I have
now.

AZ: So many of your engagements sound so
interesting. But is there a special project
above the others that Raúl Díaz would really
to do? Also what about repertoire? Do you
favor some repertoire over others? Do you
happen to be hiding some rare music
you plan to astonish us with at the right
moment?

RD: I am often asked to teach in master
classes. But I would like to have a permanent
position. I'd like to be able to sit down and
develop a natural horn teaching method.
Today I am not able to do this. I have
too many engagements. But I hope in
the near future to start such a project in
Venezuela. As far as repertoire, there are
some Baroque concertos that Barry
Tuckwell found in manuscripts in Blunt
University by Quantz and others. He
recorded those and nobody has done it again
after him, neither on modern nor natural
horn. It would be very interesting to do that
with period instruments. Also the Reicha
trios, we used to play when we studied with
Delfino Nunez, are wonderful. My ego is
not big enough that I want to record the
Mozart concertos. Many have done it very
well, both on modern and period instru-
ments. If I am asked to, I will, but it is not
my priority. I prefer to record little-known
repertoire or repertoire that has still not been
recorded on historical instruments. I
recorded the Telemann three-horn concerto
with Halstead and Christian Rutherford.
Last year I recorded Rosetti's two-horn
concerto with Gavin Edwards and with
Halstead conducting. I think there is a need
to create documents so people can listen to a
work that is as close as possible to the way
it might have sounded during the very first
performance. For instance, our performance
of the Konzertstuck was the first of its kind.
It was a wonderful challenge, maybe not
perfect, but perfection is a difficult concept.
But we left something that can be improved
and built upon. We did it. In the future
others will do it. In the arts and music
you cannot be selfish. This is something I
learned from my teachers when I was a
student and try to keep in my professional
life. That is why I would like to start a horn
school in Venezuela.

AZ: You held a week-long workshop here
last December. How was it? Were the kids
familiar with natural horn?

RD: It was interesting. The general level has
increased enormously from the time I left.
Lots of kids played pieces that would have
been considered impossible 20 years ago.
Most of the kids saw a natural horn for the
first time at that workshop. Some didn't
even know anything like it even existed.
That is rather sad because it means that the
level of information is still very low.

AZ: But Juan Jose Verdi, who lives here,
has been performing on the natural horn
during the past number of years. He
performed a Mozart Concerto years ago and
even gave a recital of many standard natural
horn works.

RD: Yes, and you have been performing on
the cornetto for many years and are still the
only one around doing it. Most people don't
know it even exists. And musicians still
criticize you because it doesn't sound like a
piccolo trumpet. That is why I would like to
come on a regular basis and help the
development of period instrument perform-
ance in the country. I'd like to give back
here all that I've been taught. Juan Jose and
I performed many duets during the master
class. We enjoyed it, the students did also
and I think it may have sparked an interest
for them to start.

AZ: You are right about the state of period
instrument performance here. Much of the
criticism comes from the so-called
professionals. They still think playing on
period instruments is absurd, which speaks
to their lack of knowledge. Students and
the general public, even if they don't know
much about it, will at least give it a chance.
Is the situation similar in Europe?

RD: Historical brass and wind players
usually play their modern counterpart also.
So they understand both and are respected
in both fields by the musical community.
There is a prejudice against historical string
players because people sometimes think of
them as not good enough to play in a
modern symphony orchestra. Actually, their
task is at least as difficult as playing in a
modern orchestra. In both fields one must
work very hard to reach a high level. But
what I like about the period instrument field
is that it is less likely to turn into a regular
job, compared to a chair in a symphony
orchestra. You must research all the time
and you never know what will happen when
you change a crook in the middle of a
symphony, even if it is Beethoven's Fifth
and you have been playing it for 20 years!

AZ: Are you involved in musicological
research? Do you have time for that? When
you travel do you often visit libraries?

RD: Well, I write quite often for the British
Horn Society. It is not truly musicological
work. They might ask me to write on a
particular instrument or a new mouthpiece
design. I have been asked to do this for the
Brass Bulletin also. But I really don't have
enough time. That's why I would like to be
more involved in the educational field. I do
good to libraries on my travels, particularly
in Germany and Sweden. I get copies of many
originals. Reading from a facsimile is very
different from playing from a modern
edition with all the slur and breath marks
and even cadenzas written down.

HBS Newsletter, Issue 12, Page 21
AZ: Well Raul, I thank you for the interview. I am sure HBS members will be enjoying your upcoming concerts and recordings. But now we have very important things to do.

RD: Yes. Having lunch and resting a while so we can spend all night dancing salsa!

AZ: Sure.

Notes
Juan Jose Verde plays modern horn in the Orquesta Sinfonica Municipal de Caracas and performs on natural horn in various chamber ensembles in Venezuela.

Alessandro Zara, formerly a horn player, is a brass repair technician and cornetto player.

Cesare Esposito was principal horn in La Scala in Milan before the Second World War, and in the Basel Orchestra and in Orquesta Sinfonica Venezuela. In the 1950s and 1960s he played natural horn with Umberto Baccelli in Cappella Coloniensis and Schola Cantorum Basiliensis. At the age of 85, he now lives in Pesaro, Italy.

The photographs are in A. Zara's shop, Viento & Musica in Caracas. Apart from being the best band instrument repair shop in the country, it is surrounded by the best fish restaurants in town!

---

Historic Brass Instrument Days – An International Symposium
Sponsored by: Cité de la Musique, Paris Conservatoire, Musée de la Musique, Historic Brass Society Present
March 10-13, 1999
Cité de la Musique, 221 Avenue Jean-Jaurés, Paris, France
Benny Sluchin: Symposium Coordinator

Lectures, Round-Table Discussions, Master-classes, Concerts, Tour of the Musical Instrument Museum, Early Brass Instrument Makers Exhibition, Playing Sessions

Schedule: Wednesday, March 10, 1999 (Abstracts & Concert Programs begin on P.23)

Paris Conservatoire
9.00-9.30 Welcome
9.30 - 10.30 Introduction: Brigitte Marger, Marc-Olivier Dupin, Caroline Rosoor, Jeff Nussbaum, Benny Sluchin
10.30 - 12.30 Master class, Natural Horn: Hermann Baumann
Concert with Hermann Baumann & Conservatoire String Quartet: Quintet for horn and strings K. 407, W.A. Mozart
2.00 - 3.00 Museum Tour of Brass Instruments

Cité de la Musique (Symposium Hall)
3.30 - 6.00 Lectures: 19th Century, Chair: Stewart Carter, Wake Forest University
Oskar Böhme re-visited by Edward Tarr, Trompeten Museum, Bad Sackingen
Sax and the opera by Ignace de Keyser, Musée Instrumental, Brussels
New Light on Gautrot by William Waterhouse, London
Printed editions by German and Austrian Publishers for brass and military brass instrumentations in the second half of the 19th century by Bernhard Habla, Universität für Musik und Darstellende Kunst in Graz
The Brass Solos of Amilcare Ponchielli by Henry Howey, Sam Houston State University

Paris Conservatoire
7.00 - 8.00 Concert: La Fenice
I. Oskar Böhme Re-visited
by Edward H. Tarr, Schola Cantorum, Basel, Switzerland

The ideas put forth in this paper relate to research previously conducted by Max Sommerhalder, Sergey Vasilyevich Bolotin, Lars Naess, Frigyes Várasdy, Bruce Briney and myself (The Böhme Brothers, Oskar and Willi, ITG Journal 22/1, Sept. 1997, 16-26; East Meets West). The paper also hopes to contribute to an understanding of historic brass scholarship by showing the kinds of research tools required for a study of the late 19th century.

1. Specifically with regard to Böhme, archival studies conducted at Leipzig Conservatory show that the chronology established by Bolotin and standard lexica (Ho-Feonov) must be revised. He did not graduate from there as a trumpet student in 1888, as had previously been supposed, but was a composition student in 1896/97. His trumpet concerto in E minor was first performed there in a student recital in 1899, after his emigration to Russia, where he spent the rest of his life.

2. Since Böhme's early training must have been with his father and probably in a Stadtpfeifererei, this little-known institution, which was omnipresent in Germany into the mid-20th century as a musicians' basic training ground, is dealt with next. Comparison is drawn to another German emigrant to Russia, Willy Brandt, and to the trumpet teacher at the Leipzig Conservatory to whom Böhme dedicated his concerto, Ferdinand Weinschenk. An amusing contemporary article "on the moral dangers of Stadtpfeiferereien" is quoted from.

3. A trumpeter's possibility of employment in separate winter and summer seasons (in symphonic orchestras and in spa orchestras, respectively) is then dealt with - again via comparison to Brandt and as opposed to today's year-round contracts, which are very much of a recent phenomenon. Mention is made of Benjamin Bilse's orchestra (precursor of the Berlin Philharmonic Orchestra), in which noted instrumentalists were employed, including Eugène Ysaye (violin), Theodore Hoch, and Hugo Törpe (cornet). On what kind of instruments did trumpeters play?

4. This leads to a discussion of a soloist's repertoire c. 1880-1900, as reflected in collections which have survived in their entirety, by the content of student recitals in conservatories, and by other sources such as reviews or reports found in newspapers and musical periodicals.

5. A brief discussion of "high" and "low" repertoire concludes the paper.

6. Concerning future research in this area, it is observed that serious musical periodicals such as the Allgemeine musikalische Zeitung and the Musikalisches Wochenblatt constantly report on the activities of the leading singers, violinists, pianists, cellists and string quartets, but hardly ever mention the activities of the players, since their repertoire apparently was of too trivial nature to be bothered with. Reports on grass-roots brass activity is rather to be found in local newspapers - finding them will be an extremely time-consuming "digging" operation for future scholars.

II. Sax and the Opera
by Ignace de Keyser, Museum of Musical Instruments, Brussels, Belgium

This paper will answer the question why Sax instruments (saxophone, saxhorn, saxtromba and saxtuba) have not so often been used in symphonic and operatic literature. It stresses on the fact that symphonic music in the French Second Empire was marginal, that Adolphe Sax himself as conductor of the "Banda" in the Paris Opéra was obliged to serve different composers who often had ideas opposed to his and that, nevertheless, more parts than could imagine are intended for Sax instruments.

This paper will give me the occasion to complete former research done by Mr. E. Fridorich and Mrs. Malou Haine, the actual director of the Brussels museum, and to divulge the results of my own research on Adolphe Sax's activities as a conductor of the "Banda" at the Paris Opéra.

III. New Light on Gautrot
by William Waterhouse, London, UK

Information relating to the lives of makers and the history of their workshops can often shed significant light on the products themselves. The 19th century French maker Pierre Gautrot aîné was one of the most important brass instrument makers of his time. Both prolific and innovative, he made an important contribution to brass instrument technology in the 19th century through his over 40 patents. At the same time he also pioneered the use of several forward-looking strategies as a musical instrument manufacturer. The first wind-maker to use steam-power, in 1855 he opened a new plant outside of the capital in a green-field site situated on the banks of a navigable river - and thus with excellent communications. Recruiting his staff locally, he not only trained them, but housed them in a purpose-built accommodation. By 1857 he had also started a 36-piece works band, building a rehearsal shed and hiring a conductor for them.

My The New Langwill Index (London 1993) is the chief source of reference on historical brass-instrument makers. Although Gautrot was one of the most important of these, I had not, however, been able to discover anything about his private circumstances, in spite of having spent a day researching in Chateau-Thierry where his main factory was located. However, new biographical information on his family and that of his predecessor and father-in-law Guitard has now, for the first time, become available to me. Recent research by his great-great-grandson now sheds new light on the life and activities of this important brass maker.

IV. "Mysterious, sublime" - Ponchielli's Solo Works for Brass Instruments
by Henry Howey, Houston State University, Huntsville, USA

Italian opera composer, Amilcare Ponchielli (1834-1886) was director of the Banda cittidina in his hometown of Cremona from 1864 to 1874. His tenure in this post was a source of pride to the city and was in no way demeaning to Ponchielli's reputation. In her article in Grove's Dictionary of Music and Musicians, Fedele d'Arno notes that Ponchielli elevated the band to the level of the orchestra, not the reverse. During his tenure Ponchielli produced a repertoire of nearly 250 pieces of music for the band consisting of marches, themes and variations, arrangements from operas (by others and his own), and occasional pieces for civic funerals.

Conspicuous among the nearly 200 works for band are four solos for brasses which span Ponchielli's tenure as director of the Banda cittidina. The four works are:

1. Op. 123, concerto per tromba (1866)
3. Op. 146, fantasia per corneto sopra motivi dell'Opera La Traviata (1869)
4. Op. 155, concerto per Flicornobasso (1872)

While the concertos share many characteristics of form and content, the Fantasia represents not only an homage but a gloss on Verdi's masterpiece. While the trumpet concerto has been edited by Emil Herrmann, preparation of the other three works has been a seven-year project for this writer. As exceptional as the individual works may be from this craftsman composer, considering all of them as a body of works previously unknown to the brass world marks them a major find. The scores present a composer who was working under constraints of time and place. When taken in conjunction with the substantial virtuosity demanded by these works, the musicians who populated the Banda cittidina were indeed of the highest order. While remaining in a generally modest tessitura, Ponchielli tests his soloists with extreme technical demands as well as exceptional bel canto graces in a style appropriate to the mid-19th century. A seemingly simple harmonic language is expanded by the addition of a linear chromaticism that taxes the ear of the performer with cross-relations and jazz-like interpolations.

Due to the secretiveness of the contesting 19th-century Italian bands, much of the literature they performed was held closely to keep competitors from using it. Likely, Ponchielli's works would remain largely unknown to us save for Licia Sirich's Catalogo...
Tematico delle Musiche di Amilcare Ponchielli prepared by the Fondazione Claudio Monteverdi in 1989. With the kind assistance of professor Andrea Mosconi, I have been able to acquire photocopies of Ponchielli’s scores and prepare editions of them. Since its premiere in 1993, the Concerto per Flicornobasso has become a staple of the euphonium repertoire. While the trumpet concerto has had only a modest success, the cornet concerto (whose themes are identified as di diversi autore) awaits a premiere. The fantasia has been fully decoded which will be available as tables.

Within the Prussian military only the infantry had bands with woodwind instruments, able to play every kind of music. The other branches, jaeger and cavalry, had only brass instrumentations. Instrumental in bringing the valved instruments into the brass bands of the Prussian army was Wilhelm Wieprecht (1802-1872), the later director of the bands of the Garde in Berlin. It is in this period of technical development that the printing of music for these ensembles flourished. One can observe this development in Austria and several of the German-speaking countries, especially Prussia, Bavaria and Saxonia.

At the beginning of the 19th century there were only a few printed editions specially for trumpet choirs with timpani, and later a few for brass combinations, sometimes with keyed instruments. But the number increased after the middle of the century, and the repertoire changed. While publishers produced mostly marches and dances until the middle of the century, they now also included arrangements of excerpts from operas and operettas.

This paper is part of research in progress on the literature for wind ensembles and bands from the 19th century to the end of World War II, and is based on over 20,000 registered titles printed and edited by German and Austrian publishers during that time period. Based on that list, a survey of the titles, including harmonie and brass instrumentations, shows that production increased dramatically after the foundation of the German empire in 1871, and declined considerably during World War I, prompting a logical end to this study.

V. Printed Editions by German and Austrian Publishers for Brass and Military-Brass Instrumentations in the Second Half of the 19th Century

by Bernhard Habla, Universität für Musik und Darstellende Kunst, Graz, Austria

With the invention and development of valves in the first quarter of the 19th century, trumpets, horns and the signal instruments were now capable of playing chromatic scales, something possible only on the trombones up to this time. The signal instruments with valves [Austrian flugelhorn, French saxhorn, Prussian cornet] became especially important in the military and the resulting amateur bands.

Concert: La Fenice: De la Lagune à la Tamise

Giovanni Battista Buonamente
Sonata per doi cornetti e quattro tromboni
(Libro sesto delle canzoni e sonate, Venetia, 1636)

Giovanni Gabrieli
Intonatione d’organo (manuscrit, s.l.n.d.)
Canzon terza à sei (Canzon e sonate per sonar, Venetia, 1615)

Giovanni Bassano, d’après Pier-Luigi da Palestrina
Benedicta sit sancta trinitas (Canzon francenci, moietti diminuti, Venetia 1585)

Giovanni Picchi
Passamezzo (manuscrit)

Dario Castello
Sonata decomaterza per 2 soprani e 2 tromboni
(Sonate concertate, Venetia, 1626 - Anvers, 1636)

Giovanni Priuli
Motetto O Pulcherrima Virgo a cinque voci
(Sacrorum concertum, Wien - Venetia, 1618)

Girolamo Frescobaldi
Toccata per spinettina e basso
(Il primo libro delle canzoni, Roma, 1628 - Venetia 1634)

With these solo works as the “camel’s nose,” the entire world of European bourgeois concertizing awaits the scholar. While there may not be other composers of Ponchielli’s fame to be discovered, the quality of the music and the musicians which is represented can only be of help to give us a notion of the musical treasures which still await us.

Giovanni Battista Riccio
Canzon per 2 soprani in echo
(Il secondo libro delle divine laudi musicali, Venetia, 1614)

Samuel Scheidt
Preludium, Pavan, Galliard

Johann Vierdanck
Sonata auf das Lied Als ich einmal Lust bekam
(Capprici und canzoni, Rostrock, 1641)

Henry Purcell
Hornpipes (The old bachelor)

Matthew Locke
Music for his Majesty’s sackbutts and cornetts (aria, pavan-allma saraband), (London, 1660)

ensemble La Fenice
Jean Tubery, Gebhard David, cornett, mute cornett
Stephan Légée, alto and tenor sackbut
Jacques Henry, Christiane Bopp, tenor sackbut
Franck Poitrineau, bass sackbut
Jean-Marc Aymes, positiv organ and harpsichord
Jörg-Andreas Bötticher, positiv organ and harpsichord

La Fenice
Thursday March 11 (Abstracts & Concert Programs begin below.)

Paris Conservatoire

9.00 - 11.00  Master class, Cornetto: Jean-Pierre Canihac
11.20 - 12.30 Concert: The Historic Brass Band of the Lyon Conservatoire

Cité de la Musique (Symposium Hall)

2.00 - 4.30  Discussion Session: Early recordings and brass instrument performance practice
Chair: Trevor Herbert, Open University
Lecture: Robert Philip, BBC
Lecture: Andrew Parrott, Taverner Consort

5.00 - 6.30  Lectures: 15th - 17th Centuries, Chair: Keith Polk, University of New Hampshire
The brief career of the trumpeter Johannes der Bancho: Patronage and welfare in Renaissance Parma by Russel E. Murray, University of Delaware
Sir Tristrams measures of blowing, Jacques du Fouilloux and other excursions in historical brass hyper reality by Peter Downey, Belfast
The Role and Affekt of the trombone in the Lutheran church music of 17th century Saxony and Thuringia: Trombone timbre as an enhancer of mood and text by Charlotte Leonard, Huntington College, Laurentian University

Paris Conservatoire

7.00 - 8.00  Concert: Les Haulz et les Bas

Session on Brass Recordings and Performance Practice
chairman: Trevor Herbert, the Open University, Cardiff, UK with Robert Philip, BBC, UK; Andrew Parrott, the Taverner Choir and Players, UK

The session will be used to explore themes concerning historic brass and recordings. During the twentieth century, the recording industry has come increasingly to influence performers, audiences and repertoire. Today, recording (mainly the CD) is the agency through which early brass performers communicate with their peers and audiences. The recording industry underpins the structure of the entire music industry, and its influence is not merely financial but also cultural. Decision-making is shared between performers on the one hand and producers, recording engineers and marketing managers on the other. Do performers have a decisive influence on the choice of repertoire and the manner of performance, or is their influence compromised by 'technical' and commercial factors?

Such questions impact on audiences in several important ways. The choice of repertoires may be guided less by musical than commercial factors, and the establishment of a canon follows by default. The record companies need only to point to the diversity of early music works in their catalogues to counter such claims. But is the recording industry still hospitable to the spirit of early brass and recordings. During the twentieth century, the recording industry has come increasingly to influence performers, audiences and repertoire. Today, recording (mainly the CD) is the agency through which early brass performers communicate with their peers and audiences. The recording industry underpins the structure of the entire music industry, and its influence is not merely financial but also cultural. Decision-making is shared between performers on the one hand and producers, recording engineers and marketing managers on the other. Do performers have a decisive influence on the choice of repertoire and the manner of performance, or is their influence compromised by 'technical' and commercial factors?

They hear period instrument performances, and what are they to understand and trust when they read the accompanying liner notes?

The emphasis in this session will be on practical matters concerning historic brass performance practice, rather than philosophical or theoretical issues. It is hoped that there will be a lively discussion involving as many contributors as possible.

Trevor Herbert of the Open University (UK), who will read a short introductory paper, chairs the session. Papers will be given by Robert Philip and Andrew Parrott. Robert Philip, a BBC producer, has made a study of early recordings, and his book, Early Recordings and Musical Style (Cambridge, 1992), is regarded as the standard work on the subject. The conductor and scholar Andrew Parrott is perhaps best known for his work with his own group, The Taverner Choir and Players. His recordings have won wide critical acclaim.

Brass-playing before globalisation: the evidence of recordings by Robert Philip, BBC, UK

The growth of the recording industry and of international communications in the second half of the twentieth century has affected every aspect of music-making. Musicians of all kinds are familiar with each other's styles and standards to an extent which was impossible even fifty years ago. This has encouraged a trend towards homogeneity in performance. Orchestras, string quartets, singers, pianists and early music performers from different countries and schools have so much in common that musicians can move from country to country to perform with each other with very little need for adjustment or compromise. The purpose of this presentation is to demonstrate how different things were in the first half of the twentieth century. There was great diversity in brass-playing (as in all other music-making) between different countries, and even between different orchestras within the same country, and the standards of competence and polish preserved on pre-war recordings vary greatly. The trend towards uniformity of style and standards over the century raises a number of questions: do we need or want perfection? If composers of the past expected diversity of performance, can there ever be a 'right' way of performing? Given the current state of the recording industry, and the expectations of audiences, where do we go from here?

***********
Concert: Ensemble des Cuivres Anciens du Conservatoire National Supérieur de Musique de Lyon
Les Fêtes de Saint Marc au temps de Giovanni Gabrieli

Giovanni Gabrieli
Canzon Duodecimi toni (1597) & Canzon VIII (1615)

Giuseppe Guami
Canzon XXVI (1612) & Canzon XXVII

Giovanni Martino Cesare
La Vittoria (1621), La Bavara, & L'Ecco

Giovanni Picchi
Canzon Duodecima (1625) & Canzon Decima

Giovanni Gabrieli
Canzon IX (1615) & Canzon XIV

Ensemble des Cuivres Anciens du Conservatoire National Supérieur de Musique de Lyon:
Benjamin Bedouin, Laurence Doutrc, Judith Pacquier,
Eva Godard, Jean-Pierre Canihac, cornetts
Fabien Cherrier, Gilles Lallement, Jean-Marie Bonche,
Guy Genestier, Daniel Lassalle, sackbuts
Anne-Catherine Vinay, positiv organ

Lecture on Research Papers, 15th century through 17th century, chairman: Keith Polk, University of New Hampshire, Durham, USA

I. The History of the Bancho Family of Trumpeters: A Study in patronage and welfare in Renaissance Parma
by Russel E. Murray, University of Delaware, Newark, USA

The sound of the trumpet in European cities in the Middle Ages and Renaissance marked the juncture of public and private life; the intersection of the power of the state and the lives of the people. Of all the instruments of the period it was the trumpet that was the exclusive property of power, and more than any other it served the ritual purposes of civic leaders. As such, the lives of trumpeters are of interest for what they can tell us about these civic institutions.

As numerous other studies have shown, families played an important role in supplying musicians and in maintaining the traditions of trumpet playing in various centers. In Italy in the late Middle Ages and early Renaissance, they seem, in fact, to have constituted an ad hoc guild structure. In this role, they provided the training, support, and continuity necessary to produce a reliable corps of trumpeters. For this reason, they were of immense value to civic governments, who relied on trumpeters to punctuate the commerce of civic life and to add splendor to civic occasions. The role of the family is amply illustrated in the corps of trumpeters in Parma: of the twenty trumpeters that can securely be identified during the half century covered in this study (c. 1480-1530), fully thirteen came from four family units. Of these, nine come from just two families. This study centers on a member of one of these families, who produces at least three generations of trumpeters for the city.

Johannes de Bancho’s career illuminates the activities of this family and the role it played within the structure of civic government. He served as a trumpeter for the city of Parma only from 1520-1530. His hiring at a young age and his continued employment in the face of a seeming inability to fulfill the duties of his office suggest the power that such families had in relationship to their employers. The documents of this period make it clear that the city was willing to invest its resources in the training of an individual musician as well as in the support of his family. Indeed, the city government went out of its way to preserve Johannes’s status when it could have just as easily replaced him. The reasons for such generosity are not simple, and reflect a number of competing interests; so much so that it is difficult to tell where pragmatic values of patronage and the more altruistic values of welfare diverge. In fact, in Johannes’s case, they are one and the same.

The role of the family that emerges from this study is consistent with the findings of other studies, yet at the same time it adds a new dimension to our understanding of patronage and civic welfare. The career of Johannes de Bancho is, on its face, insignificant. Yet within the context of his family and the civic government of Parma, this brief career reveals a great deal about the structures and practices of civic patronage and the role of the family in the development of the art and craft of the trumpeter in the early Renaissance.

II. Sir Tristram’s Measures of Blowing, Jacques du Fouilloux and Other Excursions in Historical Brass Hyper Reality
by Peter Downey, St Mary’s University College, Belfast, Northern Ireland, UK

1. This study brings together various strands of recent and not-so-recent research into the English hunting-horn repertory and proceeds to trace the development of the genre from the late 16th century to the middle of the 18th century.

2. The relationship of the insular repertory to the highly influential French practice is examined and similarities and differences in both repertory and performance are indicated.

3. A chronology is established for the various manuscript and printed sources of the English repertory and the instruments employed to perform the hunting calls at different times are explored.

4. More generally, it is shown how a number of weaknesses have infiltrated recent scholarship which have given rise to statements and claims at variance with the period information itself. It is argued that, as the new millennium approaches, researchers must learn again to revisit the source objects of study in addition to more recent work on the same. In this way post-modern researchers may guard against distorting the raw materials of musicology through the agency of norms and values that belong of the present-day, but may more conscientiously contextualise the musical objects within their original environments.

III. The Role and Affekt of the Trombone in the Lutheran Church music of 17th-Century Saxony and Turing: Trombone timbre as an enhancer of mood and text
by Charlotte Leonard, Laurentian University, Canada

The trombone was treated as a versatile and independent instrument in central German Lutheran sacred music composed in the 17th century. Its active role is demonstrated in the instrument’s participation within the texture of a work, as well as in its contribution to the establishment of the overall Affekt, or the enhancement of portions of texts within a composition. This presentation will focus on the many ways 17th century composers used the trombone to portray an Affekt, and to enhance text settings at the a great of situations. Due to the paucity of research in the area of trombone, as well as in this repertoire as a whole, it is hoped that this paper will help to clarify associations between text and instrumental tone color that could help us to restructure 17th century timbral concepts. In other words, this study could aid performers in deciding which particular tone colors are appropriate for particular texts in works with unspecified instrumentation. The focus of this paper will be on the overall Affekt of works with trombones, the employment of trombones alone to enhance the overall or particular mood or text, and the use of the coro grave. Conclusions were drawn from an examination of just under 300 works that named the trombone in the instrumentation, by thirty-six different central German composers (plus nine anonymous pieces).

Trombone timbre was associated with joyful Affekt for principal liturgical feasts. A group of trombones was sometimes selected to help establish an Affekt that had already been or would be suggested by the text, such as in its use in the opening sinfonia, a recurrent sinfonia timbre, as a prelude to a vocal solo, as a postlude to a vocal solo, and as a prelude and postlude to a vocal solo. The coro grave, or the low choir of a solo voice accompanied by a group of low instruments like trombones, could be indicated at the outset of a composition in the instrumental and vocal choruses, or appear anywhere in a composition, to enhance a...
particular text. The latter type of situation is used to establish the overall _Affekt_ of a work at the outset, provide timbral contrast in _cori spezzati_ situations, emphatically respond to phrases uttered by the voice, help characterize the speaker(s), characterize a speaker throughout a work, accompany references to _Stadtpfeifer_ or to the trombone, enhance unique texts, enhance more than one unique text over the course of a work, and create large-scale unity with the recurrence of one particular low choir grouping. There are also instances of the use of one trombone to enhance particular textual images.

Concert: Les Haulz et les bas
_Tuba Gallica, les hauts instruments à la fin du Moyen-Age_

Anonyme, _Tuba gallica_ (Strassburg)
Mönch von Salzburg (1350-1400), _Das haitz die Trumpet_
Dufay (1400-1474), _Gloria ad modum tubae; Donnez l'assault de la forteresse_
Alexander Agricola (1446-1506), _Dicies moy touts_
Dunstable (1380-1453), _Puisque m’amour_
Pierre de Moulin (fin 14e siècle), _De ce que fol penser_
Giovanni Ambrosio (1425-1480), _Petit rien_
Anonyme (fin 15e siècle), _Helas la filia guilemin_
Firancès (milieu 15e siècle), _Que ne note_
Domenico da Piacenza (milieu 15e siècle), _Rostiboli_
Isaac (1450-1517), _Lalalohó_
Alexander Agricola (1446-1506), _D’une autre amer_

Anonyme, _Dit le bourguignon_ (Odhecaton, 1501)
Anonyme, _Hor oirez_
Antoine Busnois (1440-1492), _Fortuna desperata_
Dufay (1400-1474), _Fortuna desperata_ (manuscrit, London)
Josquin Desprez (1440 - 1521), _Fortuna desperata_
Anonyme, _La Spagna_ (Bologna, 1500)
Anonyme, _Königstanz_ (1530)
Passerat (1485-1550), _Il est bel et bon_

Les Haulz et les bas
Gesine Bänfer, shalm, bombarde, bagpipe
Ian Harrison, shalm, bagpipe
Félix Stricker, slide trumpet, sackbut
Gas Gevers, slide trumpet, sackbut

Friday March 12 (Abstracts & Concert Programs begin below.)

Paris Conservatoire
9.00 - 10.30 
Lectures: 18th Century, Chair: Benny Sluchin, IRCAM
_Music in Masonic Ceremonies during the 18th century: The building of the ‘Athens of the North’_ by Alexander McGrattan,
Open University, UK
_Trombone Choirs of the Unitas Fratrum in America: Some new avenues for research_ by Stewart Carter,
Wake Forest University
_Christian Daniel Schubart’s Remarks Concerning the Cornett_ by Gerhard Stradner,
Sammlung Alter Musikinstrumente, Vienna

10.45 - 12.45 
Master class, Natural trumpet: Crispian Steele-Perkins

Cité de la Musique (Symposium Hall)
2.00 – 3.00 Lecture Session: Organology, Chair: Niles Eldridge, American Museum of Natural History
_Evaluation of the Composition and the Technological Properties of Historic Brass in Brass-Instrument Manufacture of the 16th through the 18th Centuries_ by Karl Hachenberg, Wissen.
_Trumpet Design and Acoustical Characteristics_ by D. Murray Campbell and Arnold Myers, University of Edinburgh.

3.00 -6.00 
Discussion Session: Organology, Chair: Laurent Espié and Joël Dugot, Musée de la Musique, Paris
Herbert Heyde, Metropolitan Museum of Art, New York;
Gerhard Stradner, Sammlung Alter Musikinstrumente, Vienna;
Robert Barclay, Canadian Institute of Conservation, Ottawa;
Arnold Myers, Edinburgh University, Edinburgh, UK;
Renato Meucci, University of Parma

Paris Conservatoire
7.00 - 8.00 
Concert: In Stil Moderno

Lecture on Research Papers: 18th century
chairman: Benny Sluchin, IRCAM, Paris, France

I. Music in Masonic Ceremonies During the 18th Century: the building of the ‘Athens of the North’
by Alexander McGrattan, the Open University, Cardiff, UK

This paper will examine the role of brass instruments in masonic ceremonies in Edinburgh during the 18th century. The period was one of intense building activity in Edinburgh, which culminated in the creation of the New Town. The focus of the paper will be on ceremonies performed at the laying of foundation stones of buildings in the city. A summary of the musical content of these events will be included, as will some preliminary observations on the importance of freemasonry for the music profession in Edinburgh.

Recent research has revealed that modern freemasonry originated in Scotland around 1600 and subsequently spread to England. In
1717 the Grand Lodge of England was formed. During the course of the 18th century this body assumed supremacy in the masonic movement and served as the model on which lodges were governed in other countries. Masonic practices in Scotland during the 18th century were strongly influenced by the developments governed in other countries. Masonic practices in Scotland during the 18th century were strongly influenced by the developments governed in other countries.

The paper will also provide an overview of the use of brass instruments in masonic ceremonies outside Scotland and assess the importance of masonic archives for scholars researching the use of brass instruments elsewhere in Europe, and beyond.

II. Trombone Choirs of the Unitas Fratrum in America: surviving instruments and new avenues for research by Stewart Carter, Wake Forest University, Winston-Salem, USA.

The Church of the Unitas Fratrum (Moravian Brethren) boasts one of the most important musical traditions in America. The historical use of trombone choirs in American Moravian communities, dating from the 1750s, is widely recognized but not fully understood. The most comprehensive study of the Moravian Posaunenchor is Harry Hall’s doctoral dissertation (George Peabody College for Teachers, 1967). David P. Keehn’s master’s thesis (West Chester State College, 1978) offers a thorough treatment of the Bethlehem trombone choir only. Published studies are for the most part brief, out-of-date, and aimed at a popular audience. All of these studies have considered archival documents, but few have considered the early photographs of the trombone choirs in Bethlehem (PA), Lititz (PA), and Gnadenhutten (OH), and none of them have taken into account the thirty-six extant pre-1900 trombones that survive in five Moravian-related collections in Pennsylvania, Ohio, and North Carolina. (Herbert Heyde’s article on the Schmied family of instrument makers in Perspectives in Brass Scholarship, 1997, lists a few of the trombones in Moravian collections, but does not comment on their use within the context of Moravian communities).

The documents and photographs help us follow the development of the religious and cultural function of the Posaunenchor, while the instruments tell us much about the sound, and also about instrument-related commerce. The provenance of the instruments reveals an initial dependence on Saxon makers in the late 18th and early 19th centuries, followed by a gradual turn toward American makers (or dealers?) - some of whom were themselves Moravians - in the later 19th century.

The present study is the first comprehensive examination of the Moravian trombone choir in America that considers the full range of surviving source material, including the instruments. It delineates an important chapter in the history of the trombone, comprising the earliest systematic use of the instrument in North America as well as one of the earliest systematic uses of the instrument by amateurs.

III. Christian Daniel Schubart’s remarks concerning the cornett
by Gerhard Stradner, Sammlung Alter Musikinstrumente, Kunsthistorisches Museum, Wien, Austria.

Christian Friedrich Daniel Schubart was one of the most important writers about music from the end of the 18th century in South Germany. His well known book Ideas Concerning the Aesthetics of Music was printed in Vienna in 1806 and has been often analysed in our time. Less attention was paid until now to the Description of all musical instruments which is found at the end of this book. These chapters describe all kinds of mostly European instruments and the change of the ideal sound of instruments in the second half of the 18th century.

