

The Historic Brass Society

presents

The Second International Historic Brass Symposium: Brass Instruments, Repertoire, Performance, and Culture

Program Committee

Stewart Carter, Trevor Herbert, Keith Polk, Jeff Nussbaum

Martin Muller, Executive Director, New School Jazz and Contemporary Music Program

J. Kenneth Moore, Frederick P. Rose Curator, Department of Musical Instruments,
Metropolitan Museum of Art

David Shuler, Music Director, Church of St. Luke's in the Fields

Special Thanks To:

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Symposium Assistants: Nadav Lachish, Elad Gellert

Cornetto:

Bruce Dickey, Jeremy West, Jean-Pierre Canihac, Michael Collver, Kiri Tollaksen, James Miller, Jamie Savan,

Natural Trumpet:

Jean-François Madeuf, Crispian Steele-Perkins, Friedemann Immer, Graham Nicholson, John Foster, Bahb Civiletti, Nicolas Isabelle, Bruno Fernandes, Barry Bauguess, Frédéric Bélanger, Ryan Brown, Gilbert Cline, Anywn Halliday, Andrew Henderson, Branden Lewis, Juhani Listo

Keyed Bugle: Ralph Dudgeon

Keyed Trumpet