The planned lecture is dedicated to the chapter concerning the cornett. Schubart describes the history of this instrument - as he believes - the material, its compass, the aesthetic of its sound and also some musicians playing the cornett. Many of his explanations are written subjectively and therefore must be proofed exactly.

The original German text consists of two pages or 61 lines, which will be translated in English and a critical commentary will be added.

Schubart’s remarks concerning the cornett should be given attention as one of the last (or latest) description of this by and by disappearing musical instrument.

Lecture on Research Papers: Organology chairman: Niles Eldredge, American Museum of Natural History, New York, USA.

I. Trumpet Design and Acoustical Characteristics by D. Murray Campbell and Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, UK.

This paper outlines the development of the design of the natural trumpet and its immediate descendants, the trompette diurne, the keyed trumpet and the English slide trumpet, in terms of bore profile and derived parameters.

Measurements of the acoustic input impedances of some trumpets from the Edinburgh University Collection of Historic Musical Instruments will be presented and the possibilities for correlation of physical, acoustical and performance characteristics explored. It is believed that the systematic detailed measurements undertaken in this paper have not been made previously, and that the synthesis of acoustical with physical measurements can be a valuable approach in the study of historic brass instruments of all kinds.

II. Evaluation of the Composition and the Technological Properties of Historical Brass in Brass-Instrument Manufacture of the 16th to the 18th Centuries by Karl Hachenberg, Wisen, Germany.

1. Introduction

A summarized account of the wide range of opinions among musicians and instrument makers about the influence of the raw material brass on the playing qualities of a wind instrument. The bell hardened through hammering, and again softened by annealing in the last stage of manufacture! The secret of historical brass that never existed!


2. Test possibilities and test methods

The problem of the reliability of near the surface micro-analysis. The more reliable results of destructive test methods such as cross-section analysis, stretching tests, hardness tests and metallographic micro-section, as well as the limits of their practicability.

3. Analytical composition of historical brass

An account of and comments on the general analytical variation in brass from the beginning of the 16th to the end of the 18th century as exemplified by Nuremberg jetons, and, in comparison to this, an analysis of the bells of five natural trumpets produced by Nuremberg and Viennese instrument makers.

4. Detailed examination of a bell fragment from a natural horn by Johann Müller, Dresden 1720

- probable origin of the brass
- description of the sample and the location of the areas examined
- analysis: statement and comment on the results
- thickness of the brass: statement and comment on the results
- hardness of the material in its original state and after heat treatment: statement and comment on the results
- examination of the pronounced material faults caused by stress cracks-corrosion: evaluation of the crack formation
- development of the structure in its original state and after heat treatment
- surface structure

5. Possibilities and limits in the restoration of historical instruments.

6. Possibilities and limits in the “faithful” to the original reproduction of historical instruments.

HBS Newsletter, Issue 12, Page 28
Round Table Discussion
Organology and Its Impact on Performance Practice
chairman: Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, UK

with Herbert Heyde, Metropolitan Museum of Art, New York, USA
Gerhard Stradner, Sammlung Alter Musikinstrumente,
Kunsthistorisches Museum, Wien, Austria
Robert Barclay, Canadian Conservation Institute, Ottawa, Canada
Renato Meucci, University of Parma, Italia
Laurent Espié, musée de la musique, cité de la musique, Paris, France
Joel Dugot, musée de la musique, cité de la musique, Paris, France

This session will bring together on one platform scholars who have made notable contributions to our understanding of brass instrument history.

The original ethos of the Historic Brass Society, and the source of this success over the last ten years, has been the lively interaction between the study of instruments and practical performance. Can these branches of study continue fruitfully to inform and give direction to each other, or will intensified scholarly effort yield only diminishing returns to the performance and appreciation of music?

This session will be open to all to join in the discussion, and whether you think that studying instruments is important or is now irrelevant to practical music making, your views will be welcome. The panelists will give presentations of their personal points of view, but all present will have their own experiences, and in this session we will be able to learn much from contributions from the floor as well as from the panel.

***********

Concert: In Stil Moderno

Giovanni Battista Buonamente
Sonate, (Sonate e canzoni, Il sesto libro, Venetia, 1636)
Giovanni Gabrieli
Canzon prima, (Canzone e sonate, Venetia, 1615)
Antonio Bertali
Sonata, (manuscrit, Munich)
Vincent Jelich
Domine Deus meus; O Pretiosum, (Parnassia militia, 1622)
Marcin Mielzewski
Canzon
Daniel Speer
Sonata, (Musicallisch Turkischer Eulen Spiegel)
Giovanni Martino Cesare
La Gioia; La Fenice a4, (Musicali Melodie per voci et instrumenti, Monaco, 1621)

Tarquinio Merula
Capriccio Cromatico, (manuscrit, Lynar, Berlin)
Sonata seconda, (II Primo libro de motetti e sonate, 1624)
Giovanni Battista Riccio
Canzon la Zaneta, (Il terzo libro delle divine lodi musicali, Venice, 1620)
Dario Castello
Sonata quarta, (Sonate concertante In Stil Moderno, 1629, 1658)
Sonata decima quarta, (Sonate concertante, libro secondo, 1644)
Giovanni Battista Buonamente
Canzone, (Sonate e canzoni, 1636)

In Stil Moderno:
Heidi Erbrich, baroque violin
Evert Jan Schuur, baroque violin
Timothy Dowling, alto and tenor sackbut
Simen van Mechelin, tenor sackbut
Vincent Rombouts, bass sackbut
Chris Farr, positiv organ

Saturday March 13 (Abstracts and concert Programs begin on page 30.)

Paris Conservatoire

9.00 - 11.00 Master class, sackbut: Daniel Lassalle
11.30 -12.00 Lectures: Pedagogy, Chair: Daniel Burdick, Edinboro University
Friedrich Gumpert (1841-1906): Hornist and Pedagogue by John Q. Ericson, Crane School of Music, SUNY Potsdam
Off-Centered Embouchure in Brass Playing by Benny Sluchin and Pierre Dana, IRCAM

Cité de la Musique (Symposium Hall)

2.00 - 4.30 Discussion Session: Pedagogy, Chair: Jan Neuchelmans, Paris Conservatoire
John Wallace, Royal Academy of Music; Peter Bassano, Royal College of Music; Yves Rechsteiner, Lyon Conservatoire;
Jean-François Madeuf, Lyon Conservatoire; Jean-Pierre Mathieu, Toulouse Conservatoire; Michel Garçin-Marou, Paris Conservatoire

Paris Conservatoire

5.00 - 6.00 Concert: The Wallace Collection

Among the topics to be investigated are:
- Have performers on brass instruments been more reluctant to learn from organological research than “historically informed” players of other kinds of instrument, and if so, why?
- Is there anything to be learned from playing surviving historic instruments, or can performers learn more by working with makers on building new historical instruments (which may be closer to the design of the original instruments when they were new than they are in their present condition)?
- Why are some instruments selected as models to be copied and others ignored by makers, and what should be the criteria for selecting a model?
- How close in period to a composition does an instrument have to be to do justice to the repertoire? Might it be that a trombone (say) from the late eighteenth century is so little different from a trombone of the fifteenth century that a player can give valid performances of music from widely different periods on one instrument?
- How significant are national differences in brass instruments? How much (if anything) is lost if we ignore the instrument-making traditions of the country or region whose music we perform?
- Have organologists put so much effort into examining instruments in detail that they are ignoring the social aspects of music-making in history to such an extent that the value of their work is undermined?
Lecture on Research Papers: Pedagogy

chairman: Dan Burdick, Edinboro University, USA

1. Friedrich Gumpert (1841-1906) and the Performing Technique of the Valved Horn in Late 19th Century
by John Q. Ericson, Crane School of Music, State University of New York at Potsdam, USA

The name of Friedrich Gumpert (1841-1906) is today one of the most widely recognized of all the horn players and teachers of the 19th century. I hinted at his significant achievements in my D.M. dissertation The Development of Valved Horn Technique in Early 19th Century Germany: a Survey of Performers and Works Before 1850 with Respect to the Use of Crooks, Right-Hand Technique, transposition and Valves (Indiana University, 1995), and in two of my articles The original Kopprasch Etudes (The Horn Call, February 1997) and The double horn and its invention in 1897 (The Horn Call, February 1998). However, Gumpert is a hornist who certainly deserves a broader treatment than has ever been published.

As I researched my dissertation, I collected a great deal of preliminary information on Gumpert; I would propose in this paper to complete this research. This study of Gumpert builds on a number of recent publications relating to the horn in the 19th century. In addition, there are a number of technical differences between the horn playing of today and the horn playing of the late 19th century to set in clear perspective; this paper would propose not only to look at Gumpert specifically but also to build greater general understanding of the performance practices of the horn in this period.

The major career achievements of Gumpert include:
- principal hornist in the Gewandhaus Orchestra and professor of horn at the Leipzig Conservatory from 1864-1898, performer on many important premieres and teacher of numerous prominent students;
- editor of the first published collection of orchestral excerpts for the horn; to this day this thirteen volume work remains the largest ever published of its kind.
- editor of the most widely used edition of the Kopprasch Etudes, by far the most popular horn etudes in print today.
- author of a horn method, which is not widely known today and offers much insight into the performing practices of the mid to late 19th century, especially on issues relating to the use of crooks on the valved horn.
- horn designer of some note, both for a single horn model with crooks bearing his name and, by association, for his likely influence in his nephew’s invention of the double horn (1897).

Several other items will be noted in the presentation, especially the remembrances of former students which shed light on the performing practices of the horn in the era immediately before the double horn, in particular Gumpert’s use of crooks on the valved horn. The most curious fact, that his name is misspelled as Gumbert, on every published work will also be examined.

II. Off-Centered Embouchure in Brass Playing
by Benny Sluchin, IRCAM, and Pierre Dana, doctor (CD and DSO), Paris, France

The mouthpiece of a brass instrument is ideally symmetrically centered on the lips. Modern tutors and method books advise different proportions of the mouthpiece on the upper/lower lip but advocate a centered position.

In reality, many players have an “abnormal” embouchure position - slightly uncentered or excessively placed to one side of the mouth. Lip-reed instruments with small mouthpieces (i.e. shofar, cornett) are examples of instruments whose common way of playing is off-center.

The aim of this pluridisciplinary study is to consider this phenomenon from different angles:

1. Physiological study
   Efficient labial emission versus teeth and lip’s form.

2. Acoustical study
   Practical work of musicians on different brass instruments and comparative acoustical analysis.

3. Musicological and iconographical study
   Observation of historical documents

Round Table Discussion: Pedagogy

chairman: Jan Nuchelmans, Conservatoire de Paris, France

with John Wallace, Royal Academy of Music, London, UK
Peter Bassano, Royal College of Music, London, UK
Edward H. Tarr, Schola Cantorum, Basel, Switzerland
Jean-Pierre Mathieu, Toulouse Conservatoire, France
Michel Garcin-Marou, Conservatoire de Paris, France

The discussion will feature the following topics: links between historic and modern brass instruments, study of early music and its effects on contemporary playing, links between theory and practice regarding training methods, question of instruments stock in an early music department - which instruments, for whom and why; purposes of training - specialization and general training, specialization within an early music department, professional integration.

Concert: The Wallace Collection

Gioacchino Antonio Rossini
Ouverture de Guillaume Tell, (réduction des arrangements Cyfarthfa Castl Georges D’Artney)

J. S. Bellon
Quintette n° 1. (c. 1845)

Jules Levy
Whirlwind Polka

J. Demersseman
Introduction et Polonaise op. 30

J. S. Bellon
Quintette n° 2. (c. 1845)

Alfred J. Phasey
Fantasia sur /'opera Attila de Giuseppe Verdi (1860)

The Wallace Collection

John Wallace, petit bugle en mi bémol par Wigglesworth (c. 1845), cornet à pistons en mi bémol par Higham (c. 1863), cornet à piston en la bémol par Distin (c. 1850)

John Miller, cornet à piston par Covesnon (c. 1880)
Paul Gardham, cor à pistons par Sax (c. 1845), cor à piston par John Webb
Simon Gunton, trombone ténor par Sax (c. 1845)
Antony George, ophicléide en ut par Gautrot (1870), hélicon en mi bémol d’origine Bohémienne (c. 1860)

Bernard Robertson, piano

The Wallace Collection
Hermann Baumann (L) receives Monk Award from Ed Tarr (center) and HBS President Jeff Nussbaum (R)

Crispian Steele-Perkins (L) and trumpet masterclass

Tony George (center) with John Wallace (left)

Stewart Carter (L) and Dan Burdick (R)

Arnold Myers (L), Bruno Campman, & Howard Weiner

Hermann Baumann conducting horn masterclass

Stew Carter (L), Gerhard Stradner, Benny Sluchin
A Symposium on Historic Brass Instruments in Limoges

by Edward H. Tarr

On the weekend of March 7-8, 1999, in a small historic castle of la Borie in the countryside near Limoges, the "Troisièmes rencontres autour de la trompette et du cor naturels" took place. Host was cellist-conductor Christophe Coin, artistic director of the Ensemble Baroque de Limoges. Sophie Noiret was the capable organizer. The entire symposium took place in an amicable atmosphere and was pervaded by French charm. (It is only to be hoped that future events will either take place in the summertime or else that an efficient heating system be installed in the venerable castle. Participants bundled up, the only heat coming from logs burning in a large fireplace at the end of the assembly room. Authentic performance of early music was thus discussed in an authentic surrounding!)

As will be seen from the two-day program and the list of speakers, it was a small but elite gathering of performers and scholars associated with authentic performance on trumpets and horns; a highlight was the presence of several specialists on the French hunting horn. For those participants who went on to attend the highly successful HBS Conference in Paris two days later ("Les joueurs des cuivres anciens"), it was more than just a mere upbeat or aperitif. For example, the issue of vent holes, which was rather adroitly sidestepped in Paris, was confronted head on and demonstrated convincingly by the leading performers in the field (who for whatever reason were either unable to attend the Paris conference or were not invited to give a demonstration there). Each speaker was given about half an hour to report on his topic, with a 15-minute discussion period following. The speakers and their topics were as follows.

March 7th
Martin Kimbauer, "Les cuivres au XVème siècle dans l'alta capella: remarques sur la trompette du XVème fabriquée à Limoges par l'artisan Guitbert".

Kimbauer reported [in French, bravó] on the very exciting recent find of a perfectly preserved 15th-century trumpet, now owned by a private French collector. It was made in the very city where our conference was taking place, Limoges. This instrument and the unsigned 14th-century "Billinghgate trumpeter", discovered a few years ago in London during excavations on the bank of the Thames, seem to be the only two authentic trumpets surviving from the late Middle Ages or early Renaissance. (The many instruments in public collections attributed to Hainlein or Montini and supposedly dating from the 15th and 16th centuries are probably falsifications.)

The French trumpet, which was found in a well, bears the name of Marcian Guitbert of Limoges and the date 1442; its pitch is modern E-flat. It has two possible shapes: folded with the bell and mouthpiece each pointing upwards at a 35° angle, or S-shaped. Kimbauer pointed out that there was a flourishing metal industry in Limoges and that the name of a metal-worker named Guitbert actually appears in local archives during the period in question; he went on to a discussion of the role of the trumpet in the alta capella. Out of consideration for the owner, who wishes to remain anonymous, the trumpet was not available for examination, and it may be some time until more is known. Pierre-Yves Madaff (who measured the instrument) and Graham Nicholson are collaborating on a copy.

Denis Raffaele, "Technique de la trompe de chasse"

Raffaele showed how French players of the hunting horn perform ornaments which have been handed down through the centuries. Such instruments' mouthpieces have a very thin, sharp rim preventing the players from exerting undue pressure. By darting the tongue between the lips, players can produce an ornament called the "tayau" which passes extremely rapidly through an octave or more in the upper harmonic series. A wide, slow vibrato is also a stylistic element of this music, as is a kind of updraft at phrase endings.

A discussion on the following day raised the question as to whether such stylistic elements could have been used in the performance of late Renaissance and early Baroque trumpet music. In this connection, I would like to point to the tonguing syllable "dram" or "tran" which we find on two pitches at the beginning and/or end of several military signals transmitted by Bendinelli, Mersenne, and Pantini, and Raffaele speculated as to whether Bendinelli's "peptre" could be associated with the "tayau".

Michel Garcin-Marrou and Pierre-Yves Madauf, "Pour une approche vraiment historique sur le cor naturel dans le répertoire baroque"

Today 99% of the leading horn players active in the concert and recording industry of the early music scene either use hand-stopping or resort to vent holes to bring the 11th and 13th partials of the harmonic series into tune. Madauf showed convincingly how it is possible to play a Baroque horn accurately and in tune without these means, by the simple means of getting used to a mouthpiece with a larger cup and wider bore. He and Garcin-Marrou played 18th-century duets, demonstrating pure intonation. Most players are afraid to abandon the familiar feel of their habitual mouthpiece rim, a step that requires a lot of courage but which is absolutely necessary, if we are to pass on to a higher level of consciousness and artistic integrity. During the ensuing discussion it was pointed out that most conductors are interested only in "right notes" and familiar sonorities in the narcissistic pursuit of their own careers. Fortunately, two conductors attended the Limoges conference and took an active part in the discussions: Christophe Colin (Paris/Basel/Limoges) and Michael Uhlmann (Basel).

Luc Breton, "Le symbolique de la trompe de chasse"

Breton went into much arcane lore and numerology associated with the roots of the French hunting horn.

Don Smithers, "La symbolique des cuivres naturels de l'antiquité à l'époque baroque"

Present-day "young Turks" in the French early brass scene are indebted to Smithers for his uncompromising attitude on vent holes, and they have adopted his ideas with success. It was a noble gesture on their part to invite their mentor Smithers to attend the Limoges symposium, and, in their protective circle, he put on a brilliant, entertaining four-hour show (two hours at the end of the first day and two more at the beginning of the next), commenting on numerous slides of brass instruments from various cultures and time periods and showing the deeper connotations that they have held since time immemorial.

March 8th

Smithers finished his discourse, which was impressive to listen to and showed his deep and continuing commitment to his subject.

Don Smithers and Graham Nicholson, "L'embouchure comme partie la plus essentielle de la trompette et des autres cuivres"

It was essentially Nicholson talking, occasionally supported by Smithers. A recent special interest of his is mouthpieces from shipwrecks, since it can be assumed with absolute certainty that they were not tampered with during their centuries-long sleep at the bottom of the sea. Several have survived in quite good shape and can be copied. From these finds Nicholson postulates that the earliest trumpet mouthpieces (from the late 16th and early 17th centuries) were often made in several parts and have a huge bore (like the well-known 7-part Basel mouthpiece from 1578); they are very similar to contemporary trombone mouthpieces. During the course of the 17th and 18th centuries trumpet mouthpieces grew smaller, but it was not until well into the 19th century that they acquired dimensions with which modern players would immediately feel comfortable. Several sheets of paper with mouthpiece sketches showing their dimensions made a very welcome handout.

HBS Newsletter, Issue 12, Page 32
Robert Barclay, "Atelier sur la manufacture des trompettes au XVIIIème siècle à Nuremberg"

Barclay showed a number of slides, mainly taken from his (very successful) trumpet-making workshops, which demonstrate how in modern times it is possible to build a Baroque trumpet with historical tools and methods. Indeed, the very process of fabrication is essential to the instruments' functioning the way they were expected to during the Baroque period.

Igino Conforzi, "Fantini, monarque de la trompette et sa méthode de 1638" 

Conforzi commented at great length on Fantini, his life, his fame, and his trumpet method. HBS readers who already know his two exhaustive articles on this subject (HBS Journals Nos. 5 & 6) may not have learned anything new, but it is with pleasure that we took note of his recent complete modern edition of Fantini's method, Modo per imparare a sonare di tromba (Bologna, Ut Orpheus Edizioni, 1998, ISBN 88-8109-285-9).

Edward H. Tarr, "Bach et les autres, ou quand les trompettes jouaient du cor"

At the symposium I also had the pleasure of presenting a new publication: the first volume of my 3-volume Baroque trumpet playing, The Art of Baroque Trumpet Playing, which had appeared in print only four days earlier (Mainz, Schott, 1999, ED 8838, ISBN 3-7957-5377-5).

My discussion of trumpeters who played the horn was basically a resume of material to be found in various older musicological tomes, mainly those of Schering (1941) and Dahlqvist (1991). I showed that except for Gottfried Reiche, who was succeeded at his death in 1734 by Ulrich Heinrich Ruhe, the four Stadtpfiefer and three Kunstgeiger who performed J. S. Bach's cantatas and other works during his Leipzig tenure (1723-50) were more or less Bach's age, with virtually no turnover until the end of Bach's life. It was expected of several of these musicians to play various brass instruments, including both trumpets and horns, as well as trombones. From about 1730-40, however, a new type of horn player emerged, the specialist who was not required to play another instrument (except perhaps the violin).

At the end, I showed a recently discovered painting by Paul de Vos (c. 1596-1678) of Antwerp, showing a small coiled brass instrument being blown during the hunt. The painter was not known ever to have left his native city. Therefore, when we speculate on the name given to such an instrument, we suggest that foreign terms such as "Italian" or "Welsh trumpet", "posthorn" or "tromba da caccia" were not used, but rather the native one: "Pauvertrompet".

Concluding rehearsal and informal concert The works in question, which were all performed on natural trumpets without vent holes, were Monteverdi's "Orfeo" toccata, two sonatas by Fantini for trumpet and organ, the anonymous Czech "Sonata a 5 clarini" for 5 trumpets and continuo, the first two of Zelenka's six fanfares (performed in two choirs), and the sonatas Nos. 6, 5, and 36 by an anonymous composer of Lisbon's court trumpet ensemble, the Charamel real. The performers of the Monteverdi toccata used silver Barclay trumpets with an early Baroque bell (after H. Hainlein 1632), after that turning to instruments of a slightly later design (mostly after J. L. Ehe III, 1746). Many performers in today's early music scene still tend to use one instrument for music of all periods, so it was refreshing to hear different sonorities in early and late Baroque music.

The performers were: Igino Conforzi, Josel Lahens, Jean-Francois Madeuf, René Maze, Graham Nicholson, Gilles Rapin, and Edward H. Tarr (natural trumpets), Jean-Jacques Herbin (natural trumpet, bass part), Jean Chambous (Baroque timpani), and Guy Marissal (organ).

Postlude: early mouthpieces It is a simple fact that nobody will ever be able to perform with success and in tune on a natural trumpet without vent holes, using a mouthpiece of modern dimensions. The same fact also applies to the horn. In a brief concluding chat, Gilles Rapin, who has developed astounding accuracy, good range and endurance, and purity of intonation on a true natural trumpet, together with the fine tone which was always one of his characteristics, stated that he now plays a valved instrument only once every few years, and this only with a mouthpiece with an inside diameter of about 20 mm adapted from his large Baroque mouthpiece rim. His main instrument is the Baroque trumpet - as well as the valveless French cavalry trumpet in E-flat, which he plays in a police band; most of today's successful natural trumpet players in France are actually policemen by profession! The switch from the normal mouthpiece to the large Baroque one was a necessary prerequisite for playing without vent holes. Obviously, endurance is a burning issue on such a mouthpiece, but for Gilles this is not a great problem with a little extra daily practice.

Jean-Francois Madeuf, who teaches modern trumpet at the Montpellier Conservatory and natural trumpet at the Lyons Conservatory, actually continues to play both modern trumpet (and cornet, etc.) and natural trumpet, each with its appropriate mouthpiece. Although he performs on both instruments at a high level, he mentioned that he sometimes has difficulty in convincing his students at the Lyons Conservatory (who are members of the regular trumpet class under Pierre Dutot) to learn to switch back and forth. It is his opinion, proven by experience, that one's lips can be trained to get used to using both kinds of mouthpiece. And is there not another good example, a performer who switches back and forth between trumpet and trombone - Maynard Ferguson?

---

German Fanfarenzüge In Former Times and Now

By Karl Muenter (with Bob Goodman)

a) The Name

The name "fanfarenzug" is a bit of a misnomer. At first, trumpeters indeed played fanfares on natural trumpets to announce politicians when they wanted to speak to the crowd. "Zug" means platoon. Shortly thereafter, because knowledge about the trumpet and the trumpeters was nearly lost, the name fanfarenzug was born. The trumpet was called a "fanfare" and the trumpeters "fanfarenspieler" (fanfare players).

b) Traditions

Germany has a long and rich tradition in playing the natural trumpet. For over five hundred years, every court and many cities had trumpeters and timpanists.

By the time of the classical music period (ca. 1750-1825), the prominence once occupied by the trumpet in the orchestra during the baroque period had seriously declined, both in Vienna and elsewhere. After Napoleon's 1806 victory over the Austrian Empire, the trumpeters' guild lost the protection of the emperor and, with the invention of the valve by Stoolzel in 1815, the newer style of composition had little use for the natural trumpet. Only the army seemed to have use for the natural trumpet.

Some notable exceptions are compositions by Dessary (1830), Weber (1822), Moesl (1827), Duerrnberger (1827), Spohr (1825), Schiedermayr (1827), Neukomm (1833), Keller (1834), Andrelang (1835), Giordigiani (1836), R. Sutor (1856), Kunz (1858), Gmehl (1867), R. Wagner (1867), Oertel (1877), Klosek (1887), Dvorak (1891), Steigler (1907), Plass (1903), churches in Schneising, Dingolfing and Viechtach (Bavaria), tower music from Eger (Bohemia) and Nuremberg, and Royal Prussian, Hannoverian, Danish, and SAXonian post trumpet music. However, these pieces were like a drop of water in a

The day this CD arrived in the mail at my home, I was eager to play it immediately. My enthusiasm was dampened, however, as that very day the local electric company, Con Edison, decided to do repair work on my building and shut off the electricity for almost 24 hours. I think Crispian Steele-Perkins would enjoy the irony and humor of that situation. He seems to take particular pleasure in the joys of the 18th century and would probably be most happy could he transport himself back a couple of centuries, playing the trumpet for Handel or Purcell, or rubbing elbows with the likes of John Grano, Thomas Harper or John Shore. One result of his fascination with 18th-century music, particularly English trumpet repertoire, is this extraordinary recording. He blends a flawless technique with a quest for historical verisimilitude and employs an instrument that helps present those results.

Crispian Steele-Perkins plays an original 18th-century natural trumpet that was converted to a slide instrument in exactly the same manner as the first slide trumpets made at the end of the 18th century. A great champion of the English slide trumpet, Crispian offers a program of music by Handel, Corelli, Purcell and Scarlatti, and he demonstrates the great advantages of this instrument. Basically being a natural trumpet with a slide mechanism to adjust the 11th and 13th harmonics, it can maintain a beautiful full trumpet sound throughout, something not possible on contemporary vented "natural" trumpets. The use of a Baroque trumpet mute is much more effective and there is a historical tradition of using this instrument from the late 18th century on. Finally, in addition to playing 19th-century repertoire originally conceived for it, the instrument can be used in a historically honest manner for Baroque repertoire, since it is also a much more flexible instrument harmonically than the standard Baroque trumpet.

The program consists of over an hour's worth of glorious music. There are 10 selections by Handel including a number of beautiful trumpet and soprano arias such as the famous Let the Bright Seraphim from Samson. Steele-Perkins and soprano Jeni Bern have a wonderful rapport on these pieces as well as on the selections from Alessandro Scarlatti's cantata Su le spone del Tebro. Their technical brilliance is equally matched, as are their lyrical qualities. Most enjoyable is listening to the spectacular ornamentation they trade back and forth. The liner notes to this recording have an illustration of Thomas Harper and the soprano Clara Novello and this CD does much to spark the imagination as to what they might have sounded like. The Corelli Sonata for Trumpet and Strings is also admirably performed. The trumpet always maintains a delicate and sparkling tone. Also very effective is his performance of six Purcell pieces — of particular note are Sound the Trumpet and Hark the Echoling Air.

Crispian Steele-Perkins is not just another wonderful natural trumpet virtuoso, although, granted, he is certainly that. In this age when so many good trumpeters simply regard the natural trumpet as a way of getting another gig and nothing more, Crispian Steele-Perkins is a breath of fresh air. He has put his intellectual curiosity and deep musical talent to a noble effort: to use the use of the English slide trumpet, and show us all how it might have been done.

--- Jeffrey Nussbaum

**LET THE BRIGHT SERAPHIM**

**JEII BERN, SOPRANO**

**CRISPIN STEELE-PERKINS, BAROQUE TRUMPET**

**THE HANDEL PLAYERS**

---

* Le Cor Romantique Français. Claude Maury, natural horn; Sophie Hallynck, harp; Guy Penson, fortepiano; Tennis van der Zwart, Rafael Vosseler, Gilles Rambach, Denis Maton, Piet Dombrecht, natural horns. Ricercar 206722 MU/750. Recorded 1998 at Stavelot Abbey.

This recording nicely complements other recent recordings that have mined the French romantic repertoire for the natural horn. (Musique de Salon: 19th-Century French Music for Horn and Piano; Jeffrey Snedeker, natural horn; 1996. Cornucopia: French Chamber Music for Horn and Strings; Richard Schwegmann, natural horn; 1996.) Claude Maury, using an orchestral horn by Marcel Auguste Raoux from the early 19th century, performs a broad sample of works by Rossini and professors at the Paris Conservatory during the first half of the 19th century.

The six Caprices (Opus 32, numbers 1, 3, 7, 8, 10, and 12) by Jacques-François Gallay (1795-1864) were intended as study pieces that exploit the chromatic capabilities of the natural horn. However, they are enjoyable as recital solo pieces, and Maury fully conveys their expressive potential. The Deuxième Nocturne for horn and harp by Frédéric Duvernoy (1765-1838) is a good example of the cor-mixte approach to the natural horn in which the middle range of the instrument (eliminating both extremes of the range) is played exclusively on the F crook. Maury's tone is gorgeous, and the tonal difference between the open and stopped notes is often barely perceptible. The combination of horn and harp was a popular one at the beginning of the 19th century, and the exquisite balance between Maury and the harpist Sophie Hallynck makes a strong case for this ensemble.

The offerings from Gioacchino Rossini - Le rendez-vous de chasse for four horns, and Prélude, thème et variations for horn and fortepiano - illustrate well Rossini's love for the horn, an instrument he himself had played. Le rendez-vous de chasse apparently is a compilation of the solo passages that Rossini composed in 1828 for four solo horns and orchestra (orchestra accompaniment unfortunately now lost), Grande fanfare pour quatre cors a la Dampierre en Re. Here it receives a spirited reading from Maury and colleagues. The Prélude, thème et variations was composed in 1857 and dedicated to Eugene Vivier, a leading natural horn player of the time who was noted for his ability to produce on the horn chords of two, three and four notes in his own compositions. Rossini certainly presents significant technical and musical challenges to the hornist (though no chords are called for), and Maury (and presumably Vivier before him) surmounts them all.

The high point of the recording, for me, at least, is what I believe is the first recording on natural horns of the Six Sextets by Louis-François Dauprat (1781-1868). With each horn crooked in a different key, the enthusiastic performances of Maury and colleagues well-convey Dauprat's published view that each crook of the natural horn gives the instrument a special character and that ensembles of horns crooked in different...
bucket compared with what had previously been a rich tradition of music for multiple natural trumpets.

c) The Revival in Germany

Following World War I, ca. 1920, the first fanfarenzüge were formed, initially in small groups of four to six people. During the Weimar Republic, many political parties used the powerful sound of drums and trumpets for their parades and demonstrations. It is important to stress that not only the National Socialists, but other political groups, used fanfarenzüge. The well-known trumpeter and maker Helmut Finke once mentioned to the author that his brothers were in a fanfarenzug in 1930 run by the SAJ (not to be confused with the Nazi SA). SAJ was short for Sozialistische Arbeiterjugend (Socialist Youth Workers).

At this time there were a lot of fanfarenzüge all over the country and the fanfare (trumpet) was popular. The literature was simple. Short marches and fanfares were played with mostly two voices and drums. Before and during the Second World War, so-called fanfarenmärsche (fanfare marches) were very popular. Every marching band in Germany played these fanfarenmärsche. Each performance had at least four fanfare marches in their programs. The best-known fanfare march worldwide is the Fehrbellin Fanfarenmärchlich by Richard Henrion, published by Bote & Bock, Berlin. Timpani were necessary for the performances, so each marching band in Germany had timpani. After the war, these marches went out of use and timpani vanished into cellars and attics.

d) After World War II

The rebirth of the fanfarenzug began after the foundation of the Federal Republic of Germany in 1949. In the early fifties, all organizations which needed martial music for their celebrations and parades founded "hiasorchester" (marching bands) and "spielmannszüge" (fifes and drums). All were created without the auspices of the government. They were organized by the "feuerwehr" (auxiliary fire brigades), the "turnier" (gymsnas, the "schützerverein" (rifles associations), Christian organizations (Boy Scouts, YMCA) and carnivallists. The music and the uniforms were simple.

In the years between 1950 and 1960, there was no great evolution in the fanfarenzug. They only used the fanfare (a long single folded natural trumpet in e-flat), "kavallerie-fanfare" (a twice folded cavalry trumpet in e-flat) and the so called "landsknechtmärsche" (marchel drum). The trumpets were all pitched in e-flat. This was based on the fact that the first teacher of the earliest fanfarenzug came from the cavalry. The pitch of the German cavalry trumpet was in e-flat because that pitch gave it a clear and strong sound over a long range and because they inherited it from the trumpets of the Napoleonic troops who had occupied many of the German speaking countries.

The years from 1960 to 1970 saw the foundation of independent fanfarenzüge. Some of the fanfarenzüge added new instruments: the so-called "basstfanfare" (a tenor trumpet in e-flat), snare drums, bass drums and glockenspiel. The uniforms which were adopted mostly in the south of Germany became more historically accurate. Uniforms of the period between 1600 and 1700 were preferred ("landsknechtuniformen," i.e., musketeers outfits). Concerts first began to be given by these groups.

e) 1970 - 1990

In Germany, about five thousand fanfarenzüge emerged. The development primarily came from the south. Music and uniforms became more pretentious. Influences from France and (mainly) from the Netherlands, which didn't limit their ensembles to only trumpets and drums, brought the natural horn to the ensembles. These fanfarenzüge now came to be known as "erweiterte fanfarenzüge" (enlarged fanfarenzüge). The rediscovery of the opportunity to use kettledrums brought timpani back into the daylight.

Some of the fanfarenzüge now played with four voices. The pitch of all brass instruments remained in e-flat, with the highest tone reaching g. The enlarged fanfarenzug only played modern literature, mostly from the Netherlands and France. But soon, they discovered some of the other classics of the natural trumpet ensemble. For example, the March and Trio, WoO 188, by Carl Philipp Emanuel Bach; Sinfonia Gavotte from the opera Atalanta by G.F. Handel; and some intradas from J.C. Pezel (Pezelius) came to be honored anew.

Unfortunately, a bad influence came over the fanfarenzüge. Some of them (mostly the bad ones) decided to make use of valved trumpets to be more flexible in their musical style. The instruments selected, however, were clumsy and badly out of tune. A few instrument makers quickly developed non-precision-made valved trumpets, horns and Sousaphones in e-flat. The fanfarenzüge which used these instruments were now called "modern fanfarenzüge," a rather terrible and inexplicable name, because the title fanfarenzug was already a misnomer.

They now performed such works as Beer Barrel Polka, etc. I cannot explain why they didn't call them marching bands or something like that. In any case, is it a matter of fact that more and more fanfarenzüge became modern fanfarenzüge without changing their name, much to the regret of the honorable traditional groups. The number of the real Fanfarenzüge decreased to ca. 2000.

The Fanfarenzüge now were organized in associations. 1969 saw the first German championship in Cologne. From 1975 until now, the fanfarenzug from Neubrunn (Baravia) has been the German champion. Their forces feature clean cantabile playing and a mighty sound.

Through 1985, drum and bugle corps and marching bands were founded in Germany, mostly influenced by the U.S., Great Britain and the Netherlands. Another breakdown for the fanfarenzüge resulted!

f) From 1990 through Today

In the last ten years the fanfarenzug scene has made great progress. Through the dissolution of the German Democratic Republic, a large number of outstanding fanfarenzüge have come to participate throughout Germany. Their playing is very clean, but also martial. Most of them are attempting to put on field performances. The uniforms of some of the eastern groups still date from the communist era. In West Germany, the uniforms have become much more historical.

The literature of classical trumpet pieces is still growing. New composers are constantly enlivening the scene, and B-flat has become a popular pitch these days. Techniques are becoming steadily more professional. Unfortunately, we presently only have about 500 fanfarenzüge in Germany, including those of the former GDR. Nevertheless, Germany has a higher number of fanfarenzüge of any other nation.

For my own group, "Fanfarenzüge Weyhausen," a town near Wolfsburg (home of the VW), we developed, together with Helmut and Johannes Finke (his son), a new type of trumpets for fanfarenzüge. These instruments improve intonation by the use of vent holes. We also use the vent holes for trills and to play the non-natural notes B and A. F sharp has been added as a new tone. New methods of training are improving our technique.

g) Europe

In Europe, there are fanfarenzüge in the Netherlands (perhaps 50). In France quite a few marching bands have their own cavalry trumpet and drum sections. They mostly play together. The same is true in the French-speaking parts of Belgium, and in Spain and Portugal. In Italy, there are fanfarenzüge in the north. They play at traditional festivals like the Calzio (soccer tournament), Sienna or the boat procession in Venice. In England and Switzerland there are also fanfarenzüge.

h) The Rest of the World

I know that fanfarenzüge exist in China and in Brazil. In Senegal, Morocco, South Korea, Japan, Sweden, Russia, Norway and in the U.S., the natural trumpet is still used by military units.

It is to be hoped that this splendid centuries-old tradition of natural trumpet playing continues to flourish and that more composers will be inspired to create new works for our ensembles.
kev will allow the composer to explore wider ranging harmonies than would be feasible with horns all crooked in the same key. The challenge for Maury, presumably playing the high-lying first part which often calls for a horn crooked in C alto or Bb alto, is a formidable one, for he plays it splendidly. The lower crooked parts also pose challenges as the chromatic writing in the lower register is equally difficult (demonstrating why players of the time specialized in the high or low register, using mouthpieces and instruments that favored their chosen register), and the players in the ensemble conquer most of these challenges. Intonation, though not always perfect, is extremely good, and a fine sense of line and phrasing carries the ensemble over the most difficult passages. My only criticism is of the occasional passage that receives a somewhat harsh attack. However, the chance to hear these remarkable pieces on their intended instruments should not be missed.

The notes accompanying the recording are exemplary, providing not only a detailed discussion of the composers and their works but also a detailed history of the horn in France during this period. There are photographs of historical instruments as well as plates of original editions of some of the works included on the recording. The famous portrait of Frédéric Duvernoy from the Paris Opera is reproduced in color on the jacket of the CD case, which opens nicely like a book (unlike the more typical jacket of the CD case, which opens like a book). All in all, this is a wonderful addition to the natural horn discography and, with its comprehensive notes, an excellent introduction to the unsurpassed French school of natural horn playing.

--- Tom Reicher

* Bronze & Brass: Music from the Danish Past and Present. Royal Danish Brass Ensemble. Rondo Grammofon RCD 8366. Recorded 1998. Oh Musik ApS, Postbox 49, DK2680, Solrod Strand, Denmark. Fax 45-56146667. E-mail: oh@ohmusik.dk

This is a unique and wonderful CD. The Royal Danish Brass presents an array of Danish music, some original compositions and some arrangements for large modern brass ensemble, but what will be of special interest to HBS members is that it features performances of the lur in solo and ensemble settings. Torbjörn Kroon, Keld Jørgensen, Brian Binder, Lars Haugaard, and Mogens Andresen are all featured playing this early brass instrument that bears a 3000-year history. The pitches of the various instruments are given as G/Gb, Eb, and C.

The liner notes relate the story that, in 1797, while digging for peat in a bog at Brudevaelt Moor near Fuglerupgaard, north of Lyne in north Zealand, a farmer found six lurs lying in three pairs. Five of these rare instruments are preserved and exhibited at the National Museum in Copenhagen. The sixth lur, through a series of diplomatic maneuvers, ended up in Russia where it is currently housed at the Hermitage Museum in St. Petersburg. Remarkably, these 3000-year-old instruments are played on this recording. The sound is warm yet powerful (not unlike a great old Burgundy wine!) and might be compared to a blend of a natural horn and trombone. The notes indicate that one piece, Let it Resound Sweetly on High, an arrangement of a traditional Christmas carol, by Mogens Andresen, features not originals but copies of the original Brudevaelt lurs in Eb, made by the Copenhagen firm, I.K. Gottfried.

Since the known repertoire for lur is a bit thin, present-day musicians must use original compositions or arrangements. The Royal Danish Brass came up with some interesting combinations of performance including solo lur, lur ensemble and lurs with modern brass instruments. The program starts with a lur solo written by Mogen Andresen and nicely played by Keld Jørgensen. The sound can be surprisingly delicate. The lur trio playing on the melody, How wonderful on a Summer Night, bears this out, as does the brass ensemble joined by two lurs on The Retreat from the ballet Napoli arranged by Mogens Andresen. Most intriguing in terms of exploiting the tone of the lur is Andresen's quintet Foltrisdam & Brudevaelt. Four Brudevaelt lurs (a pair in Eb and a pair in C) are joined in performance by the Foltrisdam lur in G/Gb. The intonation is a bit strange, but we must remember that the last time these horns had an overhaul was 3,000 years ago! There are several other settings for solo and lur ensemble that further exploit the tonal possibilities of these instruments.

Aside from the novelty of the in-depth focus on the lur, the modern brass performance of the Royal Danish Brass is very fine. The range of repertoire on the program is extensive and offers an interesting view into the musical history of Denmark.

--- Jeff Nussbaum

Sculpture: "The Lur Players" by Siegfried Wagner & Anton Rosen (located in Town Hall Square, Copenhagen)

HBS Newsletter, Issue 12, Page 36
ments. My criticism here is not that Lewis uses a written continuo realization and his historical forebears did not, but rather that in using a published and very familiar realization, predictability has dampened the spark of more spontaneous interaction, and the piece has assumed a more closed and fixed identity than its text suggests. (This is of course compounded by the preponderance of recordings in mediating this repertory to us. Even the most spontaneous realizations, ornamentations, etc. will become predictable and "part of the piece" after the multiple repetitions a CD allows.)

Asking to sing the opening of Viviani's second sonata, how many trumpeters would unthinkingly sing the mi sol do, mi fa sol fa mi fa mi of the Musica Rara organ part rather than the opening trumpet motto? More than a few, I would hazard, for it seems to have become, as this recording nurtures, an unwritten part of the "text" itself. (Similarly, Lewis often, though not always, stays quite close to the 1971 Musica Rara edition of the Fantini Sonatas, as well, with the same result.) At the time these editions were published, printed realizations were standard, in fact, because their absence would have dramatically impeded performance. Non-specialist players need guidance, modeling, and security that the hand of experienced editors offered. It is in part owing to their editorial efforts as models that the situation today has so dramatically changed, but changed it has, and our expectations as listeners with them.

The remaining issue is that of the program itself. Fantini is a figure who has commanded our attention for some time, but surely this is more the result of his (and his treatise's) historical circumstance, rather than his compositional prowess. Nineteen of his pieces — remarkably similar one to the other — in a program lasting under an hour, makes for a daunting listening exercise, I fear. Works fill a variety of occasional functions in a largely pre-concert world are often strained to meet the demands a modern concert or recording impose. Fantini, as a sonic thread in the Medici social tapestry, is thrilling to ponder. Can we say the same thing of a half-hour of his music as the main event? Our modern obsession with the combination of trumpet and organ (glorious and practical, though it be) seems to outweigh the amount of original Baroque music to support it, and the straining here of Fantini to fit the bill is a good example.

Admittedly, the Fanfare Consort has attempted to serve up their feast of Fantini with assorted side dishes to keep the appe- tite keen. The most successful of them is a variation set by Frescobaldi, whose individual sections alternate with seven Fantini sonatas. The other organ pieces are prediluvian intonations by Gabrieli. Their Venetian accent is curious amid such strong evocations of Rome and Florence, but more curious is their place on the program at all. In function they were originally short passages to establish the pitch for a choral piece that followed. Here they seem insubstantial and, in one case (Intonation in the Ninth Tone), totally unpredictive of the sonata that follows.

In the end, "Soaring" presents some engaging and stylish playing by two performers I look forward to hearing again, especially in more weighty compositions. It is a good recording to have around for archival and pedagogical purposes, and certainly for sampling in small doses. Taken as a whole, however, it will tax even the enthusiastic listener.

--- Steven Plank, Oberlin College


What wonderful progress early brass playing has made in the past decade or so! One could illustrate this with any brass instrument of one's choice, but by any measure the cornetto is an excellent example. There are now many eloquent exponents of the instrument, instead of just one or two, and the tonal and stylistic approaches are equally varied. Solo discs by Bruce Dickey, Doron Sherwin, and the present artist, Jeremy West, as well as those with large solo contributions by such other virtuosos as Jean Tubary and Roland Wilson, attest to the very high level attained by players in these last years. As I have surveyed the discs produced in the past few or 10 years by leading cornetto virtuosos, an aspect that intrigues me as much as the actual playing is the sort of repertoire that clearly interested the player enough to merit the trouble of recording it.

The present recording, the second solo album by Jeremy, features a very inventive program; not only the sort of Italian solo repertory that we have come to expect from cornettists, but also an attempt at resurrecting an Iberian virtuoso literature. In this, Jeremy's work is aided by other musicians on the disc, who contribute not only as accompanists but also as fine soloists in their own right, adding greatly to the variety of the disc.

In 16th-century Spain (and Portugal) a curious situation prevailed. In contrast to its neighbors, especially Italy, Spain had virtually no music publishing industry. In fact, such ventures were actively discouraged by the court. Toward the end of the century, a few publications began to be sponsored by officials at court or by cathedral chapters, but otherwise most publications were paid for entirely by the composer himself, who was then responsible for distribution and recouping his costs. This was, of course, far beyond the means of any instrumentalist. Furthermore, the handful of instrumental manuscripts we know about were intended for cathedral groups, not soloists, and the virtuoso canzonetta tradition of Italy seems never to have been taken up in Spain. So, unlike Italy, in Spain, we see no indication of any virtuoso tradition among wind players. Yet virtuosi abounded among the keyboardists and players of plucked and bowed stringed instruments. And we know from cathedral and court records that there were long-suffering cornettists (to speak now only of that instrument) who were highly thought of, in fact, in some shocking cases, more highly thought of than their chapelmasters. The thesis underlying this recording is that surely they sought some appropriate outlet of expression beyond just ornamenting motets (something, though, that I would like to have seen attempted on this disc).

Thus, Jeremy and Tim have turned to the solo music we usually think of as the exclusive province of the organ/harpsichord/harp (these were considered nearly interchangeable by the Iberian composers) and speculate that it would be performed by solo and accompaniment combinations as well. As the liner notes point out, even if such works are played by organ solo, Spanish organs, with their divided keyboards and different registration possibilities for the right and left hands, naturally produce this sort of sonority. If one adds to this the fact that most such Iberian sources were written in open score, such a performance possibility is extremely easy to image.

The Iberian repertory performed on this disc draws upon well-known keyboard composers such as Pablo Bruna, Francisco Correa de Araujo, and Sebastian Aguiler de Heredia, and features some lovely works by them. The curious omission is Antonio de Cabezón, the composer more than any other who invented this tiento style. Jeremy's playing throughout is wonderfully fluid and sensitive, with some of the most expressive piantissimo high notes I have ever heard from a cornett. Clearly, he and the other musicians feel a great sympathy for this repertory. The performances convey the excitement of discovery and give us some very fine music-making. I particularly liked the tientos by Francisco Correa de Araujo and Pablo Bruno, which, in Jeremy's and Tim's hands, exemplify so well the way Spanish composers were able to combine virtuosity and musical profundity.

Jeremy West

The Italian section is also very well played but here we are on much more familiar territory. In fact, a couple of the pieces (particularly Bassano's diminutions on "Susanna ung jour" which Jeremy plays in a quite "pecky" style) are almost overplayed by cornettists. It is good, though, to hear
works of Fontana, Merulo and Merula that one encounters less often. Castello's Sonata works of Fontana, Merulo and Merula that Secunda is given a surpassingly delicate chitarrone are also at that pitch, while the quarter comma meantone. The organ and y. This is very much what musicians of the exception is Roland Wilson's Musica Fiata, which has been performing at high pitch for many years. The benefits of using instruments at high pitch are clear on this disc — a delicacy and effortless brightness to the harpsichord and harp are a tone lower at 415 Hz and simply transpose up when necessary. This is very much what musicians of the time would have expected (except that probably the chitarrone should have been at the lower pitch level as well) and is something that all too few of us do in performances now. A very laudable exception is Roland Wilson's Musica Fiata, which has been performing at high pitch for many years. The benefits of using instruments at high pitch are clear on this disc — a delicacy and effortless brightness to the sound that is almost impossible to get with instruments at 440 Hz. I hope that this recording will inspire others to follow its example and try performing at high pitch, as well as investigating repertory and repertorial traditions that are less well known. On this disc, Jeremy and his fellow musicians have given us a glimpse of the potential rewards to be found.

--- Douglas Kirk


In her lucid notes to the Armes, Amours CD, Veronique Lafargue draws attention to the diversity of the program presented on the disc and the wealth of traditions which it demonstrates (both are fair claims). She also makes an interesting point about the extent to which, despite such diversity, the disc hints at "the birth of European music." The idea is taken from Strohm's The Rise of European Music (Cambridge, 1993). This disc gives substance to this idea, partly because the program is so well chosen, but also because the performances are authoritative. The program contains music that originated in the 14th and 15th centuries. The whole CD is a pleasure, but HBs members will be especially interested in the playing of the Alta performers; Pierre Boragno, Gilles Rapin and Michèle Vandenbroueque. This is one of the best discs I have listened to for some time.

It compares neatly with *Alta Danza: Dance Music from 15th century Italy, which exploits a much narrower repertoire, containing only dance music originating in Italy in the 15th century. The wind players are Ian Harrison, Daniel Pelagatti and Gesine Bänfer, the excellent slide trumpet player is Felix Stricker. This group plays early dance repertoire entirely convincingly. Their approach is robust, the techniques virtuosic and the execution of the complex polyphony so fundamentally relaxed as to make it clear that the sense of ensemble and meter is second nature to these players. Such instinctive ease with the 15th century dance-music genre is rare, but is the way it should be.

--- Trevor Herbert, Open University


La Fenice: Jean Tubery, cornetto, cornetto muto, cornettino muto, recorder; Gebehard David, cornetto, cornetto muto, viola da gamba; Enrico Parizzi, violin; Roberto Falcone, violin; Jeremie Papasergio, fagotto, bass recorder, krumhorn; Jean-Marc Aymes, organ; Christina Pluhar, triple harp; Matthias Spaeter, archlute; Marie-Christina Kiehr, soprano; Kathelijne Van Laethem, mezzo-soprano; John Elwes, tenor.

This series of recordings, dedicated to the masters of Monteverdi's time, continues, to our great pleasure. This time La Fenice chose to present a program completely dedicated to music for the birth of Jesus and sonatas in the same spirit. There are many reasons for its success; the choice of great singers, and among them the fabulous voice of M.C. Kiehr, who already proven by her past efforts to be the queen of 17th-century music (Sances, Cazzati...). She knows how to touch the listener through a great variety of timbres and creates a direct link between her sound and the text sung. In that respect, track 13, Hor che temp di dori mio by Merula, will give you the shivers. Another good reason is the inventive and dynamic continuo players by J.M. Aymes on the organ. It is always clever and discreet, and he also assumes a perfect virtuosity, as in the nice Pastorale of Storace in track 5. Of course, for readers of the HBs reviews, the main reason of success of this series is due to the director of La Fenice, Jean Tubery. The tracks he plays on are bathed in light thanks to the sound of his instruments (unfortunately, the makers are not listed). This recording presents a large array of cornettis. The cornettino muto sounds soft in comparison to the violin with which there is an interplay in the sonata Pastorale a 4. The cornetto muto brings to life that often-made comparison between the human voice and the cornetto. This is displayed on Cifra's Quem vidistis pastores. He also plays the "ordinary" cornetto that most people know. He plays with such a level of precision, with such a quality of sound, that it is always a pleasure to hear, even in the most rapid ornamented passages. It becomes clear that, in Tubery's hands, it is not an ordinary instrument in any sense of the word. You can double your pleasure when Tubery plays with his alter ego, Gebehard David. The Alma redivemorisator music of Cazzati, for soprano, two cornettis, fagotto, and continuo is a marvelous example of that superior quality. Moreover, the composers played here are so seldom recorded that it's just one more reason that you shouldn't hesitate to get this CD.

--- Bruno Cornec

* Dario Castello In stil moderno La Fenice: Jean Tubery, cornetto, cornetto muto; Yoshimichi Hamada, cornetto; Jean-Jacques Herbin and Franck Poitrineau, trombones; Enrico Parizzi and Alessandro Ciccolini, violins; Judith Depoutot, viola, Arno Jochem de la Rosse, cello and violone; Jérémie Papasergio, bassoon, Christina Pluhar, triple harp; Matthias Spaeter, archlute and chitarrone; Jean-Marc Aymes, harpsichord; Jörg Andreas Bötticher, organ; Maria Cristina Kiehr, soprano. Ricercar 206422 (The Heritage of Monteverdi Series IV). Recorded 1995.

This CD is the fourth in the series by La Fenice representing masterpieces from the early Baroque and it is every bit what we have come to expect from this ensemble. The program on the CD comprises one piece with voice, Exsultate Deo, and nine instrumental sonatas on which the brass are nicely featured. Jean Tubery and Yoshimichi Hamada (listed as Yamada in the CD notes) are nothing less than spell-binding. Tubery's light articulations, in particular, are a study in fluid execution. Herbin and Poitrineau are equally brilliant in their performance.

In the preface to his First Book of Sonate concertate di Dario Castello venetiano, the composer writes, "they will appear to be difficult at first glance; such musicians should nonetheless not lose the desire to play them more than once, for they will become easier by repeated playing - nothing

Les Haulz et les Bas

Ian Harrison  Gesine Bänfer  Felix Stricker

HBS Newsletter, Issue 12, Page 38
is difficult if one enjoys it." Well, the members of La Fenice certainly took his advice and the result is glorious. The virtuosity of the writing is part of the vocabulary of the new style that Monteverdi helped create and Castello embraces all aspects of this style; ornamental tremolo, echo, and florid vocal lines. Jean Tubery presents an interesting essay on the composer in the CD notes. Little is known about Dario Castello and, as Tubery points out, while this is not unusual for many early 17th-century Italian composers, it is rather unusual in the case of a composer who was internationally known and whose music went through reprinting four times, a strong indication of fame. While we may not have much detail about Castello's life, we have his music and a stronger representation of that music could not be imagined than what is presented on this recording.

--- Jeffrey Nussbaum

The Heritage of Monteverdi

Dario CASTELLO

In stil moderno

LA FENICE

* The Art of the Baroque Trumpet, Vol. 4


Niklas Eklund exhibits his superb command of the instrument on this, the fourth CD in a series devoted to "The Art of the Baroque Trumpet." An emphasis, however, should be placed on the word "Art" in the title to this collection of 18th-century German trumpet concerti, to which Eklund brings a warm lyricism, unprecedented in contemporary Baroque trumpet performance. Cantabile and bel canto have always been qualities held in check by the delicate parameters of the Baroque trumpet, but not in the hands of Niklas Eklund. Resting secure on a superbly balanced technique, he executes every trill with confidence and aplomb, every tone with full shape and center that pushes the envelope of Baroque trumpet expression further than it has gone before. For both skeptics who have missed (as well as the purists who have resented) the modern trumpet's capabilities. This album will delight!

--- Michael Colver


Another record of the Marian Vespers. The quality of this one is superb: beautifully sung, played and recorded. Les Arts Florissants have highlighted the imperfection it touches. However, I did not find this recording wholly satisfying. William Christie adopts an approach which is altogether more large-scale, dramatic and expansive than others - most notably that of Parrott, which has become something of a benchmark. I prefer the lighter touch in which the textures are clearer, the subtleties less obscure. But Christie likes brass instruments with voices and he explores the timbres of trombone/cornet to great effect. He uses the excellent Le Saqueboutiers de Toulouse (Jean-Pierre Canihac, Marie Garnier-Marzullo, Philippe Matharel, cornetti; Daniel Lassalle, Stefan Légée, Bernard Fourtet, tromboni). I have always found this group impressive. They are fine players, and one always gets the impression that they are ploughing their own furrow rather than imitating other groups which exploit similar repertoires and styles. Anyone wishing to find a recording of the Vespers which contrasts markedly with more established recordings, but is entirely convincing in its own right, need look no further.

--- Trevor Herbert, Open University


Missa Philippus Rex Hispania. Carole magnus eras (Clemens non Papa), Dicite in Magni (Gombert), Laudate Dominum (roger), Ave Maria (Guerrero), De Sancto Philip (instr.), Nunc enim si centum (Manchicourt), Regina Coeli (Guerrero), Mortua est Philippus (Cotes).

European recording companies have marked the 400th anniversary of Philip II's death with a number of compilations and boxed sets of previously released material that usually bear the marketing-friendly, if unimaginative, rubric "Music from the Time of Philip II." Along with these re-wrapped chestnuts are some interesting new recordings. Early this year, Paul McCreesh and the Gabrieli Consort released an impressive recording of Masses of Josquin, since this recording celebrates the 400th anniversary of Philip II's death. Francisco Guerrero, the most well-known Spanish composer of Philip's reign, is represented by two Marian works, as well as his famous Cots. Anyone wishing to find a recording of the Cots which contrasts markedly with more well-known Spanish motets of earlier periods, but is entirely convincing in its own right, need look no further.

--- Trevor Herbert, Open University

Escobedo, a native of Zamora, sang in the papal chapel from 1536-54, along with his fellow countryman Morales (1535-45), and most of what is known about Escobedo is recorded in the diary of the Sistine Chapel, which records the activities of the Papal choir members. His name appears quite frequently between 1545 and 1554, due to a series of antics which may have resulted in his excommunication for one day in 1546. Escobedo's knowledge of music theory was extensive and praised by none other than Francisco Salinas in his De musica libri septem. Escobedo returned to Spain in 1554, funded by a non-resident prebend from the Segovia cathedral, and remained in his home country until his death in 1563.

The Missa Philippus Rex Hispania probably dates from the time of the coronation of Philip II as King of Spain (1556), and its composition may have been an attempt by the composer to gain some favor with the new monarch. The mass is constructed on a "royal" cantus firmus, an orchestration of the phrase Phil-lip-pus Rex His-pa-ni-ae (mi-mi-ut-re-mi-re), in the same manner as Josquin's Missa Hercules Dux Ferraria. The work features Escobedo's immense theoretical knowledge in the form of multiple mensurations, three-in-one canons, and si placet lines for virtuosi singers. Since the only surviving manuscript source of the Mass (Vatican, Sistine Chapel, Apostolic Library) is very damaged, the ubiquitous theme, according to the informative liner notes, actually made the transcription of the work possible. The laborious task of transcribing this work was presumably undertaken by Jean-Charles Léon as he is the author of the description of the process. Disgracefully his name is not emblazoned on the page that lists the names of the singers, musicians, and recording engineers.

The Escobedo mass is supplemented by motets that, for the most part, are dedicated to Philip II by Flemish composers. That so many northern composers should be represented on a recording dedicated to this Spanish monarch is reflective of Philip's Flemish roots and the influence of his father Charles V, the first Hapsburg king of Spain and Holy Roman Emperor. The inclusion of motets by Philippe Rogier and Pierre Manchicourt reflect their service in the Capilla flamenca, or Flemish Chapel, of Philip's court. Francisco Guerrero, the most well-known Spanish composer of Philip's reign, is represented by two Marian works, as well as his famous Cots. Anyone wishing to find a recording of the Cots which contrasts markedly with more well-known Spanish motets of earlier periods, but is entirely convincing in its own right, need look no further.

--- Trevor Herbert, Open University
intrudes to spoil things. The use of only men's voices seeks to emulate the Spanish use of tiple, or falsetto, singers at some institutions in that country, and it is quite effective in this recording. The Choeur Philippus Hispaniae is identified only by name, but the group sounds as if it numbers between 20 and 30. The choir is used to provide volume increases at key moments, and with all the other trappings of a royal occasion, the use of this large choir is neither overwhelming nor anachronistic.

This readership will be especially pleased with the performance of the members of Les Souffleurs de Toulouse along with double-reed work by Josep Borras, Fernando Sanchez, Laurent Le Chenadec, Beatrice Delpierre, Philippe Canguilhem and Alain Sobvzak (shawns, curtals, contrabass curtal). The instrumentalists are used by the time this review is printed but not in an omnipresent fashion. The three tracks on the recording that feature the instrumentalists include an introduction featuring trumpets, trombones and double reeds which may be based on the "royal" theme, an instrumental setting of De Sancto Regina by an unnamed composer, and a beautiful rendition of Guerrero's Regina Coeli.

I recommend this recording for both its program and performance with the above caveats. I am heartened that more recordings of Spanish sacred music are appearing with instrumental accompaniment since most of the evidence points to the use of instruments in these works as a Spanish preference. The use of the organ, even when the wind instruments are not present, is also appreciated. I sincerely hope that more music of Phillip II's time will be recorded, although the marketing usefulness will expire by the time this review is printed. Another mass composed on the "royal" theme was published by Phillipe Rogier, Phillip II's own chamberpiper, under the title of Missa Philippus Secundus Rex Hispaniae in 1598. I hope that this rival work also finds its way on a compact disc along with all the Guerrero music that will certainly be issued in 1999.

Michael O'Connor, Oviedo, Spain


Paul Plunkett presents a program of solo trumpet repertoire of the most virtuosic variety and does a dazzling job. The thirteen works on this CD represent some of the finest trumpet writing of the Baroque era, mostly from composers of the Viennese court and associated with Kremsier such as Alessandro Poglietti (?-1683), Johann H. Schmelzer (1623-1680), Antonio Berti (1605-1689), Peter F.G. Andreas Christophorus Clamer (1640-1700), Pavel Josef Vajnovenovský (1639-1693), Henrich I. F. Biber (1644-1704), and Franz Reinhardt (1682-1727), Gottfried Finger (1660-1730), and an anonymous suite of dances most likely by one of the represented composers.

Accompanied by a small Baroque string ensemble with continuo, Paul Plunkett pulls out all the stops, relying on a strong technique for this program. The sonatas by Schmelzer, Berti, Vejvanyovský and Finger are all exquisite, as are some remarkably demanding works. Plunkett is joined by Claudia Gerauer on a Ganassi soprano recorder on Poglietti's Sonata 3. The trumpet very effectively matches the recorder in lightness against and fluidity. Paul Plunkett is playing a trumpet made by Jürgen Voigt after an original by J. Anger (1790). Both contemporary maker and his 18th century counterpart are from Markneukirchen. This instrument is vented, but in a recent voice conversation Plunkett explained that he tried to keep the use of the holes to a minimum. Of particular interest is the fact that the pioneering early music specialist Konrad Ruhland is playing gamba on the recording. The CD was recorded at 440 Hz at Ruhland's suggestion that this is the proper pitch for this repertoire. This repertoire is made up of some of the most brilliant writing for trumpet, and Plunkett does a terrific job presenting this wonderful but seldom-recorded music. Mention should also be made concerning the impressive packaging of the CD. The CD box is embossed and contains various illustrations and brief notes on the program.

--- Jeffrey Nussbaum


Berti isn't a composer whose recordings are so numerous that they clutter the boxes of your local reseller! A violinist at the Vienna court, he was also chapel master, and as such, a predecessor of Schmelzer and Biber. He is the link between those Austrian composers and the Italian polychoral musical tradition of Gabrieli and instrumental tradition of Castello. A renowned virtuoso, the composer wrote difficult works for his instrument, the violin. He also wrote difficult music for other instruments including the corretto and trombone (hear track 7). Roland Wilson explains all of these historical and musical facts, in detail, in his excellent booklet. Here he is a triple-threat man – performer, musicologist and corretto builder – all aspects of his instruments he made himself. He and his ensemble, Musica Fiata, succeed in ravishing us here as well as with their recent Schütz recordings, thanks to the virtuosity, range of dynamics, and richness of color created by the mixed consort. Particularly effective is the chromaticism of the Tenth Sonata, and the effects of the double choir writing in the Eighth Sonata. What results shows us that the 17th century still has marvels to reveal and to be discovered!

--- Bruno Conner


As soon as I read that these two groups were to join and record one of the monumental pieces of the Baroque era, I knew it would be well worth hearing. Moreover, Biber is among my favorite composers, and I feel he is vastly under-valued. One track has distant-sounding brass, and then the Kyrie creates a close-up surprise with the various colors created by the blending of voices and brass. First it is a shocking effect and then leaves the listener with the impression of magnificence. The sense of ceremony is created at that point and grows from there. The internal pulsation is fabulous. It is obvious in the Kyrie and continues to grow in volume and intensity. The superimposition of multiple voices (up to 53!) generates an incredible sensation. It is beautiful, imposing and grandiose. After a quieter Christe, the return of the Kyrie reconfirms that feeling. Considering the great number of musicians and the complexity of the work, the technical aspect of the recording is fantastic. You can even clearly hear the articulations of the sackbut. The listener can take great pleasure in the precision of the performance. The double brass choir is particularly effective. The final Amen of the Gloria should lift you off the ground! Other areas of excellence are the fine vocal soloists, the trumpets in the final Amen of the Credo and the instrumental sonatas. You can guess now, that I love this disc. It's a milestone production of 1998 not only for early brass music but for all recorded music last year. Buy it!

--- Bruno Conner


In 1530 Charles V was crowned Holy Roman emperor and king of Italy by Pope Clement VII at Bologna. Paolo da Col, with his large and impressive retinue for the occasion, the use of this large choir is neither overwhelming nor anachronistic.


main course for this musical feast. His five-part mass based on the chanson *sur* *illo tempore* "A la Incoronation." Gombert's six-part mass has a beautiful reading by Odhecaton. The great master, Josquin, is represented by his glorious *O bone et dulcissime Jesus* which is beautifully performed on this recording.

There are organ interludes in this program including a brief piece by Pietro Lombardi, an organist in Bologna during that period and one who certainly would have contributed to the musical activities for the great event. Bologna had one of the most spectacular brass traditions in Europe in its famed Concerto Palatino, and a royal coronation would have had the pomp and splendor of trumpets, if it had anything! Unfortunately, written accounts of the coronation ceremonies do not mention specific composers or pieces, but descriptions of trumpets, drums, and wind instruments are mentioned. Taking a cue from these historical documents, Gabriele Cassone leads the members of Ensemble Plan & Forte in a great reading of the Fantini *Prima entrata imperiale* and the Bendinelli Sonata # 336 using natural trumpets, drums and shawms. The ensemble consists of natural trumpeters Gabriele Cassone, Luca Primo Marzana, Mauro Bernasconi, Jonathan Pia, Mauro Morini; shawms Marco Ferrari, Lucio Paolo Testi, Stefano Vezzani, and percussionists Alberto Macchini and Fabio Tricomi. Bruce Dickey leads the cornetts and trombones in featured pieces from Gombert's *In illo tempore*; *Alleluia Spiritus Domini* and *Felix namque dices*.

Dickey is joined by Doron Sherwin, his cornetto colleague from the modern-day namesake of the ancient Bolognese ensemble, Concerto Palatino. The two great cornettists were united in this performance with trombonists Luca Bonvini, Mauro Morini, and David Yacus. The playing is flawless.

Paolo da Col and his colleagues present a well thought out program that is artistically performed and reveals an intriguing historical recreation of a significant political and cultural event. While the brass does not have a major part in the program, it is still a beautifully performed recording and a worthwhile buy.

--- Jeffrey Nussbaum


The Ministries were players, mostly of wind, but occasionally of string instruments, who filled the Spanish music scene from the 15th century onwards. In the 16th and 17th centuries (the period this recording covers) ministries were both freelance or employed in the numerous *capillas* in churches and *palacios* of nobility, wealthy people, or government and outdoors. This tradition is still alive in some parts of Spain, such as Cataluña, where the *Cobra*, a curious musical ensemble, is very popular, being the accompaniment for the principal folk dance, the sardana. The typical *Cobra* formation consists of the tiple and the tenora (modern keyed-shawms) pipe and (or without) tabor, fiscorno (sic/C flugelhorn), C valve-trombone, and percussion. The typical formation of the ministries in Renaissance times (or we should better call them *ministriles*) has been an interesting topic of discussion for a long time. Doubtless shawms and sackbutts were used outdoors and (before these the *trompeta de ministril*, mostly accepted today as a slide trumpet) were widely and effectively pistoned.

The problem arises when we ask ourselves what they could have used indoors and when voices had to be doubled. (Please refer to the review of the CD *Del cielo y de la tierra* by Kenneth Kreitner, in the *HBSNL*, #11, 1998, pages 44-45). The other problem is what music the ministries actually played. Of course they doubled or replaced singers. Some music, though to be instrumental, has survived but this is probably just the tip of the iceberg. It is likely that the ministries played instrumental (and even vocal) music from memory or improvised. The only works in this CD that I think are probably "original" instrumental pieces are the vihuela and lute tablatures by Narvaz, Dalza, and Madurra, and the *Propitian de Melory*, that has no text in the three-part setting in the *Cancionero de la Colombina*. Piffaro members faced this apparent lack of sources in two ways. The first is the instrumental rendition of polyphonic vocal music, or "splitting" the voices from the tablature (Dalza and Madurra). The other is arranging traditional tunes, melodies and ground basses. In both cases the results are totally convincing. Piffaro uses many different instruments, always played with flawless technique and in very effective ways. They use no cornetti, but the inclusion of sackbuts is appropriate and irreplaceable, filling the inner voices between soprano and alto shawms and tenor shawm and bass dulcian.

The CD opens with Mateo Flecha's *Ensalada de La Guerra*. Piffaro decided to leave out the probably Italian *tragattilla* and "re-ranged" this four-voice piece for five instruments. The comparison with previous recordings of Ensaladas that include voices and instruments is inevitable. There is the Hesperion XX (Astree E7742) 1990 recording that includes *La Juana, El Fuego y La Bomba*, but not *La Guerra*. Camerata de Caracas recorded *Les Chansons du Baroque* (1990-95) and that recording includes six Ensaladas. I do not miss the singers listening to Piffaro, as I did with another instrumental version (Ricercare Ensemble, with Michel Piguet and Jordi Savall). Both Hesperion XX and Camerata use an instrumentation that is becoming very popular and is becoming a sort of "standard symphonic sound!" for early music ensembles. It consists of gambas alternating and doubling with cornetto, alto shawm, tenor sackbut and bass dulcian. The musical results are very nice. The Hesperion recording has some of the best recording in the world. I have to reserve judgement on the Camerata recording since I play on it. However, even if it is known that all these instruments were widely used in Spain during the 16th century, there is little evidence that they were combined this way. It may be that the Piffaro instrumentation is more historically defensible and, to my ears, more appropriate and homogeneous too. (This last point is, of course, a completely subjective view, and I don't think cornetto players need to fear unemployment!)

Another very pleasing and interesting combination is heard in Murdara's *Recuerde el alma divina* (from *De los ojos de dijo Colores de los ojos de dijo Colores* where an effective low consort is established by matching the two sackbuts with tenor and bass dulsian. The sackbuts make an impressive contrast with the shawms with their "vocal" playing in the two-part coplas (originally a single line) and in the five-part Rimondi (from *Cofres con los ojos de dijo Colores*). The notes (unfortunately only in English) by Douglas Kirk are excellent, as one can expect from a sensitive and prepared musician and Spanish music scholar of his level. In balance this is a very enjoyable CD and an important scholarly contribution to further our understanding of Spanish Renaissance instrumental music.

--- Alessandro Zara, Caracas

* Ave Maria Stella Motet Marianos Venezianos, Claudio Monteverdi: Musica Reservata, Sandrah Silvio, director, with Benjamin Bedouin, cornetto Recorded 1998.* Produced by Musica Reservata, Calle Aripao, Quinta Reseda, El Marques, Caracas 1070 Venezuela. Tel. 242-3005 / 987-0230. E-mail: <sandrah@true.net> or mizquier@iol.com.

This fine new CD, recorded and self-produced by the Venezuelan group, Musica Reservata, features a series of Marian motets for one and two voices by Claudio Monteverdi (1567-1643). Sandrah Silvio has taken a beautiful and virtuosic repertoire and created an interesting program that represents a possible musical practice common to Italian courts of the late 16th and early 17th centuries. Musica Reservata consists of six female vocalists who possess beautiful, clear voices and perform this music with fluidity and charm. On this recording they are joined by seven additional singers and instrumentalists including cornettist Benjamin Bedouin. The publicity material mentions Bedouin as a student of Jean Tubery and Jean-Pierre Canihac and represents the new generation
of French cornettists. Well, considering that Jean Tubery is not exactly hobbling to the senior citizens' center, it is a bit of a shock to realize that there is now a generation of his students rising among the cornetto ranks. Makes one feel a bit old! However, Bedouin has a solid command of the instrument and makes some nice music on two featured cuts on this CD. He is used to great effect on Ave Maria Stella and also has some breathtaking moments ornamenting and playing a tricky echo part on Laudate Dominum. He trades passages back and forth with soprano Zaira Castro and matches her delicate articulations and sense of line. It's heartening to see that this fine Venezuelan group has continued to explore interesting repertoire and is playing on a very high level.

--- Jeffrey Nussbaum

* Monarcha della Musica: Die Musik der Machtigen im 17. Jahrhundert. Barocktrompeten Ensemble Berlin and Johann Rosenmuller Ensemble Leipzig; Johann Pleitze, natural trumpet and slide trumpet; Henk Moderlak, natural trumpet and slide trumpet; Ulrike Fahlberg, Christoffer Wolf, and Peter Kocke, natural trumpets; Tan Kutey, timpani; Arno Paduch, cornetto; Francois Petit-Laurent, cornetto; Matthias Spinz, Baroque trombones and natural trumpet; Detlef Reimers, Baroque tenor trombone and natural trumpet; Lars Juling, Baroque tenor trombone and natural trumpet; Ralf Muller, Baroque bass trombone; Thomas Ifflenfeld, chitarone; Klaus Eichorn, organ. Kammerton KT 2006 (Zossener Str. 50, Berlin D-10961 Germany). Tel 49-30-6941411, Fax 49-30-6941213. Recorded 1998.

While listening to this CD I was transported back to the days when I was just discovering early music, and early brass instruments were still foreign and exotic territory; yet it took me a while to figure out why. In the end I decided there were two reasons. First, this is a "sampler" type of album that showcases different styles and different combinations of early brass. As an example of another genre, the sound is very good, and notably for the fact that the slide trumpet ensemble is represented. Second, this is clearly a brass player's album, in the best sense of the phrase. The musical approach suggests to me that many of these players hail from a modern brass background, but they bring solid musicianship and musicality too, in some breathtaking moments ornamenting and playing a tricky echo part on Laudate Dominum. He trades passages back and forth with soprano Zaira Castro and matches her delicate articulations and sense of line. It's heartening to see that this fine Venezuelan group has continued to explore interesting repertoire and is playing on a very high level.

--- Jeffrey Nussbaum


The Zefiro Ensemble takes its name from the Greek mythological god of the western wind and specialises in 18th century wind music. The group belongs to the refreshing wave of Italian musicians that play period instruments without flaw and southern fire. This group includes Giardino Armonico, Europa Galante and Sonatori della Gioiosa Marca, among others. This CD includes six Mozart Divertimenti for two oboes, horns and bassoons: No. 8 KV 213 (1775), No. 9 KV 240 (1776), No. 12 KV 252 (240a), No. 13 KV 253 (1776), No. 14 KV 270 (1777). It does not include Sextet KV 289, a work whose authenticity is now in doubt due to its anachronistic style. They were composed while the teenage Mozart was in the service of the Archbishop of Salzburg. The manuscripts are now in the Jagiellonska Library in Krakow, Poland. As Renato Meucci points out in his concise and illustrative commentary in the booklet (in English, French and Spanish), these works have long been regarded as entertainment music, a view that led them to be unjustly considered as superficial and of minor quality. These sextets should better be regarded as experimental pieces that fully explore the possibilities of this instrumentation. Even if Mozart's favorite wind instrument, the clarinet, is not present, the master's hand avoids any monotony that might originate from the limitations of these instruments. All six parts alternate between solo and accompaniment roles.

As one can expect from Zefiro's previous recordings (J.D. Zelenka, Six Sonatas for Two Oboes and Bassoon with B.C., Astree E8511 and E8563), the listener's attention is never allowed to drop. The performance by the horns is lively and vigorous, fully exploiting the various sonorous possibilities of the instruments (a Raoux copy of Paxman and a Courtois copy by A. Jungwirth), from the exquisite classical blending of the "horn double" to the trompe de chasse-like passages in the Contredanse in KV 213. Even if the performance is pervaded by Latin flavor and freedom, Diaz does not evade his British influence. The phrasing of the arpeggios in the Minueto of KV 252 shows a direct link and homage to the 1952 Dennis Brain and William Stuttard, and to Jean-Francois Madeuf and Graham Nicholson on ventless natural trumpets, with really exciting results. The brief natural horn parts are also nicely performed. The booklet includes excellent commentaries, in four languages, by Andrés Ruiz Tarazona and Alicia Lazaro. The performance of this production of Lazaro and Coin.

--- Alessandro Zara
Music Edition
Reviews

Philipp Matharel has come out with a compilation of interval and cadential diminution formulas from 16th and early 17th century Italian sources. Though it is intended to aid recorder players in the art of improvisation the book should be of interest to players of the cornett and sackbut as it covers some of the major diminution sources for those instruments. It is organized much the same as diminution manuals of the period, beginning with a section of intervallic formulae, followed by one of cadences, and ending with excerpts of diminutions from real works of the period. Matharel has extracted material from the seven sources listed below and drawn them together into one binding.

Girolamo Dalla Casa; Il vero modo di diminuir, Venice: Angelo Gardano, 1584
Francesco Rognoni, Soluzioni de vari passaggi, Milan: Filippo Lomazzo, 1620
Aurelio Virgilius; "Del dolcimelo...Libro terzo."
Silvestro Ganassi; Fontegara, 1535

* Die Herrlichkeit der Erden muss Rauch und Aschen werden. Music and Poetry from the time of the 30-years War.
Ensemble Musica Fiorita: Daniela Dolci, director & harpsichord; Susanne Rydén, voice; William Dongois & Bork-Frithjof Smith, cornett; David Plantier & Olivia Centurioni, violin; Petri Skalka, cello; Dolores Costoyas, theorbo; Johannes Strobl, organ.

The Schola Cantorum Basiliensis (Basel, Switzerland) has produced a number of fine cornetists under the tutelage of Bruce Dickey, and his musical and stylistic influence is evident among these excellent players. Of these cornetists, William Dongois, in particular, has developed his own unique playing style, which is admirably demonstrated in these two recordings. His effortless high register is more flute-like than most cornett players achieve, and his phrasing bears his own distinct stamp. This is strikingly evident in his rendition of Pandolfi-Mealli’s Sonata “La Cesta” (heard in the La Barca d’Amore CD). His lyrical side is strongly illustrated in the Die Herrlichkeit der Erden... recording, most especially with his mute cornett in the compositions by Thomas Selle.
The La Barca recording features many familiar diminutions by Bassano, Rognoni and dalla Casa, as well as sonatas by Fontana, and the aforementioned Mealli sonata. Although one might expect to tire listening to a CD devoted entirely to cornetto and keyboard, the Le Concert Brise is to be congratulated for developing an interestingly varied palette of tone colors. Particularly pleasing is the sound quality of the curtag stringed harpsichord used in many of the selections.
We’ve heard and enjoyed other excellent renderings of diminutions by Bruce Dickey, Jeremy West and Jean Tubery. This recording by William Dongois is sufficiently different in style and interprétation to warrant adding to one’s collection and can serve as an inspiring tutor to “student cornetists.”
The Die Herrlichkeit der Erden CD brings to our attention the works of some lesser-known composers who specified cornetti in their works – Becker, Schop, Vierdanck, Selle and Staden. Although not as well-known as their contemporaries, Schütz, Schein, and Scheidt, the music on this recording is excellent.
The album is punctuated by frequent poetry readings (from the works of Andreas Gryphius—a German poet who wrote during the 1600’s) by Dietrich Fischer-Dieskau. The German poetry can be jolting on first listening (particularly to those whose knowledge of the German language is somewhat limited). Upon repeated listening, however, the rich voice and excellent phrasing of Mr. Fischer-Dieskau is reminiscent of a recite and actually adds to the enjoyment of the album.
(Nonetheless, an English translation of the texts would have been incredibly welcome!)
Mr. Dongois is supported by Bork-Frithjof Smith as second cornettist, and their cornetti partnership is excellent. Mr. Smith displays a wonderfully rich low register blending beautifully with the lofty highs of Mr. Dongois. The use of the mute cornett in the works of Selle is a wonderful contrast to the brighter, more brilliant sounding cornetti.
The members of Musica Fiorita met while they were students at the Schola Cantorum. We look forward to future recordings from this talented group.
---Submitted by Karen Snowberg & Ron Nelson

Giovanni Luca Conforto; Breve et facile maniera, 1593
Giovanni Bassano; Ricercate Passaggi et Cadenete, 1585
Diego Ortiz; Tratado de Glosas, 1553
While admittedly, a much richer picture awaits the musician willing to purchase the editions and facsimiles available for the above sources, the sacrifice in cost and library space is considerable. For many players of the cornett and early trombone here lies an alternative. This book will be an economical way, both in terms of space and cost, to add the above source material to their library. Though I really like the idea of such a compilation, I wish that the editor had kept the extracted examples in their original context. Unfortunately, the identity of the individual styles is lost in a compilation where formulae from the various
sources are taken out of their original contexts and interspersed. Perhaps there is some value in mixing the examples but, unfortunately, this reviewer could not find it. I can recommend buying this book, but only if you buy a set of seven highlighter marking pens and mark the first two-thirds of the book accordingly!

In addition to the diminution formulas, Mathiery has added various extracts of passagis drawn from the repertoire of the period. The scope of the examples contained in this section is much too broad, with the result that the only direct link to the previous sections of the book are eight examples of madrigal diminutions by Bassano. Rather than presenting similar extracts from Dalla Casa and Rognoni and Ortiz the editor departs into the land of Luzzaschi, Schütz, and Monteverdi - later styles in a different repertoire and tradition. Yes, a connection can be made to these "masterwork" extracts but it is not made in this book. I am left to wonder...what is going to be in Volume Two?

--- Michael Collier

* Music of 19th Century America for Brass Selected and Arranged by Mr. Randolph Cabell. Available from R. Cabell-Bookseller, Route 1, Box 448 A, Boyce, VA 22620. E-mail: Reabell@visuallink.com

In the past eight years, Randolph Cabell and his wife have contributed to the formation of three over-the-shoulder saxhorn bands: the "Band of the Shenandoah" at Shenandoah University, Winchester, VA; the 26th NC Regimental Band (Moravian) in Winston-Salem, and the Brass Band program at Virginia Military Institute. The latter is interesting because it is a small brass band which will become a part of the regular musical life of VMI by participating in parades, concerts, and other musical activities expected of a 19th-century ensemble.

Randolph Cabell has assembled a large selection of brass and choral music from the 19th century and edited it for consumption by amateur musicians in school and civic bands. The scope of the project as it is published so far is impressive. Items in his catalog include:

- Patriotic Songs and Airs of the Confederate States of America (20 selections for brass quintet with optional chorus), $25.
- Songbooks $8.45 MIDI file for songbook $15.
- The Brass Band Journal for the Rest of Us (16 selections for brass quintet), $25.
- The Martial Music of Camp Dupont (21 selections for $40).
- The Lord's Army Band (gospel songs arranged for four-part brass)
- Pawnee Bill's Mexican Hippodrome and Wild West Show (for quintet), $25.
- Band of the Shenandoah, arranged for brass quintet ($5) or full concert band ($25).

If your modern brass quintet is asked to play a civil war reenactment or a four-hour 19th-century ball, you will need to fill out your order form to Mr. Cabell now! Cabell copied full scores of his favorite band selections into his computer and then made reductions (while correcting mistakes in the originals) for a brass quintet. The harmonic simplicity of the original selections often makes this a fairly straightforward task, but Cabell didn't come cases where the Eb soprano parts were high, he included transposed arrangements (often down a fifth) so that the top part can be played comfortably on the Bb cornet or trumpet. He employs period type fonts that give the flavor of a 19th-century publication. The arrangements are musical, literate and great fun to play. They are particularly well-suited to younger student players. Purists will correctly question the wisdom of both the reductions and the transpositions, but Cabell makes it quite clear that editorial purity is playing second chair to accessibility of a wider audience.

Many of the pieces have an added practical advantage of having alternate parts and flexible instrumentations. This strategy reminds me of the early Robert King edition for brass ensemble which had extra alternate parts and many performance possibilities. For my taste, some of the spacing of the notation is "tight" which results in unnecessary difficulties in sight reading the music. My only suggestion would be that the music be printed on standard size paper with wider note spacing, rather than the octavo-sized samples I've seen for this review. It is interesting that Cabell has made MIDI files available as well. With the right software, a musician could customize his or her own performance edition based on the material supplied by Cabell in the MIDI file. Perhaps future projects from other small presses will give performers this option. Cabell is to be congratulated for the many hours of work that go into such a labor of love. Perhaps his efforts will introduce a new generation of players to this repertoire.

--- Ralph Dudgeon, SUNY Cortland


First published in 1986 and reprinted three years later, Richard Dundas has now brought out a revised third edition of his book. Dundas lists 47 brass instrument-making firms, either located in the U.S. or whose instruments are extensively distributed in the U.S. Dundas clearly explains that there is no attempt to make comparisons or any deep qualitative analysis of the various makers. His stated purpose is to provide a handy collection about the history and general characteristics of the instrument-making firms. Each entry is about one to three pages long with a brief historical essay, some descriptions of the instruments and ample photographs of the makers and their instruments.

A few additions would have added to the value of this handy publication. Information on current factory and distributor addresses and phone numbers would seem to be very helpful. It's not clear why current historic brass instrument makers were not included. Mention was made about historic instrument-makers of a few makers such as Paxman, Alexander and Cerveny but many others such as Thein, Kalion, and Lewis were omitted from the book. Perhaps a fourth edition will include this growing segment of brass instrument making concerns. Those issues aside, Richard Dundas has provided us with a very useful resource in his publication. There are many photographs of the instrument makers and that fact alone makes this book an interesting publication. Reading the entries are fun but seeing the photos of the Alexander line, Vincent Bach, Elden Benge, Gustave Besson, Bob Giardinelli, Fred Holloway and the others really puts a "face on our brass history" (no pun intended).

--- Jeffrey Nussbaum
**NEWS OF THE FIELD**

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: jjn@research.att.com

Mary Rasmussen Receives 1998 Christopher Monk Award at the 14th Annual Early Brass Festival

The pioneering scholar and publisher Mary Rasmussen was the recipient of the 1998 Christopher Monk Award which was presented by Historic Brass Society President Jeffrey Nussbaum at the HBS 14th Annual Early Brass Festival at Amherst College, Amherst, MA, USA. Dr. Rasmussen began publishing The Brass Quarterly in 1957 and it was that publication that set the standard for serious scholarly studies of brass music. In addition to her ground-breaking research in the brass field, Rasmussen has engaged in numerous musicological research projects including a monumental study of musical iconography, having compiled and collected tens of thousands of musical images over the years. At the presentation Rasmussen gave a spirited talk mixed with biting humor and wit, and regaled the audience with tales of the early days of her activities. She recently retired from her position as Professor of Music at the University of New Hampshire at Durham. The Christopher Monk Award was established by the Historic Brass Society to honor scholars, performers, instrument makers, teachers or others who have made significant and life-long contributions to the early brass field. Past recipients of the Christopher Monk Award have been: Edward H. Tarr (1995), Herbert Heyde (1996), and Keith Polk (1997). Nominations for the Christopher Monk Award should be sent to the Historic Brass Society by January 31, yearly.

The 14th Annual HBS Early Brass Festival was held on July 31- August 2, 1998 and about 75 musicians participated in a week-end of lectures, informal early brass playing sessions, workshops, and concerts. Many of the leading early brass performers in the field were in attendance. The brass sackbut virtuoso Wim Becu led cornetto and sackbut players in a workshop on Renaissance and early Baroque wind band repertoire and Niklas Eklund gave a class in natural trumpet pedagogy.

Horn papers were given by Thomas Hiebert, who discussed 18th century cor mixte styles, and William Rogan, who presented a talk on Schuman's horn terminology. Three trombone-related talks were given by Charlotte Leonard (The Role of the Trombone and Its Affekt in 17th C. Lutheran Church Music), Richard Raum (Schubertian Trombones), and Benny Stuchin (The Trombone à Piston in France). Andre Smith gave a spirited talk on the life of Victor Ewald and the history of the tuba in Russia. A special session, with more than a touch of hilarity, was the first known public performance of the "cornahawk." This instrument, made by cornetto maker John McCann, is a combination cornetto and tomahawk and was given its debut performance by Allan Dean and Bob Stibler who played several Renaissance duets. McCann explained that it not only joined his interests in cornetto making and American Revolutionary War history, but also was a continuation of a long tradition of making instruments in wild and flamboyant styles often with animal heads or instruments of warfare. Additional suspense to the performance was added as the blade part of the instrument was pointing in toward the player but all went well and the audience enthusiastically responded in the spirit in which the session was presented.

A Gala Festival Concert included a wide range of early brass repertoire. Cornettist and countertenor Michael Collier performed Medieval music by Ciconia and Grenon, joined by slide trumpeter Steve Lundahl and two Cherubini sonatas performed by Jeff Snedecker accompanied by keyboardist Kathryn Cok and two trio sonatas by Pezold and Graun performed by Claude Maury who was joined by strings and continuo. One of the more unusual performances was Fred Holgren's reading of the Haydn Trumpet Concerto played on keyed trumpet. (This performance on keyed trumpet was a first in 1998.) Benny Stuchin gave a beautiful performance of a work by Demersseman on the valve trombone.

Informal playing sessions are always a main part of the HBS Early Brass Festival. This year Richard Seraphinoff led about a dozen natural horn players in reading sessions throughout the weekend, while the cornett and sackbut sessions were led by Orum Stringer, and the natural trumpet sessions were led by Fred Holgren. A small group of keyed brass also joined the festivities.

The 15th Annual HBS Early Brass Festival will be held at the Music Department of U.C. Berkeley, Berkeley, CA on the weekend of August 13-15, 1999. See page 66 for further details.
Symposium on Brass Practices in Bach's Day at the International Bach Academy (IBA) Stuttgart

[This article by Edward Tarr is reprinted, with permission, from the Euro-ITG Newsletter 1999/1]

IBA musicologist Ulrich Prinz had invited leading scholars, instrumentalists, and instrument makers to Stuttgart, where, for three days (August 28-30, 1998), they discussed the advantages and disadvantages of historic and modern instruments for the performances of J.S. Bach's music. Prinz is one of the leading Bach specialists; his 1979 Tübingen dissertation dealt with Bach's instrumentation, and he is now preparing a larger book exhaustively treating every instrument employed by the Thomaskantor. The well-attended symposium was the upbeat of this year's annual Summer Academy and dealt with trumpets, horns, cornetti (and trombones), and even timpani. The moderator was Christoph Wolff, Harvard professor and noted Bach scholar, among whose publications Bach-Compendium (BC) stands out—a reference work in several volumes which began to appear in 1985 and has become an indispensable point of departure for any Bach research. The lecturers and their topics were, in their order of appearance:

Friday, 28 August

Ulrich Prinz (Stuttgart) opened the symposium with a general introduction (Zur Verwendung der Blechblasinstrumente bei J.S. Bach) giving an overview of Bach's brass writing in Mühlhausen, Weimar, Göthen, and Leipzig. Edward H. Tarr (Basel/Bad Säckingen, Kalendarium der Blechblaserstimmen Bachs nach der neuen Chronologie) first showed how Bach's brass players were involved week by week in approximately three-quarters of Bach's cantata production. Then, taking the alto aria with obbligato trumpet from BWV 77 as a point of departure, he developed possible criteria for determining whether a given trumpet part may have been intended for natural trumpet or slide trumpet (tromba da tirarsi). Jürgen Eppelheim (Munich, Musikalische Physiognomie der Bachschen Hornpartien), in a lecture both witty and profound, showed that any investigation of instrumental writing must proceed from various perspectives and dare not neglect the music itself. He confirmed Reine Dahlqvist's 1991 study that Bach's various terms for horn—corno, corne, corno da caccia, etc.—were synonymous. Corno was thus the abbreviation of corno da caccia. Not only in this question did he emphatically reject the dubious terminology proposed in 1994 by Gisela and Josef Csiba, but also, concerning horn in alto or basso pitch (BWV 65, 205), he showed how a study of the music itself could only support the basso theory.

Saturday, 30 August

The instrument-maker Rainer Egger (Basel) and the acoustician Gregor Widholm (Vienna) in collaboration (Naturtrompetenbau im 20. Jahrhundert; akustische und bautechnische Überlegungen, Resonanzcharakteristiken, Optimierungsprozesse) took an original instrument of the 19th century as a point of departure for predicting the influence of bore profile on intonation, particularly in regard to the 13th-partial of the harmonic series—the goal being the development of a Baroque trumpet which can be played without the vent holes now commonly in use. Herbert Heyde (New York) objected that one could not view an 18th-century instrument through 20th-century glasses, but the ensuing discussion showed that Egger and Widholm were indeed involved in a holistic approach in which modern technology was only a supplementary tool. Friedemann Immer (Niederkassel) and Hannes Läubin (München) then discussed the pros and cons of historic and modern instruments (Zur Ausführung Barocker Trompetenpartien auf historischen und modernen Instrumenten). It was interesting to hear in their demonstration—which was characterized by mutual admiration and respect—that the piccolo trumpet, far from being perfect, can present problems of intonation and balance while the Baroque trumpet, although more difficult to play, blends easily with the orchestral texture when mastered. As part of their presentation, a tape recording prepared especially for the symposium by Jean-François Madeuf (Lyon) was heard, showing how it is possible to play a copy of an 18th-century natural trumpet in tune and without vent holes; the Reich fanfare concluding his tape left the audience breathless.

Together with Tarr and Prinz, Reine Dahlqvist (Göteborg, Notation der Blechblas in Partitur und Stimmen) showed that the original performing material used by Gottfried Reich and his colleagues left much to oral instruction; pitch was never indicated, and the type of instrument intended (natural vs. slide trumpet or horn, perhaps even trumpet vs. horn) was only hinted at by notational conventions. Dahlqvist's ensuing lecture (Blechblaspraxis bei Bachs Leipzig-Amtsvorgänger Johann Kuhnau) discussed little-known material: compositions by Bach's predecessor Kuhnau, some of which specify slide trumpet, as well as remarkably difficult works written by Scheibe for the Leipzig Neukirche, parts which may have been performed by a tower musician (?). In any case, the Scheibe works testified to the very high standard of the Leipzig trumpeters, not only of Reich. Wilhelm Bruns (Bad Dürkheim) and Oliver Kersken (Düsseldorf, Hornaten des frühen 18 Jahrhunderts und deren Einsatz bei J.S. Bach) demonstrated various types of natural horns used by historically oriented players today, and it was interesting to hear, in the Trio from the First Brandenburg Concerto, that the most convincing effect was produced when neither vent holes nor hand-stopping were employed. Despite the heavy negative pressure exerted on players' curiosity by contemporary performing standards, the recording industry, and conductors interested only in their own careers—which could be summed up as the "right-note syndrome"—perhaps we are indeed approaching a time in which it will be possible to perform such parts in public without modern aids.

Franz Berglund (Stockholm/Basel, Bachs Schreibweise für Blechblasinstrumente vor und nach Mai 1723, dealt with Bach's sudden introduction of "chromatic" parts upon his arrival in Leipzig and possible solutions for thorny problems posed by the notes outside the harmonic series in BWV 72, 24, and other such works. Uwe Wolf (Göttingen, Der Zink bei J.S. Bach), showed the different ways in which Bach and his contemporaries were most probably not "as is," but were embellished by ornaments handed down within the secretive framework of the Imperial Guild.

Sunday, 30 August

Withdholm offered to measure the resonance characteristics of participants' instruments, and several took advantage of his offer. His portable machine was able to go through the entire spectrum in about two seconds and print a report on graph paper a few seconds later. One four-part experiment made by Tarr conclusively showed the crucial importance of the mouthpiece on response and intonation: modern mouthpieces, when used on Baroque trumpets, facilitate the response in the high register but greatly falsify the timbre and alter the intonation somewhat. Prinz and other faculty members then discussed the weekly demands made on the versatility of Bach's Leipzig musicians (Kunstgeiger und Stadtgießer in Leipzig—Instrumentarium, Stimmtöne, Instrumentenwechsel). Immer and Läubin with other faculty members summed up the symposium with a discussion of some controversial
works (Betrachtung der Problematik Bachscher Trompetenpartien... aus der Sicht des Musikers, z.B. in den Kantaten BWV 24, 70, 75, 76, 103, 105, und 162). Three insights shared by all were: 1) Bach's musicians must have attained a high degree of virtuosity which can only be imagined today. 2) The importance of Bach's oral instruction, and 3) that his musicians' versatility must have led them to make their own choices of instrument when presented with a part not performable on a natural trumpet or horn.

The well-attended symposium was carried out in a remarkably harmonious, and friendly atmosphere, quite different (said Wolff) from most scholarly gatherings. The demonstration of sample Bach parts by complete sections of trumpets, Baroque trumpets and timpani, and natural horns was a welcome foil to the spoken word. Warmest thanks to Prinz and his staff for their efficient organization, ranging from the preparation of a small library of standard reference works to the importation of victuals for noon snacks and afternoon coffee breaks. A similar symposium involving woodwind instruments is in the discussion stage for a future date. The papers are intended to be printed in a forthcoming volume of the IBA series of publications Schriftenreihe der IBA.

Christopher Monk Biography

With the backing of the Monk family and the Christopher Monk Workshops, Sue Smith plans to write a short biography of Christopher Monk. She would be glad to hear from anyone who knew him and who would be able to add something to his story. Write to Sue c/o 80 Vancouver Road, Forest Hill, London SE23 2AJ, or E-mail: sj@geo.ed.ac.uk. If you would prefer to record your memories on tape, that's fine too. And if you have correspondence or photographs which you could donate or loan to the project, that would be marvelous. Please include a stamped, addressed envelope for any items you want to have returned. Alternatively, as Sue is hoping to make a small archive of items relating to Christopher's life and work, you may prefer to place your materials there.

Hamburg Cornett Ton Instrument Replicated

John McCann recently replicated an outstanding Venetian cornett, Hamburg 203,1924, which is in the Museum for Hamburg History in Germany. The instrument is in Cornett Ton, which is two semi-tones above modern pitch. A number of cornett players, among them Ralph Bryant and Bill Mathews, have tested this instrument and pronounced it exceptional. The instrument is very flexible, extremely responsive and plays in pitch throughout a wide range of dynamics. A comparison of Hamburg 203 with other Venetian Chorton instruments from the same source (marked with two sets of plumes or rabbit's feet), which are a semi-tone above modern pitch, revealed that the fingerhole spacing on the Cornett Ton instrument and the Chorton instruments is the same. Cornett Ton instruments were made to accompany high pitch organs, and there are still some historic organs existent in this pitch.

The instrument was replicated by John using field notes he made in 1979 while visiting Hamburg. These were supplemented by x-rays of the instrument sent to him by the German Zinkenist, Detlef Hage, who lives in Hamburg. X-rays are very useful, but they are sometimes murky and lack definition. They also point up imperfections in carving the top and bottom sections of the cornett—the two sections don't always match up perfectly. Correlation of the x-rays with the field notes minimizes the unknowns. From his knowledge of Venetian cornett making techniques, John was able to determine that the instrument had been shortened about 2.5 mm at the mouthpiece end. At first he thought this was due to damage, but then in the tuning process, he determined it was to raise the pitch of the instrument.

Bill Mathews, who has played the replica, has lauded its brightness, response and flexibility. It is a useful instrument for persons with small hands who want to capture the cornett sound rather than play a cornettino with its more nasal tone qualities. Either the player or other musicians must transpose a full step. Hamburg 203 has also been made in a Chorton version (a=465 Hz), the more usual high pitch instrument, which is in common use among groups in Europe stressing authenticity.

Hamburg 203 is now offered in John's line of quality, handcrafted cornets in either Cornett Ton or Chorton. These instruments should appeal to persons with smaller hands or playing with groups at high pitch. To find out more about the instruments, he may be contacted at his e-mail site: JRMCornett@AOL.com—or his brand new web site—www.mccanncornets.com.

Toronto 2000: Musical Intersections.

Open Call for Proposals for Joint Sessions with HBS & 14 Sister Organizations

The American Musicological Society will hold its annual meeting November 1-5, 1999 in Toronto, Canada, together with 14 sister societies engaged in musical research and the teaching of music in U.S. and Canadian colleges and universities. Entitled Toronto 2000: Musical Intersections, the conference will bring together the American Musicological Society; the Association for Technology in Music Instruction; the Canadian Association of Music Libraries, Archives, and Documentation Centres; the Canadian Society for Traditional Music; The College Music Society; the Canadian University Music Society; The Historic Brass Society; the Canadian and U.S. chapters of the International Association for the Study of Popular Music; the Lyrica Society for World-Music Relationships; the Society for Ethnomusicology; the Society for Music Perception and Cognition; the Society for Music Theory; and the Sonneck Society for American Music.

The Steering Committee for this joint meeting invites proposals from members of the participating societies for sessions that focus on interdisciplinary topics in the scholarly study, teaching, or creation of music (including performance), in an effective session format involving members from two or more of these societies. A proposal for a joint session may be coordinated with a separate evening concert. Presentations in these sessions may be given in English, French, or Spanish.

Proposals for joint sessions must describe the topic and state the purpose of the session in fewer than 1,000 words, give contact information for the session coordinator (valid for all of 1999), and provide a one-page resume for each committed participant. The Steering Committee encourages proposals that include participants from many disciplines. It is expected, however, that scholars in the field of music will be members in good standing of at least one of the participating societies; membership should be indicated on the resume. All participants must register for the conference. The usual AMSS prohibition against successive-year presentations will be waived for Toronto joint sessions only.

Six copies of each proposal should be sent no later than June 1999 to Dr. Leslie Hall, Department of Philosophy and Music, Ryerson Polytechnic University, 350 Victoria Street, Toronto M5B 2K3, Canada. Proposals may also be sent before June 1, 1999 by electronic mail to Dr. Hall at lrhall@acs.ryerson.ca. Fax transmissions will not be accepted. Joint sessions for the Toronto 2000 meeting will be selected by the 13-member Steering Committee by December 1, 1999, before the AMS deadline for regular proposals for the meeting. Individuals participating in these special joint sessions may also appear on any one other session on the formal Toronto program, except that those who have given papers at the 1999 Kansas City meeting may not appear on regular AMS sessions in Toronto.

The webpage for the conference is www.utoronto.ca/conf2000/.
LGBE Antique Brasses Project

Crispian Steele-Perkins and I took over direction of the London Gabrieli Brass Ensemble from its founders in 1975. Two of the things which interested us were; a) getting away from the performance of Renaissance music on modern brass and b) researching music actually composed for, rather than arranged for, modern brass. We first introduced an element of performance on period instruments, with great success, into the programs for our 1979 tour of Eastern Europe. Crispian eventually left both the Royal Philharmonic and the LGBE (in 1984) so that he could devote his entire energies to the Baroque trumpet with, as we are all now aware, spectacular success.

I carried on as director and increasingly began to be fascinated by the amount of original music for brass which was being uncovered by researchers such as Ed Tarr. My own efforts in this field led to three discs of French music for brass and organ (1988), 19th-century music (1990), and 20th-century American music (1991) being recorded by Hyperion.

On the recording of 19th-century music I used an ophicleide for the Nonetto in C minor of Félicien David (see HBSS vol. 5) -- because we had Stephen Wick as an expert player and also because there is no modern tonal equivalent. This experience, and the encouragement flowing from membership of the HBS, made me yet more determined that our next recording should employ the correct historical instruments for each piece. It was to be the germ of the Antique Brasses Project.

With the advent of arts funding from the profits made by the new U.K. National Lottery, I spent large amounts of effort and money, over three years in formulating a bid for funding which would have enabled the best British period-brass instrumentalists to take their expertise to workshops for our next recording should employ the correct historical instruments for each piece. It was to be the germ of the Antique Brasses Project.

I have pledged £4,000 of my own money and, this May, the LGBE will be recording:

- Saliери, Augsburg
- Beethoven, Adagio from the Septet Op. 20 arranged for brass 1829
- Crusell, Pieces for the Swedish 1st Grenadier Lifeguards Band
- Neukomm, Quatuor pour 4 trompettes
- Nicolaï, Duett für zwei Trompeten
- Crusell, 1st movt. Horn Concerto (1813) arr. for horn and bass in 1840
- Neukomm, Three pieces for the slide-trumpet (1833/4)
- Crusell, Adagio & Polonaise for solo Kenhorn and band
- Carl v. Löwenstein, Music for the brass of the Wertheim Harmoniemusik (ca. 1825)
- Lachner, Adagio (1833)
- The ensemble will include: Ralph Dudgeon and Steve Hollamby (Kenhores and natural trumpets), Crispian Steele-Perkins (slide-trumpet, natural trumpet and Kenhorn), David Blackadder (natural trumpet), Anthony Halstead, Andrew Clark, Roger Montgomery, Susan Dent, Martin Lawrence, Gavin Edwards, and Chris Larkin (hord-horns and Vienna horns), Susan Addison, Peter Thorley, and Peter Harvey (trum-bones), and Stephen Wick (ophicleide).

- Submitted by Chris Larkin

Doug Yeo Serpent Activities

Doug Yeo, the bass trombonist for the Boston Symphony, has become one of the greatest advocates for the noble serpent. (see interview in this issue). In a chamber concert this past summer, with fellow BSO musicians, Yeo spoke about the serpent and played three different instruments to over 1,000 audience members. He used his 1996 Monk Workshop Church Serpent, the contrabass "George" lent by Connie Palmer, and the 1801 Baudouin church serpent recently acquired when he was on tour with the BSO in Paris. Yeo was the subject of a feature article in the Berkshire Eagle (Aug. 14, 1998) by Andrew Pincus which detailed Yeo's being "bitten" by the serpent bug. This past November Yeo performed with the Connecticut Valley Chamber Orchestra in Hartford -- a program that included Simon Proctor's Serpent Concerto and Mendelssohn's 5th Symphony ("Reformation") which has a serpent part. Yeo's Web page outlines many of his serpent activities and also includes a recent article about him:


Mid-Europe Conference and HBS Session

The Second Annual Mid-Europe Conference will take place on July 14-18, 1999 in the beautiful town of Schladming, which is in the eastern part of the Austrian Alps. The conference will cover wind bands and ensembles, and have a special focus on the Central European band tradition. Concerts, workshops, lectures and exhibitions will take place. The Historic Brass Society will present a special discussion session under the direction of Friedrich Anzenberger on Thursday, July 16th at 1:45 PM. For more information contact: Mid-Europe Secretary Prof. Wolfgang Suppan, Institute for Ethnomusicology, University of Music and Theatre Arts, Leonhardstrasse 15, A-8010 Graz, Austria, Tel. 43-316389-1123; Fax 43-316389-1723

E-mail: doris.schweinzer@mhsg.ac.at.

Brass Players Guide Online

Robert King Music has established an online version of its well-known catalogue of brass music, Brass Players Guide. The catalogue contains over 28,000 titles of brass music of every possible combination. The address is http://www.rrkingmusic.com.

Editions BIM Acquires Brass Press

Editions BIM has announced that it has acquired the Brass Press and its affiliate publishing company, Brass Music Ltd. Brass Press was established by Stephen Glover in 1970, and was a pioneer in publishing much significant but little-known brass music. Editions BIM, the Swiss publishing company, is an almost exact contemporary, founded by Jean-Pierre Mathez in 1969. Information: Tel. 41-269124422, Fax 41-269121350.

E-mail: order@editions-bim.ch
Web address: www.editions-bim.ch.
Online Cornetto Discography
Carlos Escalante has established a detailed online cornetto discography. Hundreds of entries are listed with names of cornetto players, makers, and recording information. Carlos invites information on cornetto recordings to be listed on the Web page. www.osuna.com/instruments/cornetto.html
Contact: Carlos Escalante via E-mail at: carlos@threadnet.com.

Ed Tarr
In addition to his teaching, editing, and research activities, Ed Tarr continues to actively perform—most notably in a duo ensemble where he is joined by his organist and wife, Imtraud Krüger. He has been performing extensively in Europe and also had a recent tour in the USA. Three concerts this past January in California and Tennessee included performances of Verdi’s Adagio scored for the low D, 19th century trumpet. Tarr recently rediscovered that rare solo trumpet work by Verdi.

Arnold Myers PhD
Arnold Myers, the curator of instruments at the Edinburgh University Historic Musical Instrument Collection has just completed his PhD dissertation, Characterization and Taxonomy of Historic Brass Musical Instruments from an Acoustical Standpoint, University of Edinburgh, 1998. The thesis is available through the British Library who will sell or lend it. Mazel Tov to Dr. Myers!! He has also just established an amazing Web site for the Musical Instrument Collection at: www.music.ed.ac.uk/euchmi/ujmwi.html. It is equipped with sound demonstrations, lectures, detailed photographs and much more information.

Stephen Charpie Keyed Bugle
An article about Stephen Charpie in the January 10, 1999 issue of The Courier-Journal of Louisville, by Andrew Adler, started off in a fascinating way. It began with an excerpt from a review that appeared in that city this past January to celebrate the Martin Luther King Jr. national holiday. The review recalled a spell-binding concert, to a sell-out audience, by Francis Johnson and his band, in that city 156 years ago. Charpie has been performing original works and arrangements of Johnson’s music on keyed bugle and presented a special Francis Johnson concert in Louisville this past January to celebrate the Martin Luther King Jr. national holiday.

Sousa Natural Trumpet
HBS member and natural trumpet enthusiast, Bob Goodman, has sent the following information about John Philip Sousa. He reports that an audio MIDI file of a little-known march Anchor and Star, is available on the Web page: http://www.dws.org/sousa/works.htm. Bob reports that this piece was written in 1918 when Sousa was a reserve lieutenant in the U.S. Navy at the Great Lakes training facility during WWI. He contends that Anchor and Star is a companion piece to Semper Fidelis, in that it was also written for a branch of the Navy and has very extensive passages for field trumpet in F, the very instrument used by the U.S. cavalry for the preceding 50 years. This piece has the longest trio Sousa ever wrote for natural trumpet.

EMA Online Journal
Early Music America has announced that a new scholarly journal, Historical Performance Online, will be launched this May. The new format will allow supporting text, illustrations, pictures, facsimiles, tables, and musical examples both written and in real-time audio performance. The journal will be a refereed forum for scholarly studies of musical performance practice in a historical context. Critical reviews will also be published. The distinguished scholar and lutenist Lucy Cross has been appointed editor of HPO. The editorial board also consists of Elizabeth Aubry, David Fallows, Frederick Gable, Thomas Kelly, Robert Kendrick, Timothy McGe, and Peter Urquhart. Submissions or queries should be sent to EMA at info@earlymusic.org or to Lucy Cross, 210 Riverside Drive #12B, New York, NY 10025 or E-mail: cmahpo@aol.com.

Journal of 17th-Century Music Online
The Journal of the Society for Seventeenth Century Music, one of the earliest publications of its type to be published electronically, has just released volume four (Dec. 1998) of its publication. Many articles and reviews on all aspects of 17th-century music are published. The Web page is: www.sscm.harvard.edu/sscm/v4no1.dtm1.

Anzenberger Web Page
Friedrich Anzenberger, noted brass scholar and editor, is well known to HBS members for his fine series in the HBSJ on 19th century trumpet methods. He also runs the electronic Historic Brass Discussion List which also has a new address. It is: brass-research@onelist.com. Friedrich reports that he has a new home page address. It is: http://members.aon.at/anzenberger.

Hannaford Street Silver Band
The Friends of the Hannaford Street Silver Band are planning their 15th Annual Brass Band Tour to England. The feature of the tour will be the Saddleworth Whit Friday Band Contest, the All England Master Brass Band Championships and the Gala Concert. The Saddleworth and District Whit Friday Brass Band Contest takes place every year on the afternoon and evening of Whit Friday. From the earliest recorded contest in 1884, the event has grown in popularity and over 100 brass bands participate in 20 different contests at venues scattered around the moorland villages and towns on the western edge of the Pennines. The tour will be from
May 26 to June 6, 1999. Contact: Val Marshall Travel, 702 Harwood Ave. South, Ajax, Ontario, L1S 3Y9 Canada. Tel 905 428-1328 E-mail: vmtrav@baxter.net.

Upper Canada Village Saxhorn Band
Reported to be the only saxhorn band in Canada, the Upper Canada Village Saxhorn Band performs exclusively at Upper Canada Village located south of Ottawa on the banks of the St. Lawrence River. The village is a government-sponsored living museum representing a typical Canadian village of the mid-19th century. The band plays a part in the re-creation of 19th-century village life. They operate from May 15 through October 15 each year and attract over 200,000 visitors from all over the world. Instrumentation in the band includes Eb and Bb soprano saxhorns, Eb alto, Bb tenor, and Eb bass saxhorn, as well as Bb silver cornet. They play typical 19th-century brass repertoire of about 60 pieces which they have researched in collaboration with Henry Meredith. A number of brass bands were active in that area in the 1860s and newspaper accounts have revealed complete program information on which they base much of their performance. The UCVSB even stages dinner theater performances of traditional music each evening. Contact: Bob Baccus, 1813 Epworth Drive, Huntsville, ON. Tel. 705 534-4857 E-mail: wrbaccus@hiway.net.

New Developments at Egger Workshops
The Egger Workshops reports some new developments in their early brass instrument making activities. While the measurements of the tubes on the short model Baroque natural trumpet have been changed, there is no change in the fabrication methods now. The "T" quality of crooks and cylindrical tubing, which results from an extra drawing process applied to the tubes, is extraordinarily successful. The characteristics are a rich sound (more overtones) and better response in the high register. The Long Four-Hole model Baroque trumpet is becoming more and more popular in Germany and Switzerland. It is now achieving very satisfying results in terms of intonation and response. The trumpet is now also offered as a "historical" model which is made from hammered and soldered sheet metal. A new French classical horn is in production. An authentic copy of an 1841 Courtois horn, from the collection of the noted horn virtuoso Thomas Müller, has recently been realized. It is made according to historical techniques. All the tubes are hammered and soldered, and, therefore, the sound and playing qualities are very close to that of the original instrument. The Egger Workshop is also making bocals for Baroque and Classical period bassoons as well as for Baroque oboe and oboe d'amore. Contact: Tel. 41-61-6814233, Fax 41-61-6817720. E-mail: a.egger@swissonline.ch.

Natural Trumpet Maker
Martin Schmidt is a repairman and instrument maker who has recently begun making natural trumpets as special orders for his customers. He has made some instruments for a few German early music ensembles including the Potsdamer Turnbläser and the Barock Trompeten Berlin. In addition to natural trumpets in various keys, Schmidt has made a slide trumpet model. Instruments are not copies of any particular historical model but can be made to specifications. Contact: Martin Schmidt, Benkerstrasse 11, D-14467 Potsdam, Germany. Tel/Fax 49-331-295078.

Old Towne Brass Band
The Old Towne Brass Band is a 19th-century period brass band that is actively performing and also has a publishing company. Editors Bob Baccus and Terry Cornett have amassed a collection of over 600 19th-century works which they have published 150 editions for original band instrumentation as well as for modern brass ensembles. The Web page gives up-to-date information about the group and its activities: http://fly.hiway.net/~tpalmer.

Contact: Bob Baccus, 1813 Epworth Drive, Huntsville, ON. Tel. 705 534-4857 E-mail: wrbaccus@hiway.net.

New Over-the-Shoulder Instrument Firm
A new company, Vintage Brasswind Reproductions, has announced that it is making a line of over-the-shoulder, 19th-century brass instruments. They can be viewed on its Web site: http://fly.hiway.net/~tpalmer/Vintage.htm. Contact: Bill Deiss, 109 Brushcreek Drive, Huntsville, AL 35824. Tel. 256 461-8394.

Derek Farnell Early Brass Instrument Maker
Derek Farnell is making a line of early brass instruments. He has sent information about the following:

1. Ophicleide, 11 keys in C or Bb, based on Gautrot models; £1900
2. English bass horn, 4 keys in C or Bb; £1900
3. Natural trumpets in combination of keys, C and D modern and Baroque pitch £500
4. Cimbasso in F and Eb, 5 piston valves: £3500
Contact: Derek Farnell, 82 Crumpsall Lane, Crumpsall, Manchester M8 8SG England. Tel. 44-161-7407778. E-mail messages can be relayed through a friend at: ian.d@bigfoot.com.

Early Brass Mouthpiece Maker
Toni Romera is making a full line of modern mutes and mouthpieces and is also making custom-designed mouthpieces for cornetto (horn 73 euros, boxwood 67 euros - see Cornetto Makers Article); natural trumpet 67 euros; natural horn 109 euros (made from a soldered plate), and sackbut 64 or 76 euros. Romera has a Web page that describes his work: http://www.romerabass.com. Contact: Toni Romera, C/Montes 6, 08240 Manresa, Spain. Tel/Fax 34-93-8733718. E-mail: rb@romerabass.com.

Cimbasso Maker
In addition to his interesting cornetto-making activities, including making a metal cornett (see Cornetto Makers Article), Nicholas Perry is making a bass horn (cimbasso) with three keys pitched at A=430 or 440 Hz. It is in bassoon form with a large flared brass bell based on an Italian instrument of 1830. The cost is £1600. Contact: Nicholas Perry, 20 Queen Street, St. Albans, Herts AL3 4PJ, England. Tel. 44-1727-860680.

Brass in Russia
Anatoly Dudin, manager of the Brass Music Center "Ural Fanfares," reports that it now has a Web site outlining many of its activities in the Ural Mountains region of Russia. The Web page is: http://www.mgk.maginfo.net

For other information, E-mail: mgk@mgk.maginfo.net or Fax 7-3511-378916.
Barock Trompeten Ensemble Berlin
This fine group was founded in 1990 under the direction of Johann Plietzsch to perform the natural trumpet ensemble repertoire of the 16th to 19th centuries. In addition to Plietzsch the ensemble is comprised of natural trumpeters Henry Maderlak, Ulrike Fahlberg, Christoffer Wolf, Petra Klocke, Detlef Reimers, Lars Juling, and timpanist Tan Kutay. The ensemble has collaborated with many singers and other groups and has performed and recorded with the Bremer Barockorchester, Musica Alta Ripa Hannover, and Sachsische Barockorchester Leipzig. They have played in a number of leading European festivals, including the Bach Tage Berlin, and the Musikfestspiele Potsdam. They have recently collaborated with the Johann Rosenmüller Ensemble in a recording of early brass music, Monarca della Musica, Kammer Ton KT 2006 (see review in this issue). Ensemble Johann Rosenmüller is made up of cornettists Arno Paduch, and Francois Petit-Laurent, and trombonists Matthias Sprinz, Detlef Reimers, Lars Juling, and Ralf Müller. They also have been active performing concerts throughout Europe and in many festivals. Contact: Johann Plietzsch, Falkenhangener Str. 47a, D-13585 Berlin Germany. Tel 30-35504840, E-mail: JohannM.Plietzsch@t-online.de

New RCM Museum of Instruments Catalogue
Part I of the catalogue, European Wind Instruments, of the Museum of Instruments of the Royal College of Music, London, was first published in 1982. As the collection grew, including the presentation of the Geoffrey Hartley collection, an additional catalogue was needed. E.A.K. Ridley has catalogued and museum curator Elizabeth Wells has edited a new publication, Part Ia: European Wind Instruments: Addenda (ISBN 0 94611903 1). The 40-page publication covers 91 instruments (44 of them illustrated) and includes an introduction and note on the Hartley Collection by Elizabeth Wells. Brass instruments are well represented with serpent, keyed bugles, ophicleides, bugles, cornets, trombones and 19th-century orchestral trumpets. Some brass makers include Pace, Key, Keat, Kohler, Courtois, Mahillon, Hawkes, Besson, and others. For information: Royal College of Music, Museum of Instruments, Prince Consort Road, South Kensington, London SW7 2BS, UK, Tel: 44-(0)171-5914346, Fax 44-(0)171-5897740, E-mail: museum@rcm.ac.uk

1999 Monk Award Presented to Hermann Baumann
The 1999 Christopher Monk Award was presented to the noted hornist Hermann Baumann at the HBS Symposium at the Cité de la Musique, Paris on March 12. Baumann is a pioneering figure in historic brass performance practice, establishing himself as the leading natural horn virtuoso in modern times. His investigations in the repertoire and performance practice opened the door for later generations of his many students and other hornists. Edward Tarr, a colleague for many years, presented the Award after giving an impromptu talk about some of the many highlights of Baumann's career. The Christopher Monk Award was established in 1995 to honor leading scholars, performers, instrument makers, teachers and others in the early brass field. Three of the previous four Monk Award recipients were in attendance at the Award ceremony - Edward Tarr, Herbert Heyde and Keith Polk. Mary Rasmussen had hoped to be present at the Symposium but illness, unfortunately, prevented her participation.

Brass Festival at RAM
The London International Brass Festival, in association with Philip Biggs Brass Festivals, was presented this past March 26-28, at the Royal Academy of Music. Lectures, concerts and discussions were held on a wide range of brass topics. Robert Webster was the cornet soloist in a concert of 19th-century brass music including the first UK performance of the newly discovered Bellon Quintets. Featured musicians included John Wallace, Allen Vizutti, Robert Childs and Ed Carroll.
Jean-Jacques Herbin Early Trombones
It is often the case that trombonists today play a wide range of repertoire from Dufay to Schumann—all on the same instrument, a generic "sackbut." In reaction to this trend, the noted trombonist Jean-Jacques Herbin is serving as artistic advisor to P. Fraize & A. Marques who are making several new models of trombone. Fraize and Marques have been making hunting horns, in the "old-fashioned" manner for the past twenty-five years and are now making four models and have several more in preparation. After examining forty-two different instruments built between 1551 and 1840, four models have been selected, and are currently being produced. A Renaissance model is copied after the 1594 Schinzer trombone in the Edinburgh University Collection, the Baroque model is copied after the 1631 Hainlein instrument in the University Museum Collection of Historic Musical Instruments, the Flemish model is a copy of the 1794 Huschauer trombone in the Edinburgh University Collection. They also make a copy of an anonymous trombone of 1814 from the Bate Collection in Oxford. In preparation are E♭ alto and F bass trombones based on instruments from the late 18th and early 19th centuries. Also in preparation is a copy of the 1579 instrument that was described by Keith McGowan in his article, A Chance Encounter with a Unicorn? A Possible Sighting of the Renaissance Slide Trumpet, HBS Journal 8. McGowan posed the possibility that this instrument works as both a trombone or can be converted into a single-slide Renaissance trumpet. Also in preparation is the Tortil, a crook often represented in iconography and described by Keith McGowan in his article, "A Possible Sighting of the Renaissance Slide Trumpet, HBS Journal 8. McGowan posed the possibility that this instrument works as both a trombone or can be converted into a single-slide Renaissance trumpet. Also in preparation is the Tortil, a crook often represented in iconography and mentioned by Praetorius, that enables the tenor trumpet to be pitched one fourth lower, like a F/E bass instrument. For information: P. Fraize & A. Marques, 286 rue de Malîtome, F-18230 Saint Douardh, (Bourges), France. Tel 33-02-48690915, Fax: 33-02-48698222. Jean-Jacques Herbin, 5 Rue de la Paix, Eaubonne, F-95600 France. Tel/fax 33-1-3950455.

First Period Instrument Performance of Monteverdi Opera in Brazil
Monteverdi's L'Orfeo was performed in Rio de Janeiro, at Sala Cecilia Meireles (one of Brazil's most important concert halls), on July 30 and August 1, 1998, sponsored by the Brazilian State Theatre Foundation (FUNARJ). This was the very first time that an early opera was performed in Brazil on period instruments. The principal newspapers in Rio de Janeiro described it as "...a very beautiful version, even surprising...a first-world spectacle." (O Globo) and considered that "...Monteverdi was honored..." (Jornal do Brasil). Joseph Cornwell, tenor soloist from England, sang Orfeo and Carol McDavit, an American soprano living in Brazil, sang Euridice. Notable among the instrumentalists were the first violin, played by Luis Otavio Santos, and the wind ensemble, Les Sonneurs from Montreal, Canada whose sound was considered "splendid" (O Globo) and "delicately acid" (Jornal do Brasil). Les Sonneurs consists of Douglas Kirk, cornetto, recorder, natural trumpet; Dominique Lortie, sackbut, natural trumpet; Peter Christensen, sackbut, natural trumpet; Mack Ramsey, sackbut, recorder, natural trumpet; Dan Stillman, sackbut, dulcian, recorder, and Jean-Marc Gras, dulcian. The ensemble was joined on this occasion by the Toronto cornetto and natural trumpet player, Shawn Spicer.

Towson Early Brass Day
The Second Annual Early Brass Day at Towson University will take place on April 3, 1999. A wide range of early brass playing sessions will take place all day and will conclude with a gala concert. For photos and information about last year's Early Brass Day see the Web site: http://www.goucher.edu/physics/baum/brass.html. For information contact: Dave Baum, tel 410 392-7808 or E-mail: rgbbaum@croslink.net.

Galpin Society Meeting in Edinburgh
The Galpin Society and the Edinburgh University Museum Collection of Historic Musical Instruments are planning a joint conference on Musical Instruments at the University of Edinburgh on July 9-11, 1999. Lectures, discussion sessions and concerts are being planned. A web page on the conference has been set up: http://www.musici.ed.ac.uk/echmi/galpin/gxj.html. Contact: Arnold Myers, Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH89A2, Scotland, UK. E-Mail: A.Myers@ed.ac.uk.

Taps Exhibit at Arlington National Cemetery
Taps was sounded that chilly November day by Army Sergeant Keith Clark and the story of that day will be told from his perspective. Other artifacts will include a keyed bugle and the sword and spurs worn by General Daniel Butterfield during the Civil War. The Taps Exhibit will include a wide variety of memorabilia including bugles of every era since 1800. Photos, sheet music, manuals, uniforms, bugler insignias and items related to bugles will also be featured. Buglers and bugles were a part of many historical events but they have also found themselves in the middle of popular culture. Bugles have been used as ornaments and on tobacco cans, not to mention the symbol in the middle of car homes today. During wartime, buglers and bugles were often depicted on cards, music and other items. MSGt. Villanueva, a graduate of the Peabody Institute and Kent State University, entered the Air Force in 1985 and joined the Air Force Band's Ceremonial Brass Unit. He has envisioned the exhibit for much of his fourteen-year career but had the opportunity to make it a reality just in the last year. "The Taps Exhibit is the result of my keen interest in bugles and Civil War history" recalls Villanueva. "The bugle call Taps came out of the Civil War as did the formation of Arlington as a National Cemetery. When I presented the idea to John Metzler, Superintendent of Arlington, he thought it was a great project and we have been working together ever since to make this exhibit a great success." Taps is sounded at Arlington National Cemetery more often than any other piece. "The one thing that is common to every ceremony at Arlington is that Taps is sounded. It's a call unique to the United States military that is sounded at funerals, wreath-layings, and memorial services," states Villanueva. Arlington, known as the nation's greatest shrine, will honor those who have sounded the eloquent melody. Information: www.arlingtoncemetery.com/tapsproj.htm --- submitted by Jari Villanueva

Cornetto Conference
Tentative plans are underway to organize an international cornetto conference to be held at the Royal College of Music, London. The event, to be co-sponsored by the RCM and the Historic Brass Society, plans to present a series of concerts, lectures, masterclasses, and discussion sessions on all aspects concerning the cornetto. Major cornettists including; Bruce Dickey, Jeremy West, Jean Tubery, Roland Wilson, and Jean-Pierre Canihas, are planned to be invited. The conference is tentatively planned to be held in London in the Springtime of 2000.
The Conjunto de Musica Antigua Carpe Diem, a group based in Caracas (Venezuela) is directed by cornetto player, and HBS member, Alessandro Zara. The group also participated in a recital at the festival. This fine ensemble has been presenting concerts in their home country of Venezuela, and this past June gave three concerts in Colombia. The group includes cornetto, shawm, dulcian, Baroque violin, virginal, organ, and singers. In addition to the more conventional Italian and Spanish Renaissance and Baroque repertoire, Carpe Diem is devoted to the performance of the wonderfully rich South American music from the 16th through 18th centuries. The Third Festival is scheduled to be held in May, 2000.

-- submitted by Alessando Zara
New Performing Baroque Music Edition
Mary Cyr's fine book, Performing Baroque Music, has just been published in a new paperback edition (Amadeus Press). The author does a fine job of tackling many major performance practice issues related to Baroque music. (See review HBSNL #5).

Markus Raquet Early Brass Maker
Markus Raquet, a conservationist, instrument restorer, and early brass instrument maker, has opened up his own workshop to conduct his early brass activities. Raquet was trained as a restorer and conservationist at the Fachhochschule for Restoration and Conservation in Berlin and has worked at the Germanisches Nationalmuseum in Nuremberg since 1995. He is currently making copies of natural trumpets after Johann Ernst Conrad Haas, Nuremberg, and Ehe III, Nuremberg. He also makes a copy of an alto trombone after Haas and plans to make a line of natural horns. Contact: Markus Raquet, Klosterstrasse 6A, Bamberg 96052 Germany. Tel/fax 49-951-203638. E-mail: Markus.Raquet@Bamberg.baynet.de

Ralph Dudgeon Lecture at MFA
Noted keyed bugle expert Ralph Dudgeon presented the first of a new series of lecture/demonstrations at Boston's Museum of Fine Arts this past November 4. He spoke on the history of the keyed bugle and used several of the nine instruments in the museum's collection in his performance and lecture.

Lacock Serpentarium
On May 21-23, 1999 The London Serpent Trio (Phil Humphries, Cliff Bevan, and Andrew van der Beek) hosted a weekend of serpent activities including informal coaching, playing sessions, concerts and much social fun for serpentists of all levels. The event was held at Cantax House in the Wiltshire village of Lacock. For future information contact: Andrew van der Beek, Cantax House, Lacock, Chippenham SN15 21Z, England. Tel. 44-(0)1249-730468.

Endsley Brass Web Page
Gerald Endsley has been publishing brass music and making both modern and historic instruments and mouthpieces for over twenty years. He now has a Web page http://www.dmamusic.org/tromba.

Renaissance to Baroque Conference
An international conference titled From Renaissance to Baroque will be presented by the National Early Music Association in association with the Department of Music, York University & the York Early Music Festival on July 2-4, 1999 at the University College of Ripon and York St. John, York, UK. This conference will focus on the development of instruments and instrumental consorts from the Renaissance to the Baroque period. Performers and scholars will discuss such topics as the early history of the orchestra, iconography, and pitch and continuo practice. Practical as well as scholarly issues will be addressed in the wide range of lectures, workshops, demonstrations and concerts. Contact: Dr. Peter Holman, 119 Maldon Road, Colchester, Essex CO3 3AX, UK. Tel. 44-(0)1206-543417 fax 44-(0)1206-552072 E-mail: peter@parley.org.uk

1840s Washington and Princeton Bands
Mark Jones has acquired a presentation silver goblet/cup with the following inscription: "Presented by the members of the Eighty Company of National Guard to the Washington Brass Band 1849." He also recently acquired a 1/4 plate ambrotype image of a musician in uniform with an over-the-shoulder cornet. His hat says (backwards being an ambro) "Princeton C.B." (cornet band). If anyone has any information on a Washington Brass Band from the 1840s or on the Princeton Cornet Band please contact Mark at jonesmj@aol.com Tel. 716 992-2074.

Performance Practice Web Site
The Performance Practice Bibliography (1997-) is now available on the Internet at: www.performancepractice.com. This resource will provide summaries of current writings in the field of performance practice beginning roughly from 1997, while gradually being filled out with earlier items. As a special feature, sound illustrations (timbres of instruments, qualities of ornaments, differences of tempi, etc.) will be added over time to the various bibliographical entries. Historical performers are encouraged to submit brief excerpts (20 seconds more or less) on cassette or CD, the corresponding music, and a short description concerning the excerpt's significance for historical practice. Accepted contributions will be credited to the performer (and/or record label). Please send submissions to: Roland Jackson, Performance Practice Bibliography, 1422 Knoll Park Lane, Fallbrook, CA 92028.

Michaelstein Symposium
The 19th Musikinstrumentenbau Symposium at Stiftung Kloster Michaelstein was held during the weekend of November 20-22, 1998. The Foundation, which is an institute for the study of historical and modern musical interpretation, is located in Blankenburg, Germany, in the picturesque Harz mountains. The theme of this year's symposium was Trombones and Trumpets: History, Acoustics, and Playing Technique. The Symposium consisted of papers by well-known scholars, performers, and instrument makers connected with the early brass world, and concerts each morning and evening.

The groups presenting concerts included the sackbut ensemble His Ain Draught Trumpets from Edinburgh under the direction of John Kenny, the resident Telemann Chamber Orchestra of Michaelstein in a concert of instrumental works and cantatas by Telemann (all with prominent brass parts), trumpeter Edward H. Tarr, who played a program entitled "The Romantic Trumpet" on Romantic period trumpets and cornets, a concert of trumpet ensemble music by Trumpet Consort Friedemann Immer, and 14th- and 15th-century wind music by the Ensemble Erocle from London. The concerts were held in the Refectory of the former monastery, now part of the instrument museum.

These papers will be published in book form by the Michaelstein Foundation next year, each in its original language, since roughly half of the papers were presented in English and half in German. The Symposium was organized and directed by Monika Lustig of the Michaelstein Foundation. Kloster Michaelstein, which was originally a monastery, part of which are 850 years old, houses a large museum of instruments, a library, restoration workshops, and facilities for the presentation of seminars, courses, and conferences, as well as the accommodation of guests. Each year it hosts a number of musically related courses and symposia which have gained an international reputation. Among the 1999 offerings at Michaelstein will be a week-long Baroque trumpet-making course, in the fall, taught by Robert Barclay and Richard Seraphinoff.

--- submitted by Richard Seraphinoff

1999 Barclay Trumpet Making Workshop
The Robert Barclay Baroque trumpet-making workshop, which has been a great success five years in a row, will be offered again this year during the week of July 12-17, 1999 in Bloomington, IN. Under the supervision of Mr. Barclay, participants will make a Baroque trumpet using the tools and techniques described in his award-winning book, The Art of the Trumpet Maker (Oxford University Press). The design participants will make this year will be copied after the Nuremberg maker Hans Hainlein (mid-17th century). Familiarity with tools and metal working techniques is desirable, but not absolutely necessary, as we have discovered in previous summers. Everyone has been able to go home with a playable instrument. Tuition for the workshop is $450, which includes all materials and tools which will be used during the workshop. Enrollment is limited to 10 participants, and reservations are made on a first-come, first-served basis. To reserve a space, send a check for $50 to me at the address below. The work schedule consists almost exclusively of hands-on-workshop time from 9:00 a.m. to 5:00 p.m. each day. Everyone finished their instruments by noon on Saturday last year. Please contact me with any other questions at the address, telephone, fax, or E-mail below: Richard Seraphinoff, 9245 East Woodview Drive, Bloomington, IN 47401-9101, Tel 812 333-0167, Fax 812 337-0118, E-mail: seraphin@indiana.edu.

Hastings Music
Trumpeter Mary Hastings has been engaged in contracting and directing a myriad of music groups, including the Pantini Ensemble, a natural trumpet group. Check out her Web site, www.hastingsmusic.com.

McCann Cornetto Contribution to Kiev
Cornetto maker John McCann donated two new beautiful cornets to the Kiev Conservatory and the Professional Trumpeters Guild of Kiev this past fall. They were presented at the Euro-ITG conference in Kiev to conference organizer, Valery Posvalluk, by the noted trumpeter Bengt Ekland. The cornets were donated by John McCann on behalf of the Historic Brass Society. The HBS has put out a plea for support to help brass musicians in Eastern Europe. Bengt Ekland read a statement by HBS President Jeff Nussbaum which expressed thanks to John McCann and hope for continued and stronger links with the HBS and our colleagues in Eastern Europe.

Three Rossini Marches for Band Found in Russia
[HBS member Rinaldo Pellizzari sent in a clipping and English translation of an article from the February 17th, 1999 issue of the Italian newspaper, L’Arena di Verona. It describes the discovery of three marches for band by Gioachino Rossini scored for winds including flutes, clarinets, horns (in Eb, C, F), cornet à piston in Ab, trumpets in Eb, trombones, serpentons, bassoons, and percussion. The original scores were discovered in the St. Petersburg Library where they are still housed] Below is a translation of the article:
The unpublished original scores of three military marches composed by Gioachino Rossini in 1834 in honor and for order by the Tsar of Russia Nicholas the 1st, were found by Russian musicologists and they will be performed for the first time in Saint Petersburg on February 28, 2000. Of the three "gran marches" (as it is written in the title of the original score) only subsequent transcriptions for piano were known until now. The are; II passaggio dei Balcani [The Crossing of the Balkans], La presa di Erivan [The Capture of Erivan], L’assalto di Varsavia [The Assault of Warsaw]. They were composed to celebrate the military victories of the Tsar Nicholas 1st, the stem and gigantic ruler who suffered from many rebellions in his empire and tried to shape the Russian empire on the strict model of the Prussian monarchy. The marches paid to Rossini a "present" of 2000 rubles (in that time, an enormous amount, and were given to the composer in the name of Nicholas from the Russian ambassador in Paris. The authenticity of the three manuscripts found by musicologists of the Raritet Foundation was certified by, among others, the scholar Philip Gosset, one of the most important experts of the music of the Pesaresi composer. The performance on February 28th, in one of the great musical cities of the world, will be given by the Philharmonic Orchestra of Saint Petersburg in a gala concert in which diplomats from Italy will be present.

--- translated and submitted by Rinaldo Pellizzari

Jouyssance Early Music Ensemble
Jim Stehn reports that he has been busy with cornetto and natural trumpet work, as a soloist and with his ensemble Jouyssance. Recent natural trumpet activities have included performances of the Messiah and Water Music with the Los Angeles Baroque Orchestra, as well as performances of the Brandenburg Concerto No. 2 and Telemann’s Suite with trumpet and oboe from Tafelmusik II. This coming Easter Jim is premiering works for cornetto and organ composed for him by LA composers Charles Fernandez and Timothy Zender, at St. Luke’s Episcopal Church in Long Beach, CA. Other cornetto activities have included performances of Monteverdi’s Vespers and Ockeghem’s Missa Caput. Jouyssance Early Music Ensemble’s recent CD, Joaquin Desprez – Missa L’homme arme super voces musicales, has recently been released.

Contact: The Foundation of the Neo-Renaissance, 812 Alondra Drive, Pacific Palisades, CA 90272.

Steele-Perkins and King’s Consort
The King’s Consort, a period instrument group from Great Britain directed by Robert King, gave its American premier concert on March 3, 1999 at St. Francis Episcopal Church in Potomac, Maryland. Crispian Steele-Perkins, a board member of the HBS and one of several featured soloists, performed music of Purcell, Handel, Bach, and Telemann. A 19th century English slide trumpet was used in a short suite by John Shore of music arranged from Purcell’s ‘Who Can from Joy Refrain?’ in which the winds blended very well with the small string ensemble in an almost flawless performance.
performance. A similar arrangement of music of Handel, by Mr. Steele-Perkins himself, opened the concert; the hornpipe of Mr. Handel's New Waterpieces provided an opportunity to create some impressive embellishments. Purcell's Chacony in G Minor for strings and a trio of Handel arias sung by soprano Lorna Anderson completed the first half.

After intermission, the group presented a selection of three movements from Telemann's second (D Major) suite from Table Music in which a baroque trumpet equipped with vent holes played a prominent part. The performance was so well balanced between the soloists and so flawless in execution, the thought occurred that one could imagine it to be a recording!

After a D minor oboe concerto of Albinoni, beautifully performed by Katharina Speckel-Sen, Ms. Anderson returned with Mr. Steele-Perkins for Bach's Cantata 51, Jauchzet Gott.... A slightly garbled trumpet phrase and some breathless singing did not mar the performance for the audience of about three hundred, nor did the ad lib percussion doubling in the last movement by a side panel of the chamber organ suddenly crashing to the floor under the enthusiastic playing of Mr. King.

A spirited and note-perfect performance of the first section of Handel's Let the Bright Seraphim... with Maryland's (unfortunately, post-Civil War) flag hung as a banner from the trumpet, served as an encore.

In light of the fact that Steele-Perkins has demonstrated that he can play ventless trumpets, and that Mr. King has had the courage to allow him to do so on CD, it is to be hoped that, in future performances he will not feel the need to resort to using fingerholes.

The ensemble's tour schedule also included Toronto, San Diego, Los Angeles, and Wingate, NC.

Submitted by Dave Baum and Bob Goodman

Brooklyn College Brass Video
The Brooklyn College Brass Ensemble under the direction of Douglas Hedwig has been involved in an exchange program with the Royal Academy of Music, London. John Wallace, head of the brass and wind department at RAM, was invited to Brooklyn College for a series of master classes and concerts in 1997, and Hedwig and the Brooklyn College Brass Ensemble were invited to perform in a series of concerts, rehearsals and workshops in London in April of 1998. A 30-minute documentary video of the tour, Fanfare, was made and received its television broadcast premiere on April 17th on Channel 75 CUNY TV. The documentary presents a view that the Brooklyn musicians experienced of the British brass tradition.

New Horn List
A new electronic horn list has been set up by Chris Stratton and David Thompson. To subscribe follow the link below: http://www.oneclist.com/subscribe.cgi/horn

Susato Conference
A conference titled, "Tielman Susato and the context of music in Renaissance Antwerp" was presented this past April 17 and 18, 1999 at the University of New Hampshire, Durham. The conference examined the life and work of the great 15th-century trumpet, trombonist, composer, arranger, printer, publisher, and businessman (recent research indicates that he was even involved in activities involving diplomacy and espionage). The conference organizers were Keith Polk and Robert Stibler, both on the faculty of the UNH Music Department, which sponsored the event. Papers on a wide range of topics concerning Susato were read by an elite group of some of the most distinguished Renaissance music scholars in the field.

Conference organizer, Keith Polk (UNH) started the proceedings with his talk "Tielman Susato and instrumental music of his time," which examined recent research in instrumental performance practice as well as biographical information on Susato's life. Papers by Jane Bernstein (Tufts U.) "From North to South: The dissemination of music books and repertoires from Venice and the Low Countries," and by Kate Van Orden (U.C. Berkeley) "Susato and the cultures of print." Both examined many aspects of the prints and publishing of the music of Susato and his contemporaries. Peter Urquhart (UNH) presented his talk, "Susato's Le septuagiem Liure (1545) and the presence of the exact canon," which was a detailed theoretical examination of Susato's compositional techniques including the use of canon. The first of the two-day conference concluded with a concert of music by Susato, his contemporaries and composers associated with his publishing activities. The Hampshire Consort (Robert Stibler, Nicholas Orovich, Paul Merrill, and John Rogers) were joined by the UNH Chamber Singers, directed by Catherine Beller-McKenna.

The Sunday activities started with an informal recital by The Woodman Consort of Viols (Daniel Beller-McKenna, Gary Hodges, Peter Urquhart, Emily Urquhart, and Mary Rasmussen). They performed music by Susato and Josquin. Trevor Herbert examined the role of English trombonists and performance trends that may have extended to wind players in the Low Countries where Susato was active, in his paper, "Susato's English Colleagues: the trombone players of the Tudor court and their European networks." John Kmetz (Arthur Andersen Associates and NYU) gave a talk that centered on the economic functions at play for 15th-century musicians in his paper "Business unusual: making money and music in early modern Europe." Rob Wegman's paper was titled, "Having a Blast: Trumpeters in St. Gertrude's, Bergen op Zoom, in the early 16th century." He presented a stimulating account of the social situation as well as performance practice issues of trumpeters in the Low Countries. Kristine Forney (Cal State, Long Beach) and William Prizer (U, Santa Barbara) were unable to attend as scheduled. Keith Polk read Forney's paper "New Insights into the career and contributions of Tielman Susato" which revealed new information on the life and work of Susato. Prizer's paper was titled, "Charles V, Philip II, and the Order of the Golden Fleece."

The performances and lectures helped present the life and work of Susato in much fuller light. This conference has gone a long way in presenting the full image of a musician with a fantastically wide scope, not just a printer of a few catchy dance tunes. The Proceedings of the conference are tentatively planned to be published in the HBS Bucina book series.

Schmelzer Hunting Horns
Trombone maker Manfred Schmelzer has been expanding his operation beyond the manufacture of his highly regarded modern trombone. He will make sackbuts upon request and makes a line of Wiener horns including an interesting seven-valve double horn model. Schmelzer is also making an Eb parforce horn based on an old French Cor de Chasse. It is handmade of thin brass with a tuning slide and engraved silver garland on the 10 inch bell. The price is $900 and there is an immediate delivery time.

Contact: Manfred Schmelzer, Dieselstrasse 93, 41189 Monchengladbach, Germany. Tel 49-21653262 fax 49-21663547; E-mail schmetromb@t-online.de

On the Street Where I Live!

---submitted by George Theokritoff, Fair Lawn, New Jersey, USA
A rare 17th-century trumpet players’ uniform was on display in a recent exhibition, *Life and the Arts in the Baroque Palaces of Rome: Ambiente Barocco*, at the Bard Graduate Center, NYC. The beautiful and detailed outfit is dated 1638 and was used by trumpeters in the retinue of Johann Anton von Eggenberg (1610-1649), the papal envoy of Emperor Ferdinand III (c. 1637-1657). An account of Eggenberg’s embassy was written by Antonio Gerardi in 1638 in which he writes, “On Tuesday, the 16th of November... the solemn cavalcade made its way to the Apostolic Palace... First came fire trumpeters of His Excellency wearing cassocks of black velvet trimmed with gold, lined with yellow silk, with large alamari of rich embroidery...” The uniform is prominently preserved in the collection of customs at the Cesky Krumlov Castle in southern Bohemia.

**Brass Instrument Exhibit**

Petri Hamalainen, a private early brass instrument collector in Finland is planning a “road show” of several hundred vintage brass instruments. He has been invited to exhibit his collection at the “Finnish/Canadian/American Grand Festival” to be held in Toronto in the Summer of 2000. The exhibit will include some rare instruments including an A sopranino cornet and rare Swedish and Russian instruments. Hamalainen seeks additional bookings in Canada or the U.S. at conferences, art museums, universities, city festivals, etc. Contact: wanhat.wasket@co.inet.fi

**National Civil War Band Festival**

Mark Friday-Sunday, July 14-17, 2000, as the tenative dates for the National Civil War Band Festival to be held on the campus of Campbellsville University in Campbellsville, Kentucky. Contact: Bob Baccus, Olde Towne Brass, wrbaccus@hiwasy.net

**Rasmussen Horn Iconography on Internet**

Mary Rasmussen has been compiling what is perhaps the most extensive music iconography project ever undertaken in the past forty years. The first stages of this project are currently on display electronically on the University Of New Hampshire website at: www.unh.edu. The iconography project web address is http://www.unh.edu/music/igref.htm. Horn iconography includes listings of art works that include images of the horn from the late 15th century through to the 18th century. In addition to horn iconography, lute iconography is also included in these preliminary listings. Other brass instruments are also part of her extensive filings and will be entered in the future.

**Early Brass CDs**

For those who are, to use the politically correct parlance, “electronically challenged”, Dave has sent a list of recent CDs that feature natural trumpet and other early brass instruments. Some listings are incomplete (indicated by ?).

**Natural Trumpet Discography and Resource Page**

Dave Baum has designed a new Natural Trumpet Discography Web page and also has a Natural Trumpet Resource Page. A quarterly CD checklist is available of recent early brass recordings. The addresses are: www.goucher.edu/physics/baum/htrcd.htm and www.goucher.edu/physics/baum/nattrump.htm

**Early Brass Statistics**

A look at the listing of brass musicians in the 1999 membership directory of Local 802 of the American Federation of Musicians revealed some interesting and sobering facts. Local 802 is the largest musician’s local in the U.S., and a quick and rough count showed the following: About 840 trumpeters were listed but only 16 natural trumpeters, one keyed bugler, and cornetto players (all but one were also in the natural trumpet list). 250 hornists made the book and nine sackbuts and one cimbasso were listed. 185 tuba players were listed and only two ophicleides, two sarrusophones, and three serpents made the book. Of the almost 2000 brass players listed only about 1% of them play early brass instruments with enough seriousness to warrant a listing in the union directory. Hmmm...

**Brass Instrument Exhibit**

Petri Hamalainen, a private early brass instrument collector in Finland is planning a "road show" of several hundred vintage brass instruments. He has been invited to exhibit his collection at the "Finnish/Canadian/American Grand Festival" to be held in Toronto in the Summer of 2000. The exhibit will include some rare instruments including an A sopranino cornet and rare Swedish and Russian instruments. Hamalainen seeks additional bookings in Canada or the U.S. at conferences, art museums, universities, city festivals, etc. Contact: wanhat.wasket@co.inet.fi

**WWW page:** http://personal.inet.fi/ryriys/wasket

**National Civil War Band Festival**

Mark Friday-Sunday, July 14-17, 2000, as the tentative dates for the National Civil War Band Festival to be held on the campus of Campbellsville University in Campbellsville, Kentucky. Contact: Bob Baccus, Olde Towne Brass, wrbaccus@hiwasy.net

**Rasmussen Horn Iconography on Internet**

Mary Rasmussen has been compiling what is perhaps the most extensive music iconography project ever undertaken in the past forty years. The first stages of this project are currently on display electronically on the University Of New Hampshire website at: www.unh.edu. The iconography project web address is http://www.unh.edu/music/igref.htm. Horn iconography includes listings of art works that include images of the horn from the late 15th century through to the 18th century. In addition to horn iconography, lute iconography is also included in these preliminary listings. Other brass instruments are also part of her extensive filings and will be entered in the future.

**Early Brass CDs**

For those who are, to use the politically correct parlance, "electronically challenged", Dave has sent a list of recent CDs that feature natural trumpet and other early brass instruments. Some listings are incomplete (indicated by ?).

**Natural Trumpet Discography and Resource Page**

Dave Baum has designed a new Natural Trumpet Discography Web page and also has a Natural Trumpet Resource Page. A quarterly CD checklist is available of recent early brass recordings. The addresses are: www.goucher.edu/physics/baum/htrcd.htm and www.goucher.edu/physics/baum/nattrump.htm

**Early Brass Statistics**

A look at the listing of brass musicians in the 1999 membership directory of Local 802 of the American Federation of Musicians revealed some interesting and sobering facts. Local 802 is the largest musician’s local in the U.S., and a quick and rough count showed the following: About 840 trumpeters were listed but only 16 natural trumpeters, one keyed bugler, and cornetto players (all but one were also in the natural trumpet list). 250 hornists made the book and nine sackbuts and one cimbasso were listed. 185 tuba players were listed and only two ophicleides, two sarrusophones, and three serpents made the book. Of the almost 2000 brass players listed only about 1% of them play early brass instruments with enough seriousness to warrant a listing in the union directory. Hmmm...

**Brass Instrument Exhibit**

Petri Hamalainen, a private early brass instrument collector in Finland is planning a "road show" of several hundred vintage brass instruments. He has been invited to exhibit his collection at the "Finnish/Canadian/American Grand Festival" to be held in Toronto in the Summer of 2000. The exhibit will include some rare instruments including an A sopranino cornet and rare Swedish and Russian instruments. Hamalainen seeks additional bookings in Canada or the U.S. at conferences, art museums, universities, city festivals, etc. Contact: wanhat.wasket@co.inet.fi

**WWW page:** http://personal.inet.fi/ryriys/wasket

**National Civil War Band Festival**

Mark Friday-Sunday, July 14-17, 2000, as the tentative dates for the National Civil War Band Festival to be held on the campus of Campbellsville University in Campbellsville, Kentucky. Contact: Bob Baccus, Olde Towne Brass, wrbaccus@hiwasy.net

**Rasmussen Horn Iconography on Internet**

Mary Rasmussen has been compiling what is perhaps the most extensive music iconography project ever undertaken in the past forty years. The first stages of this project are currently on display electronically on the University Of New Hampshire website at: www.unh.edu. The iconography project web address is http://www.unh.edu/music/igref.htm. Horn iconography includes listings of art works that include images of the horn from the late 15th century through to the 18th century. In addition to horn iconography, lute iconography is also included in these preliminary listings. Other brass instruments are also part of her extensive filings and will be entered in the future.
resources are necessary. New musical studios are being established, therefore, by uniting the facilities of several departmental educational institutions (i.e., a school, a music school and trade union house of art or secondary school and a music college work together).

Special wind music schools were established in some towns, where the quantity of students per school is more than 200 children. There are complete departments of wind and percussion instruments in every central music school of a town, with classes generally including about 50-60 children.

Nonetheless, skilled teachers and performers of wind instruments who wish to remain in Russia are in short supply due to low wages and inadequate social/cultural support. As a result, different experimental centers, institutes, private and other educational institutions are being established to cultivate young musical talent and to encourage appreciation of the arts, in general, and music, in particular. For example, an institute-complex was established here in Magnitogorsk. At that institute, the educational process is being nurtured from the kindergarten to the postgraduate school (a kindergarten of talented children, lyceum, college, conservatory, postgraduate school), with the director of the institute-complex overseeing the total educational process. Our conservatory has a theatre of opera and ballet, and the best postgraduate students and teachers of our conservatory work at that theatre. Our efforts have received favorable response and is partially supported by the government. But due to the present economic situation in Russia, we do not solely rely on help from the government. We take the initiative to privately fund our efforts.

As a result, new educational institutions and groups have been started with the help of sponsors. And, more to the point, in the past ten years wonderful professional wind orchestras were again established in Saratov, Rostov on Don, Tumen, Novgorod, Samara, Magnitogorsk, Orsk and so on. The quantity of performers in each of these groups is about 35-64 members. This trend is reaching many different towns and regions of Russia, and some of these newly organized ensembles have even shown a profit.

Due to the long isolation from the outside world, it is necessary today for Russian musicians and teachers to learn from the experiences of their foreign colleagues. The attendance and participation in creative and scientific forums, exchange of creative groups and other similar forms of activity will bring great cultural enrichment to Russia. In addition to learning from other cultures, these other cultures will now have the benefit of learning from our experiences.

We have seen newly organized contests and festivals in different regions of Russia. One example is the "Urals Fanfares," an annual festival of wind music. This festival, in particular, lets us observe and stimulate the education of young performers. Other regions and towns of Russia (Krasnodar, Pskov, Vladimir, Novosibirsk, Ufa, Kazan) are inaugurating similar festivals. In addition, various international contests were organized and conducted in Moscow, Novgorod, Saint Petersburg.

A continuing perplexing problem
We have a serious problem in manufacturing wind instruments. The only factory (situated in Saint Petersburg) is not responsive to the needs and contemporary demands of quality. Also, the high prices for foreign instruments render them unaffordable. We are hopeful that solutions will be found to create a profitable enterprise to manufacture wind instruments in Russia. There is also a great need for sheet music literature, and audio and video products are scarce, although the demand is high.

We have an untapped resource in the large number of currently unemployed workers who are capable of learning and applying new technology. Inexpensive labor in Russia can represent a potentially profitable enterprise, if managed and funded properly (something Westerners know more about than do Russians).

Sharing experiences
For the past several years different creative ensembles and foreign specialists visited various towns in Russia and conducted concert or master classes. It has become possible to have compositions of foreign composers on the repertoire of Russian orchestras. This helps us to learn more about modern music and Western culture. In addition to traditional Russian composers, who have written for wind instruments, the following composers have also created interesting compositions: O. Oblov, K. Molchanov, A. Bestibaev, M. Gotlib, A. Kalinovich, and B. Puchkov.

A lot of interesting works by foreign authors have also appeared in Russia. They are very necessary and useful for us. And we want to thank everyone who decides to come to Russia and help Russian colleagues. It is necessary to enlarge this activity not only in capital institutes and universities, but also in other towns of Russia. An important influence in this regard is Anatoly Selyanin.

Professor of the Saratov Conservatory, and manager of the Volga Brass Band.

Brass players will be happy to learn of a new Brass-music center -- "Urals Fanfares" -- established at the Magnitogorsk State Conservatory. This center was enriched by the help of administration of the ITA, ITG, TUBA, WASBE, ITC, HBS, as well as many musicians from different towns and regions in Russia. Many interesting and useful articles from the magazines of these organizations are being translated into Russian. Our center also helps to carry out foreign trips of representatives from Russia to visit foreign festivals and contests. Due to the communication of the center with foreign centers, wonderful instruments and sheet music literature from corporations such as Boosey & Hawkes, Leblanc, King, Hiphone, Doblinger, Bim, Schulz, and Rosehill were presented to the laureates of the contest "Urals Fanfares".

Because of low wages it is improper to invite foreign specialists to work in Russia, though there is such a need. Therefore, I want to thank those romanticists who will decide to help us and come here. It was really nice and useful for us to meet Mr. Anthony Parsons at the festival "Urals Fanfares." He served as chairman of the jury, and I want to thank him for the great work he has done for us.

Again, due to financial problems, it is difficult for any Russian teacher, student or performer to go to any foreign country for a probation period. However, we are looking for ways to overcome these barriers. We are hopeful and optimistic about the future of Russian and International wind performance.

---submitted by Anatoly Dudin
Dean of Brass Studies, Magnitogorsk State Conservatory, 2 Grazanova Street, Magnitogorsk 455036, Russian Federation
Tel (7)3511-371375, Fax (7)3511-217914

Paolo Esperanza Recovers from Heroic and Patriotic Act
Paolo Esperanza, bass trombonist with the Simphonica Mayor de Uruguay, in a misplaced moment of inspiration, decided to make his own contribution to the cannon shots fired as part of the orchestra's performance of Tchaikovsky's 1812 Overture at an outdoor children's concert. In complete seriousness he placed a large, ignited firecracker, which was equivalent in strength to a quarter stick of dynamite, into his aluminum straight mute and then stuck the mute into the bell of his quite new, inline double-valve bass trombone.

Later, from his hospital bed, he explained to a reporter through bandages on his mouth, "I thought that the bell of my trombone would shield me from the explosion and instead, would focus the energy of the blast outward and away from me, propelling the mute high above the orchestra, like a rocket."

However, Paolo was not up on his propulsion physics, nor qualified to use high-powered artillery. In his haste to get the horn up before the firecracker went off, he failed to raise the bell of the horn high.

---end by Paolo Esperanza
Tel (7)3511-217914, Fax (7)3511-371375, Simphonica Mayor de Uruguay, Plaza Independencia, Montevideo, Uruguay.

Anthony Parsons -Tel (7)3511-217914, Fax (7)3511-371375, Simphonica Mayor de Uruguay, Plaza Independencia, Montevideo, Uruguay.

---the end---
enough to give the mute enough arc to clear the orchestra.

What actually happened should serve as a lesson to us all during those delirious moments of divine inspiration. First, because he failed to sufficiently elevate the bell of his horn, the blast propelled the mute between rows of players in the woodwind and viola sections of the orchestra, missing the players but shot straight into the stomach of the conductor, driving him off the podium and directly into the front row of the audience. Fortunately the audience members were sitting in folding chairs, and thus they were protected from serious injury for the chairs collapsed under them passing the energy of the impact of the flying conductor backwards into the row of people sitting behind them, who in turn were driven back into the people in the row behind and so on, like a column of dominos. The sound of collapsing wooden chairs and grunts of people falling on their backsides increased logarithmically, adding to the overall sound of brass cannons and brass playing that constitutes the closing measures of the Overture.

Meanwhile, all of this unplanned choreography not withstanding, back on stage Paolo's "Waterloo" was still unfolding. According to Paolo, "Just as I heard the sound of the blast, time seemed to stand still. Everything moved in slow motion. Just before I felt searing pain to my mouth, I could swear I heard a voice with an Austrian accent say, 'Fur every akshon zer iz un eekvul un opposeet reakshon!' Well, this should come as no surprise, for Paolo had set himself up for a textbook demonstration of this fundamental law of physics. Having failed to plug the lead pipe of his trombone, he allowed the energy of the blast to send a super heated jet of gas backwards through the mouthpiece of the trombone, which exited the mouthpiece - burning his lips and face.

The pyrotechnic ballet wasn't over yet. The force of the blast was so great it split the bell of his shiny trombone right down the middle, turning it inside out while at the same time propelling Paolo backwards off the riser. And for the grand finale, as Paolo fell backwards he lost his grip on the slide of the trombone, allowing the pressure of the hot gases coursing through the horn to propel the trombone's slide like a double golden spear into the head of the third clarinetist, knocking him unconscious.

The moral of the story? Beware the next time you hear someone in the trombone section yell out "Hey, everyone, watch this!" ---submitted by Paul Schmidt

(Truth or fiction? This story came to me via 5 different sources over the Internet this year. — Ed.)

PENDRAGON PRESS

is pleased to announce a new Musicological Series

HBS
THE HISTORIC BRASS SOCIETY SERIES

"Our intention is to launch a series of monographs on the history of brass instruments, their music, and their social function, from Antiquity through the nineteenth century. The objective of the series is to establish a vehicle for the publication of outstanding scholarly studies relating to these instruments in a format that permits more depth and more breadth than is possible in the Historic Brass Society Journal and other journals."

Editorial Board: Stewart Carter (General Editor), Trevor Herbert, Keith Polk

THE LAST TRUMPET
A Survey of the History and Literature of the English Slide Trumpet
by Art Brownlow
Foreword by Crispian Steele-Perkins

The nineteenth-century English slide trumpet was the last trumpet with the traditional sound of the old classic trumpet. The instrument was essentially a natural trumpet to which had been added a moveable slide with a return mechanism. It was England's standard orchestral trumpet, despite the dominance of natural and, ultimately, valved instruments elsewhere, and it remained in use by leading English players until the last years of the century. The slide trumpet's dominating role in nineteenth-century English orchestral playing has been well documented, but until now, the use of the instrument in solo and ensemble music has been given only superficial consideration.

Art Brownlow's study is a new and thorough assessment of the slide trumpet. It is the first comprehensive examination of the orchestral, ensemble and solo literature written for this instrument. Other topics include the precursors of the nineteenth-century instrument, its initial development and subsequent modifications, its technique, and the slide trumpet's slow decline. Appendices include checklists of English trumpeters and slide trumpet makers.

The pyrotechnic ballet wasn't over yet. The force of the blast was so great it split the bell of his shiny trombone right down the middle, turning it inside out while at the same time propelling Paolo backwards off the riser. And for the grand finale, as Paolo fell backwards he lost his grip on the slide of the trombone, allowing the pressure of the hot gases coursing through the horn to propel the trombone's slide like a double golden spear into the head of the third clarinetist, knocking him unconscious.

The moral of the story? Beware the next time you hear someone in the trombone section yell out "Hey, everyone, watch this!" — submitted by Paul Schmidt

(Truth or fiction? This story came to me via 5 different sources over the Internet this year. — Ed.)
BUCINA
THE HISTORIC BRASS SOCIETY SERIES

PERSPECTIVES IN BRASS SCHOLARSHIP
Proceedings of the International Historic Brass Society Symposium, Amherst, 1995
Edited by Stewart Carter
Bucina Series No. 2

The 1995 Amherst, MA HBS Symposium was the largest and most significant gathering of brass scholars and musicians ever assembled. This volume contains essays on the latest research undertaken by the most important scholars in the brass field:

From the Rim to the Hub: Fortuna's Wheel and Instrumental Music at the German-Speaking Renaissance Courts by PETER DOWNEY
The Invention of the Slide Principle and the Earliest Trombone or, The Birth of a Notion by KEITH POLK
Praetorius' Pitch: Some Revelations of the Theatrum Instrumentorum by HERBERT W. MYERS
"Cornets and Sagbuts": Some Thoughts on Early Seventeenth-Century English Repertory for Brass by ROSS W. DUFFIN
Some Bubbles Prick'd: A Discussion of Early Brass Mythology by ROBERT BARCLAY
The Solo Trumpet in Scotland, 1695-1800 by ALEXANDER MacGRATTAN
The Brass-Instrument Makers Schmied of Pfaffendorf by HERBERT HEYDE
A Case for Horn in D basso in the Early Eighteenth Century and Its Effect on Horn-and-Trumpet Combinations by THOMAS HIEBERT

American Moravian Brass Players: What Did They Play? By NOLA REED KNOUSE
The Horn in Early America by JEFFREY L. SNEDEKER
Georges Kastner on Brass Instruments: The Influence of Technology on the Theory of Orchestration by STEWART CARTER
The Reconstruction of Nineteenth-Century Band Repertory: Towards a Protocol by TREVOR HERBERT
Trumpets, Cornets, Trombones, and Horns in the St. Petersburg Museum of Musical Instruments: A Checklist by VLADIMIR KOSHELEV
The Horn Function and Brass Instrument Character by ARNOLD LMYERS
Gabriel in Black Paradise: The Trumpet in Shady Grove Camp Ground by CRAIG KRIDEL
NEH Symposium Reports by THOMAS HUENER with MICHAEL O'CONNER and CRAIG KRIDEL
Special NEH Report: Cimbasso Research and Performance Practice: An Update by CLIFFORD BEVAN

Published, Fall '97
$54.00
ISBN 0-945193-89-0

HANDEL'S TRUMPETER
The Diary of John Grano
Edited by John Ginger
Foreword by Crispian Steele-Perkins
Bucina Series No. 3

The Grano diary is one of the treasures of the Bodleian Library's Rawlinson collection of manuscripts. It was written by a musician who had worked under the direction of George Frederick Handel at the opera house in London's Haymarket. From 30 May 1728 to 23 September 1729 — the exact period of the diary — he was a prisoner for debt in the Marshalsea, that curious institution which gave the pensioned and relatively privileged inmates of the Master's Side a certain freedom to come and go — and to entertain the friends who were drawn here by sociability, compassion or the desire to test its touche reputation. Within this framework, John Baptist Grano’s diary becomes a record of social manoeuvring, but with the underlying theme of a man’s attempt to salvage his career and reestablish himself in the world outside the prison gate.

The editorial intention has been to reconstruct the life and times of the writer by analyzing the dramatis personae and the pattern of relationships revealed by the text — which is here punctuated by a series of explanatory links. Grano throws light on the social and musical life of his age but the greatest fascination of the diary is the Marshalsea itself and the men and women who by various means — pathetic, comic, heroic — kept hope alive in their dilapidated Southwark "Castle."

Published, Summer '98
$47.60
ISBN 0-945193-96-3

All Titles Now Available from Pendragon Press, Tel. 518 828-2368, E-mail: penpress@capital.net
Antique Trumpet Mutes: A Retrospective Commentary by Don Smithers
Keyed Bugle Method Books: Documents of Transition in 19th Century Brass Instrument Performance Practice and Aesthetics in England by Ralph Dudgen

1990 HBSJ, vol. 2 continued:
The Mid-19th Century Brass 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 volume 3 (300 pages)
Christopher Monk: 1921-1991 The Purest Serpentist by Clifford Bevan
The Trumpet and the Unitas Fratrum by Ernest H. Gross III
A Bibliography of Writings about Historic Brass Instruments, 1989-1990 by David Lasocki
A Cornet 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 Jeurissen
Giovanni Martino Cesare and His Editors by Howard Weiner
The Lives of Hoftrompeter and Stadtpeifer 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'accento: In Search of A Forgotten Ornament by Bruce Dickey
Brass Instrument Metal Working Techniques: The Bronze Age to the Industrial Revolution by Geert van der Heide
Patronage and Innovation in Instrumental Music in the 15th Century by Keith Polk
Dauver: Trumpet Method 1857: A Complete Translation
News of the Field, Correspondence

* 1992 Historic Brass Society Journal volume 4 (300 pages)
19th Century British Brass Bands by Trevor Herbert
V.F. Cerveny: 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 Mefild Horn Method by Jeffrey Snedeker
Virtuosity, Experimentation, and Innovation in Horn Writing from Early 17th Century Dresden by Thomas Herbert
Analysis of Metals in 17th and 18th Century Brass Instruments by Karl Hachenberg
A Bibliography of Writings About Historic Brass Instruments, 1990-1991 by David Lasocki
The Oldest French Tutor for Slide Trumpet by Friedrich Anzenberger
19th Century Keyed Bugle Players: A Check List by Ralph Dudgen
Confederate Civil War Brass Band Instruments by G.B. Lane
Translations: Bovicelli's Regole, Passaggi Di Musico (1594), Dauver'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. Tarr
Georg Von Berouche 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 (translation by Jeffrey Snedeker) by J.F. Dauprat
Lip-Blown Instruments of Ireland Before the Norman Invasion by Peter Downey
José de Juan Martín's Método de clarín (1830) Intro & 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. Bowsher
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 Igino Conforti
Gottfried Reich's Instrument: A Problem of Classification by Reine Dahlqvist
Félicien David's Nonetto En Ut Majeur: 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 Braun's Gammet 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 Schulin
News of the Field and Book and Music Reviews

* 1994 Historic Brass Society Journal vol. 6 (417 pages)
The Romantic Trumpet (Part I) by Edward H. Tarr
Concert Pitch by Bruce Haynes
Method Books for Keyed Trumpet in the 19th Century: An Annotated Bibliography by Friedrich Anzenberger
Errata In Il Terzo Libro Delle Divino Lodi Musicali of Giovanni B. Riccio by Tim Urban
Dart's Dated Drums Dropped by Crispian Steele-Perkins
Practorius on Performance: Excerpts from Syntagma Musicum III translated by Hans Lampel, with commentary by S.E. Plank
The Pettiati Makers of Brass Instruments in Milan in the 19th Century by Renato Meucci
Early Examples of Mixed-Key Horns and Trumpets in Works of C. Graupner by Thomas Hibbert
A Bibliography of Writings About Historic Brass Instruments, 1992-94 by David Lasocki
The Discoveries at Fassv House by Anne-Sophie Leclerc
The Trumpet Shall Sound: Some Reasons Which Suggest Why Berlioz Altered the Part for Trompette ‡ pistons in his Overture Waverley by Diana Bickley
Girolamo Fantini, Monarch of the Trumpet: Recent Additions in his Work by Igino Conforti
A Second Miracle at Cana: Recent Musical Discoveries in Veronese's Wedding Feast at Cana by Peter Bassano
Brief Studies and Reports
Two Trumpet Mutes Recently Acquired by the Germanisches Nationalmuseum Nürnberg by Dieter Krickeberg and Klaus Martius Concerning the Clarin and the Early Clarinachs by Peter Downey
Fantini and Mersenne: Some Additions to Recent Controversies by Peter Downey
Dauprat Horn Method (1824) translation by Jeffrey Snedeker (part III)
Reviews, Letters to the Editor

* 1995 Historic Brass Society Journal vol. 7 (250 pages)
Method Books For Trumpet and Cornet Using Stopped Notes In the 19th c. by Friedrich Anzenberger
Trumpet Style In 17th c. France and the Music of Les Trompettes Du Roy by Peter Downey
Problems in Identification of Archaeoanatological Evidence by Dietrich Hakelberg
The Performance Practice of the Hunting Horn by Eva Heater
A Bibliography of Writings About Historic Brass Instruments by David Lasocki
The Trumpet in Funeral Ceremonies in Scotland During the 17th c. by Alexander McGrattan
PCB Cornets and Webster Trumpets: Raddul Carte's Patent Conical Bore Brasswind by A. Myers and F. Tomes
Andreas Nemetz's Neueste Posaun-Schule: An Early Viennese Trombone Method (translation) by Howard Weiner
The Opheicleide in Spain by B. Kenyon de Pascual
Clarines and Trompetas: Some Further Observations by B. Kenyon de Pascual
Dauprat Horn Method (1824) (translation) by Jeffrey Snedeker (part IV)
Letters to the Editor, Reviews

* 1996 Historic Brass Society Journal vol. 8 (200 pages)
Knowledge in the Making: Recent Discourse on Bach and the Slide Trumpet by Steven Plank
In Defense of Altenburg: The Pitch and Form of Foreign Trumpets by Matthew Cron
The Reconstruction of a 16th-Century Italian Trumpet by Geert van der Heide
Stopped Notes on the Horn: Some Aesthetic Considerations by William Rorgan
Method for High-Horn and Low-Horn by L.F. Dauprat (part V) translated by Jeffrey Snedeker
A Chance Encounter with a Unicorn? A Possible Sighting of the Renaissance Slide Trumpet by Keith McGowan
Method Books for Slide Trumpet: An Annotated Bibliography by Friedrich Anzenberger
Bibliography of Writings About Historic Brass Instruments: 1995-96 by David Lasocki
Letters to the Editor, Reviews

* 1997 Historic Brass Society Journal vol. 9 (250 pages)
Anthony Baines, 1912-1997 by Jeremy Montagu
Barrel Bells and Backward Bells: Notes on the History of Loud Wind Instruments by Ross Duffin
Method Books for Valve Trumpet up to 1850: An Annotated Bibliography by Friedrich Anzenberger
Tubassori e Piffarì: Civic Wind-Players in Medieval and Renaissance Bergamo by Gary Towne
Brass Band Tradition in Finland by Kaasko Karjaryalainen
Cruiti, cistonnaig, cornari - Instrument and Music in Early Medieval Ireland by Peter Downey

HBS Newsletter, Issue 12, Page 64
1997 HBSJ, vol. 9 continued:
Heinrich Stoelzel and Early Valved Horn Technique by John Q. Ericson
Slide Trombone Teaching and Method Books in France 1794-1960 by
Benny Sluchin and Raymond Lapie
Dauprat Horn Method (1824) A Translation by Jeffrey Snedeker (part VI)
28 Duets for Two Horns by Carl Haudek Discovered in England by Chris
Larkin
Bibliography of Writings about Brass Instruments 1996-1997 by David
Lascokl
Cron Put His Finger (or a Foot!) on an Important Point by Crispian Steele-
Perkins
Comments on Matthew Cron's article In Defense of Altenburg: the Pitch
and Form of Foreign Trumpets by Bruce Haynes
Letters to the Editor, Reviews

Back Issues - HBS Newsletters $5 or £5, HBS Journals $15 or £15 each plus mailing charges where applicable.

Mailing Charges: Newsletters mailed in the USA = No charge. Surface rate for Newsletter or Journals = No Charge.
Journal mailing first class in USA or 1 or 2 issues = $3 - 3 issues = $5 - 4 issues = $6 - 5 issues = $6 6 issues = $7.
Air Rate outside of USA: Newsletters = No Charge. Journals: 1 or 2 issues = $6.00, 3 issues = $10, 4 issues = $20, 5 issues = $30, 6 issues = $35.

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 WWW site: http://www.classical.net/music/guide/society/hbs/

HISTORIC BRASS SOCIETY MEMBERSHIP FORM
Thomas Huener, HBS Membership Secretary, 1800 Old Mill Court, Greenville, NC 27858 USA
Tel. 252 355-5549 E-mail: huener@mail.ecu.edu
Historic Brass Society, 148 West 23rd Street #2A, New York, NY 10011 USA Tel/Fax (212) 627-3820 E-mail: jjn@research.att.com

NAME: 	 FAX NUMBER and E-Mail Address:
(First) 	 (Last)
ADDRESS:

PHONE NUMBERS: Day 	 Evening 	 E-Mail:

Instrument or Field of Interest:
Enclosed: Membership Dues (HBS membership year is from January 1st to December 31st)
[ ] $25. 1999 membership for individuals in USA or Canada
[ ] $20. 1999 membership for full-time students or senior citizens (USA only)
[ ] $25. or [ ] £20 (Sterling) 1999 membership for individuals in other countries
[ ] $65. or [ ] £55 (Sterling) 1999-2001, 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.
$ or £ 	 Contribution
$ or £ 	 Dues
$ or £ 	 Back Issues
$ or £ 	 Total

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. European checks must be in Pounds Sterling.

[ ] I wish to charge my American Express Card American Express Card # exp. date:
Signature

HBS Newsletter, Issue 13, Page 65
The Historic Brass Society

In cooperation with The Department of Music, U.C. Berkeley

Presents

The 15th Annual Early Brass Festival

Friday, August 13 - Sunday, August 15, 1999

At The Department of Music
University of California at Berkeley, Berkeley, CA

Festival Coordinators: Tom Reicher and Jeff Nussbaum, EBF Assistant: Michael Zwiebach

U.C. Berkeley Liaison: Kate van Orden

Tentative scholars and performers: Paul Avril, Alfred Buchler, Richard Cheetham, Gil Cline, Michael Collver, Dan Heatrz, Trevor Herbert, Thomas Hiebert, Bui Peterson, Keith Polk, Herb Myers, Rick Seraphinoff, Jeff Snedeker, El Dorado Brass Band, Gerald Webster, The Whole Noyse (Steve Escher, Herb Myers, Richard Van Hessel), The Kings Trumpetts and Shalmes, and others

Lectures, informal early brass playing session, concerts, discussion sessions, instrument makers' exhibition, pizza party.

Important Notice!!!!

Housing for the Early Brass Festival will NOT be in campus dorms but a limited number of rooms will be available at the Men's Faculty Club (telephone 510-540-5678) and the Women's Faculty Club (510-642-4175). Both Clubs are co-ed. These rooms need to be reserved as soon as possible. Due to the reservation policy, please contact the Men's Faculty Club first. Please make your reservations directly with the Faculty Club and inform them you are participating in the EBF that is being sponsored by The Department of Music, U.C. Berkeley. Rooms will also be available at the Hotel Durant (510-845-8981).

Registration

Name: __________________________________________

Address: _________________________________________

_____________________________________________________________________

Telephone: __________________ Instruments: ________________

E-Mail: __________________________________________

[ ] I have called the Faculty Club and reserved rooms for the following nights: ________________________________

[ ] I am not a current HBS member. Enclosed are $25 membership dues.

EBF Registration: $30 for current HBS members, $60 for non-members. Late Registration after Aug. 1, $10 additional. (checks payable to: Historic Brass Society. Send to: Historic Brass Society, 148 West 23rd Street, #2A, New York, NY 10011. Tel/fax 212-627-3820 E-Mail: jin@research.att.com

THE AMHERST EARLY MUSIC FESTIVAL, August 1 to 8 and 8-15, 1999 -- Music of Germany: Medieval, Renaissance, Baroque

Due to construction at the Amherst Campus, this year’s festival will be held at TUFTS UNIVERSITY in MEDFORD, MASSACHUSETTS. The Amherst Early Music Festival is the largest festival of its kind in the Western Hemisphere. It offers two weeks of classes in early music at all levels for amateurs and professionals, several specialized workshops, a public concert series, and associated concurrent events.

SCHUTZ PROJECT (Week 2: Aug. 8-15): All-afternoon rehearsals for brass, reeds, voices leading to Friday evening concert. Directed by Wim Becu, sackbut, with William Dongois, cornetto, Drew Minter, voice.

Performance: Tuesday, August 10 , 7:30 p.m. -- Boston Shawm & Sackbut Band with guest artist Ellen Hargis, soprano.

FURTHER INFORMATION: If you have any questions, please contact Valerie Horst at Amherst Early Music, 65 West 95th Street #1A, New York, NY 10025-6796. Phone: 212-222-3351; fax: 212-222-1898; e-mail: amherst@compuserve.com Web: www.best.com/~aem

HBS Newsletter, Issue 12, Page 66
The Royal College of Music
in collaboration with
The Historic Brass Society
Presents

The Sound of the Cornetto

An International Symposium on the
History, Performance Practice, Symbolism, Manufacture
And Repertoire of the Cornetto in its Solo and Ensemble Settings

April 26-28, 2000

Royal College of Music, London

Peter Bassano, Head of Brass Royal College of Music, London
Jeremy West, Cornetto and Symposium Coordinator
Bruce Dickey, Cornetto
Roland Wilson, Cornetto
Jean-Pierre Canihac, Cornetto
Jean Tubery, Cornetto

Lectures, Masterclasses, Concerts, Discussion Sessions,
Instrument Makers Exhibition, Playing Sessions

Playing sessions and playing opportunities will be open to musicians of all levels – beginners through advanced. Papers for possible presentation must be submitted by December 1, 1999

Tel. 44-181-4730444, Fax 44-181-6996926
E-mail: j.west@ic.ac.uk

Or

Historic Brass Society, 148 West 23rd Street, #2A, New York, NY 10011, USA
Tel/fax 212-627-3820; E-mail: jjn@research.att.com; http://www.lundahlcorp.com/hbs/
Charles R. Bateman  
5306 SE 64th Street  
Portland OR 97206  
503-775-9705  
cornetto

John Beery  
4656 State Park Highway  
Interlochen MI 49643  
616-276-6441  616-276-6321  
19th c. Brass

Clifford Bevan  
10 Clifton Terrace  
Winchester  
Hampshire  
England SO22 5BJ  
44-1962-864755  44-1962-86475

ophicleide, serpent, tuba

Barry Bauguess
Harry Bell  
1832 Blue Heron  
West Richland WA 99353  
509-372-4829  
hbell@televar.com

John Beery
4656 State Park Highway  
Interlochen MI 49643  
616-276-6441  616-276-6321  
19th c. Brass

Clifford Bevan  
10 Clifton Terrace  
Winchester  
Hampshire, U.K. 5022 5BJ  
+44-1962-86777  +44-1962-86777  
low brass

Robert Blackmore  
P.O. Box 31, 106 N. Cherry  
Wright City MO 63390  
314-745-8231  
blackmor@inlink.com  
natural trumpet, cornetto

Dave Baum  
521 Cedar Point Drive East  
Perryville MD 21903  
201-408-3081(D  
dbaum@drew.edu  
Natural Trumpet, Cornetto

Ronald Bell  
60 Grantwood Drive  
Amherst MA 01002  
413-549-2844  
natural trumpet

Donald Beyer  
64 Heathcote Road  
Lindenhurst NY 11757  
516-957-1537  
Serpent, Sackbut, 19th c. Trbn.

Robert Blackmore  
Box 21187 Edgewave  
Christchurch  
New Zealand  
03 385 3015  03 385 3014  
Trombone

Hermann Baumann  
Folkwang Horn Ensemble  
Leibnitzstrasse 10  
Essen 18 - Kettwig  
Germany D-45219  
49-2054-4934  2054-3552  
natural horn

Robert Biddlecome  
30 Lincoln Plaza #3N  
New York NY 10023  
212-977-4787  
bbob50bt@aol.com  
Trombone

Jack Blanton  
6207 Green Oaks Drive  
Austin TX 78746  
illebj@utxdp.dp.utexas.edu

Tim Beck  
Weissenburgstr. 57  
Cologne  
Germany 50670  
221-726293  221-728293  
alto sackbut

Brad Benton  
703 Carolyn Avenue  
Austin TX 78705  
512-476-8385 H  
trumpet@storm.simpson.edu  
sackbut

Kenneth Biggs  
3739 N.E. Fremont Street  
Portland OR 97212  
503-335-3649  
biggsa1@aol.com  
Early Trombone

Zdravko Blazekovic, Ed.  
RILM Abstracts of Music  
33 West 42nd Street  
New York NY 10036  
zblazeko@email.gc.cuny.edu

Brandt W. Becker  
2701 SW Belle Ave.  
Topeka KS 66614  
(785)273-9590  
Sackbut, Serpent, Ophicleide

Peter Berggren  
3 Wellesley Court  
Hawthorn Woods IL 60047  
847-540-1212  847-540-1313  
peter.berggren@cwix.com  
French Horn, Waldhorn

Tony Bingham  
No. 11 Pond Street  
London  
England NW3 2PN  
0171-7941596  0171-4333682  
Instrument

Patricia Bolen  
30 Louise Rd.  
Belmont Ma 02478  
617-563-5845  
Patricia.Alice.Bolen@FMR.com  
horn, saccbut, early valved horn,
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City, State, Zip</th>
<th>Phone</th>
<th>Email</th>
<th>Instrument(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Javier Bonet-Manrique</td>
<td>c/ Carretera de Benitez 44</td>
<td>Madrid, Spain 28224</td>
<td>34915312329</td>
<td><a href="mailto:dibriggs@interaccess.com">dibriggs@interaccess.com</a></td>
<td>natural horn</td>
</tr>
<tr>
<td>Donna Briggs</td>
<td>125 Country Club Road</td>
<td>Chicago Heights, IL 60411</td>
<td>708-754-1886</td>
<td>db <a href="mailto:Briggs@interaccess.com">Briggs@interaccess.com</a></td>
<td>natural horn</td>
</tr>
<tr>
<td>Mary Burroughs</td>
<td>305 Dorcus Terrace</td>
<td>Greenville, NC 27858</td>
<td>252-328-6341</td>
<td><a href="mailto:burroughsm@mail.ecu.edu">burroughsm@mail.ecu.edu</a></td>
<td>women in music</td>
</tr>
<tr>
<td>Raoul Camus</td>
<td>1434 155th Street</td>
<td>Whilestone, NY 11367</td>
<td>718-754-1886</td>
<td><a href="mailto:rcamus@suny.campus.mci.net">rcamus@suny.campus.mci.net</a></td>
<td></td>
</tr>
<tr>
<td>Anne Bonn</td>
<td>6905 McCallum Street</td>
<td>Philadelphia, PA 19119</td>
<td>215-849-3478</td>
<td><a href="mailto:dibriggs@interaccess.com">dibriggs@interaccess.com</a></td>
<td></td>
</tr>
<tr>
<td>Timothy D. A. Brown</td>
<td>34 Lincoln Road</td>
<td>London, England N2 9DL</td>
<td>181-3653183</td>
<td><a href="mailto:tbrown@clara.net">tbrown@clara.net</a></td>
<td>natural horn</td>
</tr>
<tr>
<td>Ernst Buser</td>
<td>Im Rehwechsel 4</td>
<td>Binningen, Switzerland CH-4102</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><a href="mailto:Anne@Jurist.com">Anne@Jurist.com</a></td>
<td>6905 McCallum Street</td>
<td>Philadelphia, PA 19119</td>
<td>215-849-3478</td>
<td><a href="mailto:tbrown@clara.net">tbrown@clara.net</a></td>
<td></td>
</tr>
<tr>
<td>Jon Borowicz</td>
<td>16905 Creekside Drive</td>
<td>Sonora, CA 95370</td>
<td>209-532-8315(D)</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Art Brownlow</td>
<td>1283 Turtle Creek Dr.</td>
<td>Brownsville, TX 78520</td>
<td>(956) 350-5537</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>George Butler</td>
<td>202 White Columns Dr.</td>
<td>West Monroe, LA 71291</td>
<td>318-396-4413</td>
<td><a href="mailto:gbutler5@ibm.net">gbutler5@ibm.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Jon Borowicz</td>
<td>16905 Creekside Drive</td>
<td>Sonora, CA 95370</td>
<td>209-532-8315(D)</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Frank Böttger</td>
<td>8 Chemin du Criblet</td>
<td>La Sarraz, Switzerland CH-1315</td>
<td>O41-21-865757</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Patricia Brumbaugh</td>
<td>2190 Jefferson Avenue</td>
<td>Memphis, TN 38104</td>
<td>901-722-9083</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Charles Byler</td>
<td>376 N. Sunrise Lane</td>
<td>Boyertown, PA 19512</td>
<td>610-367-6780</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Edmund A. Bowles</td>
<td>3210 Valley Lane</td>
<td>Falls Church, VA 22044</td>
<td>703-532-4675</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Carolyn Bryant</td>
<td>5206 Chandler Street</td>
<td>Bethesda, MD 20814</td>
<td>301-530-1632(E)</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Roland Callmar</td>
<td>Doemliacher 3</td>
<td>Geuensee, Switzerland CH-6232</td>
<td>41-4521 88 54</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Susan Bradley</td>
<td>82 The Avenue</td>
<td>Hurstville, Australia NSW 2220</td>
<td>02 9585 9363</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Ralph Bryant</td>
<td>Haue Ruti</td>
<td>Stafa, Switzerland CH-8712</td>
<td>O19266602</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto</td>
</tr>
<tr>
<td>Murray Campbell</td>
<td>The Latch, Carplois by Penicuik</td>
<td>Midlothian, Scotland, UK EH26 9NH</td>
<td>O1968-60530 H</td>
<td><a href="mailto:D.M.Cambell@ed.ac.uk">D.M.Cambell@ed.ac.uk</a></td>
<td>cornetto, serpent, sackbut,</td>
</tr>
<tr>
<td>Stephen Cassidy</td>
<td>79 Humber Doucy Lane</td>
<td>Ipswich, Suffolk, UK IP4 3NU</td>
<td>41-473-718811</td>
<td><a href="mailto:cassida@boat.bt.co.uk">cassida@boat.bt.co.uk</a></td>
<td>natural trumpet, keyed trumpet</td>
</tr>
<tr>
<td>Alfred Buchler</td>
<td>PO Box 414</td>
<td>Berkley, CA 94701</td>
<td>510-840-5044</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto, sackbut,</td>
</tr>
<tr>
<td>Kent Brandebery</td>
<td>159 Yucca Hills Road</td>
<td>Castle Rock, CO 80104</td>
<td>303-686-4866</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto, sackbut,</td>
</tr>
<tr>
<td>Tom Campbell</td>
<td>22 Amsterdam Street</td>
<td>Richmond, Vic, Australia 3121</td>
<td>61-34286073</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto, sackbut,</td>
</tr>
<tr>
<td>Gabriele Cassone</td>
<td>Vie, Rim.</td>
<td>Rimembranze di Lambrate 15</td>
<td>Milano, Italy 20134</td>
<td><a href="mailto:g.cassone@flashnet.it">g.cassone@flashnet.it</a></td>
<td>cornetto, sackbut,</td>
</tr>
<tr>
<td>Ralph Bryant</td>
<td>Haue Ruti</td>
<td>Stafa, Switzerland CH-8712</td>
<td>O19266602</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>natural trumpet, builder</td>
</tr>
<tr>
<td>Murray Campbell</td>
<td>The Latch, Carplois by Penicuik</td>
<td>Midlothian, Scotland, UK EH26 9NH</td>
<td>O1968-60530 H</td>
<td><a href="mailto:D.M.Cambell@ed.ac.uk">D.M.Cambell@ed.ac.uk</a></td>
<td>cornetto, serpent, sackbut,</td>
</tr>
<tr>
<td>Alfred Buchler</td>
<td>PO Box 414</td>
<td>Berkley, CA 94701</td>
<td>510-840-5044</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto, sackbut,</td>
</tr>
<tr>
<td>Kent Brandebery</td>
<td>159 Yucca Hills Road</td>
<td>Castle Rock, CO 80104</td>
<td>303-686-4866</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto, sackbut,</td>
</tr>
<tr>
<td>Tom Campbell</td>
<td>22 Amsterdam Street</td>
<td>Richmond, Vic, Australia 3121</td>
<td>61-34286073</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto, sackbut,</td>
</tr>
<tr>
<td>Gabriele Cassone</td>
<td>Vie, Rim.</td>
<td>Rimembranze di Lambrate 15</td>
<td>Milano, Italy 20134</td>
<td><a href="mailto:g.cassone@flashnet.it">g.cassone@flashnet.it</a></td>
<td>cornetto, sackbut,</td>
</tr>
<tr>
<td>Ralph Bryant</td>
<td>Haue Ruti</td>
<td>Stafa, Switzerland CH-8712</td>
<td>O19266602</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto, sackbut,</td>
</tr>
<tr>
<td>Murray Campbell</td>
<td>The Latch, Carplois by Penicuik</td>
<td>Midlothian, Scotland, UK EH26 9NH</td>
<td>O1968-60530 H</td>
<td><a href="mailto:D.M.Cambell@ed.ac.uk">D.M.Cambell@ed.ac.uk</a></td>
<td>cornetto, serpent, sackbut,</td>
</tr>
<tr>
<td>Alfred Buchler</td>
<td>PO Box 414</td>
<td>Berkley, CA 94701</td>
<td>510-840-5044</td>
<td><a href="mailto:cornetto@clara.net">cornetto@clara.net</a></td>
<td>cornetto, sackbut,</td>
</tr>
</tbody>
</table>
John D. Cather  
Willy Nilly Musical Services  
1357 Curtis Ave.  
Manhattan Beach CA 90266  
310-374-7461  
JCather761@aol.com

Bob Civiletti  
24 Masconetcong Ave.  
PO Box 168  
Stanhope NJ 07874  
(973) 347-6236  
973-347-2569  
Natural Trumpet

Nancy Cochran-Block  
UMKC-Conservatory of Music  
4949 Cherry  
Kansas City MO 64110  
(816) 235-2909  
(816) 235-5964  
Horn

Michael Collier  
14 King Street  
Lexington MA 02173  
781-863-9652  
781-863-5814  
cornetto

Stephan Chadler  
18034 Ventura Blvd. #171  
Encino Ca 91316  
818-342-6231

Bohuslav Cizek  
Nad Sarkou 15  
Praha 6  
Czech Republic 160 00  
259451

Sandra Coffin  
250 W. 104th Street #84  
New York NY 10025  
212-222-1226  
natural trumpet, cornetto

David Collyer  
17 Norham Avenue  
East Brighton, Vict.  
Australia 3187  
61-3-5967518 61-3-5967518  
natural trumpet

Richard Charteris  
Music Department  
University of Sydney  
Sydney  
Australia NSW 2006  
61-2-93513673 61-2-93517340  
richard.charteris@music.usyd.  
Musicology

Chris Clark  
191 Claremont Ave. #38  
New York NY 10027  
212-662-3877  
cirkbone@worldnet.att.net  
Sackbut

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

Frank Cone  
948 Holly Court  
Banning CA 92220  
909-849-8834 619-778-8937  
cornetto

Richard Cheetham  
Flat 4  
111 Bulwer Road, Leytonstone  
London  
England E11 1BU  
44-171-704 171-359 1448  
RICHARDCHEETHAM@compuserv  
sackbut

Guy Clark  
1044 Laurent St.  
Santa Cruz CA 95060-  
708-550-6326 708-937-8271  
guyclark@msn.com  
natural trumpet, cornetto

Kathryn Cok  
82-49 166th Street  
Jamaica NY 11432  
718-969-8303  
Harpichord

Ingino Conforzi  
Via Capa di Luca, 4  
Bologna  
Italy 40126  
39-51-333871 39-51-333871  
vim5670@iperbole.bologna.it  
natural trumpet

Stephen Chenette  
Faculty of Music  
University of Toronto  
Toronto ON  
Canada M5S 1A1  
416-769-2160 H 416-978-5771  
cometto, trumpet

Kathryn Cok  
Twentstraat 49  
Den Hague  
The Netherlands 2513 PR  
011 31 70 427  
Keyboard

James P. Conner  
6 Boylston St.  
Methuen MA 01844  
978-682-2216  
sackbut, cornetto, serpent

Christopher Clegg  
48 Cohasset Drive  
Hudson OH 44236  
Early Trumpet and Horn

Mark Cleland  
566 Hawkeye Court  
Iowa City IA 52246  
(319) 353-4677  
MCleland@blue.weeg.uiowa.edu  
Hom

Peter Collins  
Sara Wilbur  
132 Saint Johns Road  
Toronto, Ontario  
Canada M6P 1T9  
416-761-9070  
sarapete@total.net  
sackbut

Charles Conrad  
410 Second Avenue, NE  
Carmel IN 46032  
317-844-4341 317-844-2126  
cpconrad@indy.net  
Comet, Trumpet, Horn

Peter Christensen  
1111 rue Emma  
Longueuil, QC  
Canada J4J 3A2  
sackbut

Timothy Collins  
12965 Emerson Ave.  
Lakewood OH 44107  
216-221-9129  
tac10 @ po.cwru.edu  
natural trumpet, cornetto

Judith Conrad  
106 Warburton Street  
Fall River MA 02720  
508-574-61278  
cornetto, piano tuning and
Derek Conrod
33 James St
Stratford On
Canada N5A 5H9
519-271-1810
watson@cyg.net
natural horn

Sara Cronin
218 Simpson Road
Rochester NY 14617
716-544-5451
sackbut

Matthew Dalton
12191 SE 91st Street
Newcastle WA 98056
206-277-6585
MGDalton@AOL.COM
natural trumpet

Ignace Dekeyser
Leeuwerikstraat 35
Gent
Belgium B-9000
00-32/25.45.01.
00-32/25.45.01
All Brass

Alexandra Cook
390 Riverside Drive Apt. 4G
New York NY 10025-212-662-6585
alexhillary@aol.com
Natural Horn, cornetto

Shaun Crowdsus
1209 S. Charles Blvd. #426
Greenville NC 27858
252-329-0795
confederated@yahoo.com
trumpet

Peter Dawson
184 Taylor Rd.
Ancaster,Ontario
Canada L9G1P1
416-648-2261

Serge Delmas
11 Rue Des Primeveres
Meru
France F-60110
33-44-22110
cornetto maker, trumpet

Timothy Cooper
748 Woodspring Ct.
Beavercreek OH 45430
TimCooper@aol.com
19th c. brass

Tom Crown
3907 Howard Avenue
Western Springs IL 60558
708-246-6327 708-246-6314
TCMUTE@worldnet.att.net
trumpet, cornetto, brass

Robert Dawson
127 Downey Street
San Francisco CA 94117
415-566-9610
Cornoet, Nat. trumpet

Linda Dempf
909 S. Dunn
Bloomington IN 47401
812-339-920
natural horn

Mac Cowden
6290 South West 114 Shore
Miami FL 33156
Sackbut, Serpent

Stanley Curtis
901 N. Wayne St., #204
Arlington VA 22201
703-485-9528
stannmel@gateway.net
Trumpet, Baroque Trumpet,

Reine Dahlqvist
Hemgärdsvägen 4
Göteborg
Sweden S-416 76
46-31-26066
trumpet, horn, history

Allan Dean
P.O. Box 137
Monterey MA 01245
413-528-9312 413-528-9312
shapnde@taconic.net
cornetto,natural trumpet

Bryan DePoy
Box 3256 Dept of Music
Delta State University
Cleveland MS 38733
601-846-4806
natural trumpet

Arthur Mac Cowden, II
6290 SW 114th Street
Miami FL 33156
305-666-5080(D 305-666-4650
cometto, sackbut, serpent

Antony John Dean
28 Portlock Road
Maidenhead
Berks
UK SL6 6DZ
01628-629-271
Baroque Trumpet/Military Music

Bruce Dickey
Via Cavaroncello 4a
Sala Bolognese
Italy 40010
39-051-6814101 39-051-681484
b.dickey@bo.nettuno.it
cornetto

Brian Crist
248 Brunswick Street
Rochester NY 14607
716-473-9484
all brass

Charla Dain
2802 Dancy Street
Austin TX 78722
512-495-4478(D
llocj@utxdp.dp.utexas.edu
cometto,natural horn

Antony John Dean
28 Portlock Road
Maidenhead
Berks
UK SL6 6DZ
01628-629-271
Baroque Trumpet/Military Music

Luther Didrickson
2115 Ridge
Evanston IL 60201
708-866-8757
Trumpet

Robert H. Cronin
360 Marmona Drive
Menlo Park CA 94025
650-332-3436
sackbut

Mark DalPozzo
710 St. Louis Street
Hillsboro IL 62049
217-532-6496 H
trumpone, band history

Don Dearholt
P.O. Box 6267,
Mississippi State MS 39762
601-323-4952
dearholt@cs.msstate.edu

Bruce Dickey
Via Cavaroncello 4a
Sala Bolognese
Italy 40010
39-051-6814101 39-051-681484
b.dickey@bo.nettuno.it
cornetto

Arthur Mac Cowden, II
6290 SW 114th Street
Miami FL 33156
305-666-5080(D 305-666-4650
cometto, sackbut, serpent

Reine Dahlqvist
Hemgärdsvägen 4
Göteborg
Sweden S-416 76
46-31-26066
trumpet, horn, history

Allan Dean
P.O. Box 137
Monterey MA 01245
413-528-9312 413-528-9312
shapnde@taconic.net
cornetto,natural trumpet

Bryan DePoy
Box 3256 Dept of Music
Delta State University
Cleveland MS 38733
601-846-4806
natural trumpet

Bruce Dickey
Via Cavaroncello 4a
Sala Bolognese
Italy 40010
39-051-6814101 39-051-681484
b.dickey@bo.nettuno.it
cornetto

Luther Didrickson
2115 Ridge
Evanston IL 60201
708-866-8757
Trumpet

Robert H. Cronin
360 Marmona Drive
Menlo Park CA 94025
650-332-3436
sackbut

Mark DalPozzo
710 St. Louis Street
Hillsboro IL 62049
217-532-6496 H
trombone, band history

Don Dearholt
P.O. Box 6267,
Mississippi State MS 39762
601-323-4952
dearholt@cs.msstate.edu

Bruce Dickey
Via Cavaroncello 4a
Sala Bolognese
Italy 40010
39-051-6814101 39-051-681484
b.dickey@bo.nettuno.it
cornetto

Luther Didrickson
2115 Ridge
Evanston IL 60201
708-866-8757
Trumpet
<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>Phone</th>
<th>Email</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert Emerson</td>
<td>320 Eagen, Howell MI 48843</td>
<td>517-548-3741</td>
<td><a href="mailto:rmeres@fitch.com">rmeres@fitch.com</a></td>
<td>Euphonium, Trumpet</td>
</tr>
<tr>
<td>Dana Emery</td>
<td>PO Box 664, 74 Lewis Rd., East Quogue NY 11942</td>
<td>516-653-5120</td>
<td><a href="mailto:demery@jeaccess.net">demery@jeaccess.net</a></td>
<td>Renaissance winds</td>
</tr>
<tr>
<td>Lisa Emrich</td>
<td>1817 N. Quinn Street, Apt. 212, Arlington VA 22209</td>
<td>(703) 294-4857</td>
<td></td>
<td>Horn</td>
</tr>
<tr>
<td>Mark Erdmann</td>
<td>1816 Westhill Blvd., Westlake OH 44145</td>
<td>440-871-4771(D)</td>
<td><a href="mailto:trinmark1@aol.com">trinmark1@aol.com</a></td>
<td>Cornetto/Trumpet</td>
</tr>
<tr>
<td>John Ericson</td>
<td>Crane School of Music, SUNY Potsdam, Potsdam NY</td>
<td></td>
<td></td>
<td>natural horn</td>
</tr>
<tr>
<td>Kathleen Farmer</td>
<td>74 Orchard Rd. N., Tacoma WA 98406</td>
<td>206-535-7607</td>
<td><a href="mailto:kvf@halycon.com">kvf@halycon.com</a></td>
<td>Horn</td>
</tr>
<tr>
<td>William Faust</td>
<td>9132 Haddington Court, Dublin OH 43017</td>
<td>614-841-2021</td>
<td><a href="mailto:bill.faust@fitch.com">bill.faust@fitch.com</a></td>
<td>Vintage Cornets</td>
</tr>
<tr>
<td>Michael Flynt</td>
<td>505 South main, Lindsborg KS 67456</td>
<td>763-627-8202</td>
<td><a href="mailto:mflynt@ks-usa.net">mflynt@ks-usa.net</a></td>
<td></td>
</tr>
<tr>
<td>Tranquillo Forza</td>
<td>via Calieri 22, Montecchio Magg., Italy 36075</td>
<td>0039-(0)444-49</td>
<td>same</td>
<td>Natural Trumpet</td>
</tr>
<tr>
<td>Dennis Ferry</td>
<td>8 ch. des Buclines, Geneva, Switzerland CH-1224</td>
<td>41-22-7358501</td>
<td><a href="mailto:davidf@peabody.jhu.edu">davidf@peabody.jhu.edu</a></td>
<td>Cornet</td>
</tr>
<tr>
<td>Charles Foster</td>
<td>Glen Cottage, 63 Holburn Street, Aberdeen, Scotland, UK AB10 6BR</td>
<td>01224 508.024</td>
<td></td>
<td>Cornets/Sackbut</td>
</tr>
<tr>
<td>Bernard Fourtet</td>
<td>24 Rue Capus, Toulouse, France F-31400</td>
<td>05-612-1355</td>
<td>saqueboute/Trnb/Ophicleide/Serpent</td>
<td></td>
</tr>
<tr>
<td>Peter Fielding</td>
<td>602 N. College Ave., Columbia Mo 65201</td>
<td>573-441-8887(e)</td>
<td><a href="mailto:c753710@showme.missouri.edu">c753710@showme.missouri.edu</a></td>
<td>Trombone (alto/tenor), Sackbut</td>
</tr>
<tr>
<td>Bobby Fox</td>
<td>10579 La Vine, Alta Loma CA 91701</td>
<td>310-948-9723</td>
<td></td>
<td>serpent</td>
</tr>
<tr>
<td>Floyd Frame</td>
<td>2013 Hercules Drive, Colorado Springs CO 80906</td>
<td>719-632-2009</td>
<td></td>
<td></td>
</tr>
<tr>
<td>David Fitzgerald</td>
<td>3937 Grove Street, Western Springs IL 60558</td>
<td>312-246-3258</td>
<td></td>
<td>Serpent, Tuba, Cornetto</td>
</tr>
<tr>
<td>Thomas Freas</td>
<td>190 Route 37 South, Sherman CT 06784</td>
<td>203-355-3909</td>
<td></td>
<td>natural trumpet</td>
</tr>
<tr>
<td>Kathleen Farner</td>
<td>74 Orchard Rd. N., Tacoma WA 98406</td>
<td>206-535-7607</td>
<td><a href="mailto:kvf@halycon.com">kvf@halycon.com</a></td>
<td></td>
</tr>
<tr>
<td>Richard George</td>
<td>930 Burridge Court, Libertyville IL 60048</td>
<td>847-367-1365</td>
<td></td>
<td>ophicleide, keyed brass</td>
</tr>
<tr>
<td>Chester Fritz</td>
<td>Library, Univ. of North Dakota, PO Box 9000, Grand Rapids ND 58202</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arnold Fromme</td>
<td>P.O. Box 243, Rainbow Lake NY 12976</td>
<td>(518) 327-5344</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marie Garnier-Maryulls</td>
<td>27 Rue Principale, Obermorschwiller, France 68130</td>
<td>33/389-076336</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gregory Garrett</td>
<td>1921 Haven Lane, Dunkirk MD 20754</td>
<td>(410) 586-0456</td>
<td><a href="mailto:ggarrett@chesapeake.net">ggarrett@chesapeake.net</a></td>
<td>Cornet, voice, lute, baroque</td>
</tr>
<tr>
<td>David Geffen</td>
<td>1104 E. Driftwood Dr., Tempe AZ 85283</td>
<td>602-777-7847</td>
<td><a href="mailto:dgeffen@juno.com">dgeffen@juno.com</a></td>
<td></td>
</tr>
<tr>
<td>Gerhard Fries</td>
<td>172 Yackatoo Road, Upper Beaconsfield, Victoria, Australia 3808</td>
<td></td>
<td><a href="mailto:gerhard@bruce.cs.monash.edu.au">gerhard@bruce.cs.monash.edu.au</a></td>
<td></td>
</tr>
</tbody>
</table>
Chris Larkin
London Gabrieli Ensemble
22 Athenaeanum Road
Whetstone, London
England N2O 9AE
0181-445-3016 0181-445-3016
hand-horn, Vienna horn, 19th

Charlotte Leonard
54 Kipling Court
Sudbury ON
Canada P3A 1E3
705-666-3723 705-673-6917
cleonard@nickel.laurentian.ca
Sackbut, 17th c. German Music

George Lloyd
320 Sixth Street E. #6
Comwall On
Canada K6H 2N9
613-938-9145
Natural horn

Stanley Louseau
3 Jane Lane
Barrington Hills IL 60010
847-462-1525
natural trumpet

David Lasocki
Music Library
Indiana University School of
Bloomington IN 47405
812-333-5317 812-855-3843
lasocki@ucs.indiana.edu
Natural Trumpet

Frank Leonard
4112 Amherst Ave.
Dallas TX 75225-
214-821-5381
Alto Sackbut

Mike Lomas
The Brow
Avebury Trust
Marborough Wiltshire
England SN8 1QY
1672-539646
18th military bands

Richard Lowe
99 Fairview Road
Lunenburg MA 01462
508-582-4023
kendalned@altavista.net
19th c., Brass

Jack C. Laumer
102 Stubblefield Dr.
Elgin TX 78621
512/281-5239
Queenjul@aol.com
Natural Trumpet

H.M. Lewis, Jr.
Dept. of Music, Georgetown
400 College Street
Georgetown KY 40324
502-863-2907 H 502-868-8888
hlewis@georgetowncollege.edu
Nat. trumpet, cornet, cornoetto,

Jose Luis Lopez Ramirez
Urb. Ramos #26
Cabo Rojo PR 00623
787-851-4687
Trombone, Tuba

Danny Lucin
238 Tucker Road
Bentleigh, Victoria
Australia 3204
61-3-9526 6331
luclin@vds.net.au
sackbut, slide trumpet

Michael Lawlor
17 Hilda Gardens, Denmead
Hampshire
England PO7 6PQ
0044(0)1705-56
michael_lawlor@ibm.co.uk
cornoetto

Univ. of Libraries
Aquisitions Dept.-Serials
Athens GA 30602

Dominique Lortie
3135 Lacorbe
Montreal, Que.
Canada H3T 1LG
514-737-8177
Sackbut

Steven Lund
383 Grand Avenue #5
St. Paul MN 55102-
651-224-3122 651-224-1736
steve88h@aol.com
trombone, baritone, brass

Michael Lynch
4444 Heldoon
Boise ID 83707
208-367-1506 208-367-0614
mihel3985@aol.com
Low Brass

Daniel Leavitt
3072 S. Laredo Circle
Aurora CO 80013
303-693-0567 303-680-6208
music@ecentral.com

Arthur Linsner
8245 North Kedvale Avenue
Skokie IL 60076
847-933-0124
Sackbut, Early Brass

Joseph Losh
1662 W. 8th Street
Brooklyn NY 11223
718-372-7497
trumpet, conductor

Steven Lundahl
33 Layton Drive
Canterbury NH 03224
603-783-9683 603-783-0276
70740.626@compuserve.com
sackbut, slide trumpet

Rodger Lee
105 7th Street
Lindenhurst NY 11737
516-957-1622
RLTRUMPET@AOL.COM
Cornoetto, 19th c. brass

Juhani Listo
Rykmentintie 35 D 22
Turku
Finland SF-20880
35821-3587
natural trumpet, cornoetto

Robert Losin
21298 Ryan Rd.
Waren MI 48091
810-756-4078
Horn, horn making

Michael Lynch
4444 Heldoon
Boise ID 83707
208-367-1506 208-367-0614
mihel3985@aol.com
Low Brass

Arjen Lenstra
1 N Gate Rd
Mendham NJ 07945-
908-766-7579
ARJEN.LENSTRA@Citicorp.com

Alan Littau
11 Stuyvesant Oval
New York NY 10009
212-673-4845
sackbut

David Loucky
Department of Music
Middle Tennessee State
Murfreesboro TN 37132
615-966-8041
Dloucky@frank.mtsu.edu
ophicleide, serpent, sackbut

Jean Francois Madeuf
9 Rue Vezian
Montpellier
France F-34000
67-52-74-25 (33) 67 52 7425
madeuf@mns.fr
natural trumpet
Hugo Magliocco
1406 Debbie Lane
Macomb IL 61455
309-833-2662 309-298-2695
mfham@uxa.ecn.bgu.edu
sackbut

Andreas Masel
Falkenstr. 23
Landshut
Germany D-84036
0871-42744

Marvin McCoy
3204 W. 44th St.
Minneapolis MN 55410
612-927-6021 612-927-6236
Alphorn, Horn, Trumpet

Marc Meissner
10 rue du Quai
Reichschaffen
France F-67110
03-88-09-70-17
natural trumpet

Andrew Malloy
4236 Bakman Ave.
Studio City Ca 91602
818-760-7577 818-760-7024
ATMelide@aol.com

Jean-Pierre Mathieu
13 Rue Victor Capoul
Toulouse
France 313300
33-561-496927

Bill McCulough
86 Dillwyn Drive
Newport News VA 23602
804-877-4180
bilmcc@delphi.com
cornetto

Henry Meredith
600 -1 5088 Medway Rd., R.R. #
Arva, Ontario
Canada NOM 1C0
519-659-3600 519-661-3531
drhmalk@julian.uwo.ca
natural trumpet, corno, keyed

James Malone
80 Clinton Avenue
Mastic NY 11950
516-281-0964
Trumpet

Victor Mattfeld
50 Fort Place #A4D
Staten Island NY 10301
718-273-9021
mattfeld@postbox.CSI.cuny.edu
cornetto, sackbut

Prof. Hector McDonald
Hasengasse 32/5
Wien
Austria A-1100
43.1.60 44 853 43.1.60 44 853
101623.534@compoundserve.com
natural horn, cornetto

Paul Mergen
PO Box 69
Flintington NJ 08622
908-763-0672
paul.mergen@um.cc.umich.edu
natural trumpet, corno, keyed

Dean Markel
2300 North Janney Ave.
Muncie In 47304
765-289-3137
dmarkel@bsuvc.bsu.edu
Natural Trumpet

John Mattson
50 Fort Place #A4D
Staten Island NY 10301
310-322-7072 310-536-9366
cornetto, sackbut

Alexander McGrattan
7 West Ferryfield
Edinburgh
Scotland, U.K. EH6 2PT
0131-552-4803
natural horn, trumpet

Paul Merrill
12 Riverside Drive
Dover NH 03820
603-742-1773
Sackbut, recorder, harpsichord

Anne L. Marsh
Teddworth Villa, 34 Trevarnon
Connor Downs, Hale, Cornwall
UK TR27 5DL
01736 753.661
Nat Trpt./19thc. Brass

Claude Maury
13 Avenue Faidherbe apt 110
Le Pre
Belgium 93310
32-1-48974105 32-1-48974105
cmaury@altavista.net
natural horn

Andrew McKeich
27 Spencer Street
Sidney
Australia NSW 2162
61-2-6452865 H 61-2-7438990
horn, trumpet

Frank Mesich
2633 Fox Mill Road
Reston VA 20191
703-620-4436
fmesich@paperols.com(?)
19th C. brass, traditional jazz

Loren Marsteller
P.O. Box 1337
La Canada CA 91012
818-790-6438 818-790-2126
Marsteller @ aol.com
sackbut, serpent, ophicleide

Nathaniel Mayfield
11308 Pickfair Drive
Austin TX 78750
(512)
nbmm5@colunbia.edu
natural trumpet, corno, keyed

Blair McNally
2066 Elderwood Dr.
Sudbury ON
Canada P3B 2A6
(705) 524-1175
darsy@cyberbeach.net
Sackbut

David Messman
1351 Glenview Rd.
Winona MN 55987
Horn

Ray Mase
86 Taylor Dr.
Closterk NJ 07624
corno, 19th c. brass

John R. McCann
2938 E. 9800 S.
Sandy UT 84092
801-942-6173 801-453-1466
JRMcornett@aol.com
Comet- Maker

Thomas Meacham
9500 Prospect Drive
Anchorage AK 99516
907-346-2981 907-258-2530
meacham@alaska.net
19th c. brass, natural trumpet

Mark A. Metzler
29045 County Rd. 30
Elkhart IN 46517
219-293-6332
Conservation, Restoration
John Miller  
31-D New North Road  
London  
UK N1 6JB  
0171-336-179 0171-336-0415  
Trpt.-19th-20th c.

Jonathan Morgan  
31 Middle Street  
Stroud  
Gloucester  
England GL5 1D2  
01453 753078  
jonathan.morgan@dial.pipex.com  
Sackbut/Trbn

Thomas Murie  
2343 Navarro Drive  
Claremont CA 91711  
909-626-2273  
Instrument repair

Jeff J. Naylor  
18 Chekettnham Drive  
Leigh On Sea  
Essex  
England SS9 3EH

Clara Mincer  
953 Locust Avenue  
Charlottesville VA 22901  
804-293-4773  
natural horn

Russell Murray  
445 Douglas D. Alley Drive  
Newark DE 19713  
302-834-1346 H  
remurray@brahms.udel.edu  
musicology, cornetto

David Neill  
3 Wagon Dr.  
Wilbraham MA 01095  
(413) 596-2271  
intheeark@map.com  
Antique Instruments/Collectors

Scott Mitchell  
11204 Nancy  
Warren MI 48093  
910-751-8330  
Tiba, Alto Horn

Charles Mould  
The Coach House, 55a High  
Long Crendon  
Aylesbury, Bucks  
UK HP18 9AL  
01844 208234 01844 202613  
charles.mould@stx.ox.ac.uk

Arnold Myers  
30 Morningside Park  
Edinburgh  
Scotland, U.K. EH10 5HB  
0131-447-4791  
am@castle.edinburgh.ac.uk  
audios of historic brass, bass

Milton Nelson  
2670 Dal Drive  
Norton OH 44203  
216-336-2155  
trumpet, cornet, brass

Kjell Moseng  
Sophus Bauditzvej 24  
Abyhøj  
Denmark 82307  
45-66-154602  
horn

Herbert Myers  
2180 Monterey Avenue  
Menlo Park CA 94025-650-854-1447  
hwm@leland.stanford.edu  
Baroque, Renaissance, Medieval

Richard Nelson  
112 Broadway  
Wilmette IL 60091  
708-256-6464 312-996-2704  
Horn, Cornet(to), Tenor Horn

Heikki Moiso  
Rykmentintie 35A4  
Turku  
Finland Fin 20860  
358-2-357-4572  

W. J. Mulroy  
22514 Schoolfield Court  
Clarksburg MD 20871  
301-972-2683

Takashi Nakamura  
1-5-1206 Mihama  
Urayasu-City, Chiba  
Japan  
473-50-3858  
PXWO6516@nifty.ne.jp  
Cornett

Ron Nelson  
427 Bedford Road  
Pleasantville NY 10570  
914-769-2830 914-741-0384  
70544.2631 @compuserve.com  
cornetto, sackbut, nat.trp

Vincent Monaco  
141 Main Street  
Andover MA 01810  
508-475-6095  
natural trumpet, cornetto

W. J. Mulroy  
22514 Schoolfield Court  
Clarksburg MD 20871  
301-972-2683

Takashi Nakamura  
1-5-1206 Mihama  
Urayasu-City, Chiba  
Japan  
473-50-3858  
PXWO6516@nifty.ne.jp  
Cornett

Ron Nelson  
427 Bedford Road  
Pleasantville NY 10570  
914-769-2830 914-741-0384  
70544.2631 @compuserve.com  
cornetto, sackbut, nat.trp

Jeremy Montagu  
171 Iffley Road  
Oxford  
England OX4 1 EL  
01865-726037  
jeremy.montagu@music.oxford.ac cornetto, trumpet, horn, serpent  
All brass, Hn., Shofar

Floyd Munson  
8916 O'Neal Road  
Raleigh NC 27613  
919-848-6592  
prodigy RBNV16A  
jeremy.montagu@hotmail.com cornetto, trumpet, horn, serpent  
All brass, Hn., Shofar

Andrew Naumann  
Naumann Trumpets  
3250 N. Silver Circle Drive  
Oconomowoc WI 53066  
(414) 569-7699  
ANDREW26@AOL.com  
Natural Trumpet Maker

Roy Newsome  
17 Belmont Drive  
Seddons Farm  
Bury, Lancs  
England BL6 2HU  
601-764-2009  
Brass Band

Nigel Nathan  
Bosweden House  
Cape Cornwall, St.  
Cornwall  
England TR19 7NJ  
+44-(0)-1736-78  +44-(0)-1736-7  
serpents@bosweden.free-online

Flora&John Newberry  
781 Railroad Avenue  
Roebjng NJ 08654  
609-499-3830  
jjnewberry@usa.net  
natural trumpet, cornetto

All brass, Hn., Shofar

Paul Perfetti
340 Belgrade Ave.
West Roxbury MA 02132
617-469-3723
paul24601@aol.com
natural trumpet, cornetto

Peter Piacquadio
28 Pomona Lane
Suffern NY 10901
914-354-0655
Trumpet

Frank Poitrineau
77 Rue Pelleport
Paris
France 75020

Robert Pyle
11 Holworthy Place
Cambridge MA 02135
617-354-4405
rpyle@tiac.net
horn

Nicholas Perry
20 Queen Street
St. Albans
England UK AL 34PJ
1727-866080
Cometto, horn, instrument maker

Terry Pierce
180 Claremont Avenue #64
New York NY 10027
212-666-9789
sackbut, repair/restoration

Keith Polk
13 West Shore Drive
Nottingham NH 03290
603-679-1459 603-862-3155
sackbut

Robinson Pyle
11 Holworthy Place
Cambridge MA 02135
617-354-4405
robinsonp@aol.com
natural trumpet, cornetto,

Academic Peru Building
Adelphi Campus, University of
Peru Street
Salford
Great Britain M3 6EQ

Tod Pike
3030 Kane Road
Aliquippa PA 15001
412-378-3794 412-268-5758
tgp@sei.cmu.edu
natural trumpet

Joe W. Pollard
3600 Donna Road
Raleigh NC 27504
919-872-3877
trumpet, cornet

Randy Rach
316 S. Maple
Harford MI 49057
616-621-4755
Field Bugle, Military Corps

Bui Petersen
3561 West 28th Ave.
Vancouver, B.C
Canada V65 1N8
604-737-4954 604-737-4954
bulpet@vcm.bc.ca
Natural Trumpet

Steven Plank
279 Oak Street
Oberlin OH 44074
216-774-7884
Steve_Plank@qmgate.cc.oberlin.
cornetto

Valery Poswaluk
4A Shamrylo Street Apt 102
Kiev
Ukraine 252112
38-044-4461114 38-044-446111
Trumpet

Mack Ramsey
14 Second Street
Natick MA 01760
508-655-2597
mead@brandeis.bitnet
sackbut, slide trpt., ren. winds

Hans C. Peterson
6301 James Avenue South
Minneapolis MN 55423-
612-866-6033
serpent, ophicleide, o.s.

Paul R. C. Plunkett
WinterlistraBe 33
Winterthur
Switzerland CH-8405
0041-52-233-79  041-52-233-79
Baroque Trpt/Hn, Instrument

Stanislav Potchekansky
Complex "Liulin"
Bl. 423-B-Ap.48
Sofia
Bulgaria 1359
359-2-24-24-90
Trbn./all brass

Bruce Randall
218 Broadway
Haverhill MA 01832
508-373-5852
Sackbut, Serpent, Tenor cornet

William A. Pfund
35629 Weld Country Road #41
Eaton CO 80615
970-454-2642 H 970-351-1923
wafund@bentley.univnoco.edu
Trumpet

Fritz Pohl
Trischenring 7
Brunsbuttel
Germany D-25541
serpent, ophicleide

Benjamin Pringle
6724 Abrego Rd
Galeta CA 93117
805-685-2860
6500bdp@ussbuxa.ucsb.edu
natural trumpet/slide trumpet

Gilles Rapin
16 Rue Dionet
Vert Saint Denis
France 77240
33-1-60630644 33-1-64190241
natural trumpet/slide trumpet

Johnny Pherigo
421 Creston Avenue
Kalamazoo MI 49001
616-387-4692(D 616-349-2281
Pherigo@wmich.edu
natural horn

Christian Pointet
VY D'Etraz 5
Bôle
Switzerland 2014
0041-3825-783
cornetto, natural trumpet

Ron Puddu
245 W. 107 St. #9A
New York NY 10025
212-496-1204
Cometto, Renaissance Music

Mary Rasmussen
12 Woodman Road
Durham NH 03824
603-688-2406(H)
viola da gamba, organ
Michelle Salmon
PO Box 7627
Menlo Park CA 94026

Engelbert Schmid
Kohlstatterstrasse 8
Kirchheim-Tiefenrie
Germany D-87757
49-8266-1579 43-8266-1874
Horn maker

Howard Scudder
314 Hilldale Lane
Clarksville TN 37043
615-551-8241
scudderh@ten-nash.ten.k12.tn.us
natural trumpet

Tom Shineman
31 Atkinson Lane
 Sudbury MA 01776
508-443-2123 508-443-0945
Cornetto, Serpent

Carolyn Sanders
Dept. of Music, Roberts Hall
University of
Huntsville AL 35899
205-534-0319
sanders@email.uah.edu
Baroque trumpet, performance,

Martin Schmidt
Blechblasennoten
Jennerstrasse 4
Herrenberg-Krippin
Germany D-71083
070-32-35084 070-32-35034

Jean Seller
30 Burnett Street
Glen Ridge NJ 07028
201-746-0940 201-746-5462
seller@planet.net

Clyde Shive Jr
515 Childs Avenue
Drexel Hill PA 19026-610-622-0869 610-623-8088
19th cent. band US

Stephen Saunders
2 Whitworth Rd.
London
U.K. SE25 6XN
+44(0)181-406-0181-251-9379
kat63@cablenet.com.co

Paul Schmidt
2103 Woodlane Dr.
Lindenhurst IL 60046
847-473-5900 847-356-7865
ocleide@wwa.com
serpent, ophicleide, history

Marcio Selles
Condominio UBA Pendotiba
Rue 2, Lote 25, Quadra 3
Niteroi RJ
Brazil 24320
55-21-6162100
sackbut

R. Wayne Shoaf
4018 Camero Avenue #6
Los Angeles CA 90027
213-740-4090(D) 213-746-4507
shoaf@calvin.usc.edu
horn

William Scarlett
2406 MacArthur Dr.
Mchenry IL 60050
815-385-8154
cornetto, natural trumpet, 19th c.

Karl Schreiber
Johann Straussgasse 14
Ebondorf
Austria A-2130
43-25724730
karl.schreiber@hiemens.sit
horn

Carl Serbell
11 West Ambler Road
Westport CT 06880
203-222-7260 203-866-4685
serbell@usertech.com
Civil War Era Brass Bands

Derek Skinner
14 Langford Drive
Wooten,
England NN4 6JY
01604-781838
horn, trumpet

Hans-Georg Schaub
Oberer Rheinweg 87
Basel
Switzerland CH-4058
061-692-97
bass sackbut

Joachim Schween
Konigstrasse 31
Hameln
Germany D-31785
all brass

Jose Alfonso Serrano
Avenida de Valencia, 4-3o-6a
LLutxent (Valencia)
Spain 46838

Claus Skjold Larson
Olufsvej 9
København Ø
Denmark 2100
0045-31410353

Louise Schepel
Paradysstraat 93
Voorburg
Netherlands 2275 EM
070-3954537
natural horn

Robert Sheldon
c/o Music Div., LM 113
Library of Congress
General

Sarah Schmalenberger
807 N. 24th Ave. West
Duluth MN 55806
218-723-0074
Horn, musicology

David Scott
14241 Green Vista Drive
Fontana CA 92335
909-355-0800
dscott@scf.usc.edu
Trumpet

Benny Sluchin
124 Avenue Emile Zola
Paris
France 75015
33(1)45798503 33-1-45781764
trombone, acoustical brass

Christopher Smith
121 Brookville Park
Drogheda Co.
Ireland
041-33591
brass band, all brass repairs
<table>
<thead>
<tr>
<th>Name</th>
<th>Address/Contact Details</th>
<th>Instrument(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christopher Stratton</td>
<td>344 Boston Ave., Medford MA 02155; 781-333-0034; <a href="mailto:straton@alum.mit.edu">straton@alum.mit.edu</a></td>
<td>cornetto, natural hORN, trumpet</td>
</tr>
<tr>
<td>E. Bradley Strauchen</td>
<td>Somerville College, University of Oxford, Oxford, UK OX2 6HD; 1865-270600 1865-270616; <a href="mailto:elizabeth.strauchen@wolfson.oxf">elizabeth.strauchen@wolfson.oxf</a></td>
<td>natural horn</td>
</tr>
<tr>
<td>Mike Szczurko</td>
<td>2384 Beaconfield Ave., Apt.16, Montreal PQ; Canada H4A 2G8; 514-369-3222; cornetto, natural horn</td>
<td></td>
</tr>
<tr>
<td>Edward Tarr</td>
<td>Palmarstrasse 9, Rheinfelden-Eichsel, Germany D-79618; 49-7623-4911 07623-46186; <a href="mailto:edward-imraud-tarr@t-online.de">edward-imraud-tarr@t-online.de</a></td>
<td>natural trumpet, cornetto, 19th c.</td>
</tr>
<tr>
<td>George Thegz</td>
<td>7435 Oicott Avenue, Hammond IN 46323; 219-844-2022; horn</td>
<td></td>
</tr>
<tr>
<td>George Theokritoff</td>
<td>P.O. Box 467, Mt. Tabor NJ 07878; 201-748-7132; cornetto</td>
<td></td>
</tr>
<tr>
<td>Ruben Suarez</td>
<td>Junin 1573 P.B. 3, Buenos Aires, Argentina 1113; 00-54-(1)-807-9; Ophicleide, Climbasso, Serpent,</td>
<td></td>
</tr>
<tr>
<td>Leanne Sullivan</td>
<td>177A Nelson Street, Annandale, Australia NSW 2038; 61-2-96607867; trumpet</td>
<td></td>
</tr>
<tr>
<td>Kristin Thelander</td>
<td>School of Music, University of Iowa, Iowa City IA 52242; 319-335-1652 319-335 2637; <a href="mailto:Kristin-thelander@uiowa.edu">Kristin-thelander@uiowa.edu</a>; Horn, literature</td>
<td></td>
</tr>
<tr>
<td>Frank Tomes</td>
<td>25 Church Path, Merton Park, London, England SW19 3HU; 0181-542-4942 818-2879528; <a href="mailto:ftomes@wimbledon.ac.uk">ftomes@wimbledon.ac.uk</a>; maker of natural trumpet, sackbut</td>
<td></td>
</tr>
<tr>
<td>Joel Tucker</td>
<td>115 Brownlee Dr. Apt 3, Greenville NC 27878; 252-754-2312; <a href="mailto:HyBrass@aol.com">HyBrass@aol.com</a>; Trumpet</td>
<td></td>
</tr>
<tr>
<td>Jean Tubery</td>
<td>Le Petit Chaubourg, Saint-Valérian, France 89150; 03 86 88 85 38 03 86 88 84 73 cornetto</td>
<td></td>
</tr>
<tr>
<td>Roger Torrey</td>
<td>c/o Practice Power Studio, 1354 29th Avenue, San Francisco CA 94122; 415-661-0519; NatMod trumpet, Cornetto</td>
<td></td>
</tr>
<tr>
<td>Gary Towne</td>
<td>425 Cottonwood Street, Grand Forks ND 58201; 701-772-2826 701-777-3320; <a href="mailto:towne@prairie.nodak.edu">towne@prairie.nodak.edu</a> cornetto</td>
<td></td>
</tr>
<tr>
<td>Mike Szczurko</td>
<td>2384 Beaconfield Ave., Apt.16, Montreal PQ; Canada H4A 2G8; 514-369-3222; cornetto, natural horn</td>
<td></td>
</tr>
<tr>
<td>Edward Tarr</td>
<td>Palmarstrasse 9, Rheinfelden-Eichsel, Germany D-79618; 49-7623-4911 07623-46186; <a href="mailto:edward-imraud-tarr@t-online.de">edward-imraud-tarr@t-online.de</a></td>
<td>natural trumpet, cornetto, 19th c.</td>
</tr>
<tr>
<td>George Thegz</td>
<td>7435 Oicott Avenue, Hammond IN 46323; 219-844-2022; horn</td>
<td></td>
</tr>
<tr>
<td>George Theokritoff</td>
<td>P.O. Box 467, Mt. Tabor NJ 07878; 201-748-7132; cornetto</td>
<td></td>
</tr>
<tr>
<td>Ruben Suarez</td>
<td>Junin 1573 P.B. 3, Buenos Aires, Argentina 1113; 00-54-(1)-807-9; Ophicleide, Climbasso, Serpent,</td>
<td></td>
</tr>
<tr>
<td>Leanne Sullivan</td>
<td>177A Nelson Street, Annandale, Australia NSW 2038; 61-2-96607867; trumpet</td>
<td></td>
</tr>
<tr>
<td>Kristin Thelander</td>
<td>School of Music, University of Iowa, Iowa City IA 52242; 319-335-1652 319-335 2637; <a href="mailto:Kristin-thelander@uiowa.edu">Kristin-thelander@uiowa.edu</a>; Horn, literature</td>
<td></td>
</tr>
<tr>
<td>Frank Tomes</td>
<td>25 Church Path, Merton Park, London, England SW19 3HU; 0181-542-4942 818-2879528; <a href="mailto:ftomes@wimbledon.ac.uk">ftomes@wimbledon.ac.uk</a>; maker of natural trumpet, sackbut</td>
<td></td>
</tr>
<tr>
<td>Joel Tucker</td>
<td>115 Brownlee Dr. Apt 3, Greenville NC 27878; 252-754-2312; <a href="mailto:HyBrass@aol.com">HyBrass@aol.com</a>; Trumpet</td>
<td></td>
</tr>
<tr>
<td>Jean Tubery</td>
<td>Le Petit Chaubourg, Saint-Valérian, France 89150; 03 86 88 85 38 03 86 88 84 73 cornetto</td>
<td></td>
</tr>
<tr>
<td>Roger Torrey</td>
<td>c/o Practice Power Studio, 1354 29th Avenue, San Francisco CA 94122; 415-661-0519; NatMod trumpet, Cornetto</td>
<td></td>
</tr>
<tr>
<td>Gary Towne</td>
<td>425 Cottonwood Street, Grand Forks ND 58201; 701-772-2826 701-777-3320; <a href="mailto:towne@prairie.nodak.edu">towne@prairie.nodak.edu</a> cornetto</td>
<td></td>
</tr>
<tr>
<td>Mike Szczurko</td>
<td>2384 Beaconfield Ave., Apt.16, Montreal PQ; Canada H4A 2G8; 514-369-3222; cornetto, natural horn</td>
<td></td>
</tr>
<tr>
<td>Edward Tarr</td>
<td>Palmarstrasse 9, Rheinfelden-Eichsel, Germany D-79618; 49-7623-4911 07623-46186; <a href="mailto:edward-imraud-tarr@t-online.de">edward-imraud-tarr@t-online.de</a></td>
<td>natural trumpet, cornetto, 19th c.</td>
</tr>
<tr>
<td>George Thegz</td>
<td>7435 Oicott Avenue, Hammond IN 46323; 219-844-2022; horn</td>
<td></td>
</tr>
<tr>
<td>George Theokritoff</td>
<td>P.O. Box 467, Mt. Tabor NJ 07878; 201-748-7132; cornetto</td>
<td></td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
<td>City</td>
</tr>
<tr>
<td>-----------------------</td>
<td>--------------------------------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>Barry Tuckwell</td>
<td>13140 Fountain Head Road</td>
<td>Hagerstown</td>
</tr>
<tr>
<td>Joe R. Utley</td>
<td>P.O. Box 8367</td>
<td>Spartanburg</td>
</tr>
<tr>
<td>Therese Wagenknecht</td>
<td>9800 River Road</td>
<td>Petersburg</td>
</tr>
<tr>
<td>Larry Weed</td>
<td>2221 Excalibur Dr.</td>
<td>Orlando</td>
</tr>
<tr>
<td>Michael Tunnell</td>
<td>306 Hillcrest Avenue</td>
<td>Louisville</td>
</tr>
<tr>
<td>Douglas Valleeu</td>
<td>980 Broadview #905</td>
<td>Toronto</td>
</tr>
<tr>
<td>John Wallace</td>
<td>16 Woodstock Road</td>
<td>Croydon</td>
</tr>
<tr>
<td>Linn Weeda</td>
<td>3229 Wiley Post Loop</td>
<td>Anchorage</td>
</tr>
<tr>
<td>Dana Twiss</td>
<td>Route 2, Box 4400</td>
<td>Litchfield</td>
</tr>
<tr>
<td>Bertil van Boer</td>
<td>College of Fine &amp; Perf. Arts, Western Washington University</td>
<td>Bellingham</td>
</tr>
<tr>
<td>John B. Weaver</td>
<td>4647 Grand Avenue South</td>
<td>Minneapolis</td>
</tr>
<tr>
<td>Paul Ukleja</td>
<td>204 Maple Street</td>
<td>New Bedford</td>
</tr>
<tr>
<td>Geoert Jan van der Heide</td>
<td>Withagersteeg 4 Putten</td>
<td>Utrecht</td>
</tr>
<tr>
<td>Bertil van Boer</td>
<td>College of Fine &amp; Perf. Arts, Western Washington University</td>
<td>Bellingham</td>
</tr>
<tr>
<td>Robert Wagenknecht</td>
<td>9800 River Road</td>
<td>Vancouver</td>
</tr>
<tr>
<td>Graham Wells</td>
<td>Sotheby's 3443 New Bond Street</td>
<td>London</td>
</tr>
<tr>
<td>Timothy Urban</td>
<td>12 Tompkins Road</td>
<td>E Brunswick</td>
</tr>
<tr>
<td>Robert Wagenknecht</td>
<td>9800 River Road</td>
<td>Petersburg</td>
</tr>
<tr>
<td>Gerald Webster</td>
<td>11405 SE 18th Circle</td>
<td>Vancouver</td>
</tr>
<tr>
<td>Howard Weiner</td>
<td>Faulerstrasse 20</td>
<td>Freiburg</td>
</tr>
<tr>
<td>Metro Voloshin</td>
<td>4 Cottage St. Apt. 3</td>
<td>East Boston</td>
</tr>
<tr>
<td>John Webb</td>
<td>Padbrook, Chaddington Ln.</td>
<td>Wilts</td>
</tr>
<tr>
<td>Lee J. Weimer</td>
<td>1506 Sea Isle Road</td>
<td>Memphis</td>
</tr>
<tr>
<td>John Weber</td>
<td>3443 N. Oakley Ave.</td>
<td>Chicago</td>
</tr>
<tr>
<td>John Raman Ullibarri</td>
<td>Amara 3A 3o Ao</td>
<td>San Sebastian</td>
</tr>
<tr>
<td>Sibylie von Bibra</td>
<td>Lowith Str. 2</td>
<td>Munich</td>
</tr>
<tr>
<td>Lee Weisert</td>
<td>351 3rd Street</td>
<td>Manasquan</td>
</tr>
<tr>
<td>Juan Ramon Ullibarri</td>
<td>Amara 3A 3o Ao</td>
<td>San Sebastian</td>
</tr>
<tr>
<td>Timothy Urban</td>
<td>12 Tompkins Road</td>
<td>E Brunswick</td>
</tr>
<tr>
<td>Robert Wagenknecht</td>
<td>9800 River Road</td>
<td>Petersburg</td>
</tr>
<tr>
<td>Gerald Webster</td>
<td>11405 SE 18th Circle</td>
<td>Vancouver</td>
</tr>
<tr>
<td>Graham Wells</td>
<td>Sotheby's 3443 New Bond Street</td>
<td>London</td>
</tr>
<tr>
<td>Lee Weisert</td>
<td>351 3rd Street</td>
<td>Manasquan</td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
<td>Phone Numbers</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------</td>
<td>----------------------------------------</td>
</tr>
<tr>
<td>James West</td>
<td>2235 Myrtledale Avenue, Baton Rouge, LA 70808</td>
<td>504-336-1943 H 504-336-1944</td>
</tr>
<tr>
<td>Charles Wibiralske</td>
<td>183 Hillside St., Boston Ma 02120</td>
<td>617-739-9651</td>
</tr>
<tr>
<td>David Wilkins</td>
<td>406 SW. Westvale St, McMinnville OR 97128</td>
<td>503-434-9739 <a href="mailto:dwilkins@onlinemac.com">dwilkins@onlinemac.com</a></td>
</tr>
<tr>
<td>Suppan Wolfgang</td>
<td>Leon Hardstr - 15, University of Graz</td>
<td>Austria A-8010</td>
</tr>
<tr>
<td>Stephen Wick</td>
<td>22 Methuen Park, Muswell Hill, London, England N10 2JS</td>
<td>0181-4420589 <a href="mailto:wick.14@osu.edu">wick.14@osu.edu</a></td>
</tr>
<tr>
<td>Daryl Williams</td>
<td>Rustington, 8 Orchard Rise, Pwllimeryc, Chepstow Gwent, United Kingdom NP6 6IT</td>
<td>01291-628681</td>
</tr>
<tr>
<td>Jefery Gregg Wolford</td>
<td>10916 Stuart Dr., Williamsport MD 21795</td>
<td>301-619-6587(D 301-619-6560 <a href="mailto:wolfordj@tecnett1.jctjcs.mil">wolfordj@tecnett1.jctjcs.mil</a></td>
</tr>
<tr>
<td>James Wheat</td>
<td>1235 West Avenue, South La Crosse, WI 54601</td>
<td>608-784-1687</td>
</tr>
<tr>
<td>Sarah Wilbur</td>
<td>132 Saint Johns Road, Toronto ON, Canada M6P 1T9</td>
<td>416-761-9070 <a href="mailto:sarapete@totalnet.ca">sarapete@totalnet.ca</a></td>
</tr>
<tr>
<td>Frederick Williams</td>
<td>8313 Shawnee Street, Philadelphia PA 19118</td>
<td>215-247-0410</td>
</tr>
<tr>
<td>Matthew Woodward</td>
<td>3301 Bell Avenue, Denton TX 76201</td>
<td><a href="mailto:7324.2044@compuserve.com">7324.2044@compuserve.com</a></td>
</tr>
<tr>
<td>James Whipple</td>
<td>145 Pinckney Street #503, Boston MA 02114</td>
<td>617-720-4262</td>
</tr>
<tr>
<td>Susan Wilcox</td>
<td>1940 Hoyt Street, Lakewood CO 80215</td>
<td>(303)232-6511 <a href="mailto:fulduck@home.com">fulduck@home.com</a></td>
</tr>
<tr>
<td>Doug Wilson</td>
<td>4611 E. 55th St., Tulsa OK 74135-918-495-7502 918-495-7502 <a href="mailto:dowilson@oru.edu">dowilson@oru.edu</a></td>
<td>49-221-530318 49-221-530319 cornetto/maker, 16th/17th cent</td>
</tr>
<tr>
<td>Dan Woolpert</td>
<td>Heritage Military Music, 504 South Fourth Street, Watertown WI 53094</td>
<td>608-835-7236 608-835-7236 19th C. military bands</td>
</tr>
<tr>
<td>Elizabeth White</td>
<td>School House, Old Bolingbroke, West Keal Road, Spilsby, Lines, England PE23 4EY</td>
<td></td>
</tr>
<tr>
<td>Sara Wilcox</td>
<td>132 Saint Johns Road, Toronto ON, Canada M6P 1T9</td>
<td>416-761-9070 <a href="mailto:sarapete@totalnet.ca">sarapete@totalnet.ca</a></td>
</tr>
<tr>
<td>Roland Wilson</td>
<td>Emilstr. 35, Köln, Germany D-50627 49-221-530318 49-221-530319 cornetto/maker, 16th/17th cent</td>
<td></td>
</tr>
<tr>
<td>Don Wright</td>
<td>9311 South Damen Avenue, Chicago IL 60620</td>
<td>312-238-8398 natural horn, cornetto, sackbut</td>
</tr>
<tr>
<td>Chris Whitehead</td>
<td>1041 W. Belden, Chicago IL 60614</td>
<td>773-321-3194(D <a href="mailto:chrisw@peapod.com">chrisw@peapod.com</a></td>
</tr>
<tr>
<td>Stephen Wild</td>
<td>'Cartref', 1 Hill Top Gardens - West Wakefield, Endland WF3 1EA</td>
<td>0113-238-3192</td>
</tr>
<tr>
<td>Nathan Wilensky</td>
<td>5541 Melvin Rd, Memphis TN 38120</td>
<td>(908) 761-6103 <a href="mailto:skimusic@magibox.net">skimusic@magibox.net</a></td>
</tr>
<tr>
<td>James Winter</td>
<td>1386 E. Barstow, Fresno CA 93710</td>
<td>209-439-8867</td>
</tr>
<tr>
<td>Don Wroth</td>
<td>Hout2Agerssingel 14, Den Haag, Netherlands 2512 XE</td>
<td>31-70-384-167 <a href="mailto:rogwroth@xs4all.nl">rogwroth@xs4all.nl</a></td>
</tr>
<tr>
<td>Charles Whitford</td>
<td>7 Kalynn Lane, Bela Vista, AR 72714-501-855-3623</td>
<td><a href="mailto:cdwht@ipa.net">cdwht@ipa.net</a></td>
</tr>
<tr>
<td>Nathan Wilensky</td>
<td>5541 Melvin Rd, Memphis TN 38120</td>
<td>(908) 761-6103 <a href="mailto:skimusic@magibox.net">skimusic@magibox.net</a></td>
</tr>
<tr>
<td>James Winter</td>
<td>1386 E. Barstow, Fresno CA 93710</td>
<td>209-439-8867</td>
</tr>
</tbody>
</table>
David Yacus  
via Trieste 37  
Rufina Fl  
Italy 50068  
001-39-55-839- Same  
Sackbut, Trombone, Tuba,  

Leonard Zon  
6 Frost Circle  
Wellesley MA 02181  
617-735-8183  617-735-7262  
zon@rascal.med.harvard.edu  

Tatsuo Yamanishi  
13-34 Matsukaze-Cho  
Hiratsuka,  
Japan 254-0812  
0081-0463-21-4  0081-0463-21-  
cornetto, hist. horns, social hist  

Douglas Yeo  
9 Freemont Street  
Lexington MA 02421  
781-861-1472  781-674-2410  
yeo@yeodoug.com  
sackbut,serpent, ophicleide,  

Douglas Young  
207 W. Markhan Avenue  
Durham NC 27701-  
919-683-9672  919-286-6859  
dgyoung3@aol.com  
Cornetto  

Thomas Zajac  
700 S. 17th Street, #401 S.  
Philadelphia PA 19146  
(215) 545-2359  
sackbut,slide  

Alessandro Zara  
Apartado 14326  
Caracas  
Venezuela 1011-A  
58-2-5763228  
cornetto,horn  

Vicente Zarzo  
Avila #4  
46185 La Pobla de Vallbona  
(Urb. Quatro  
Spain  
34-96-274-1899  
natural horn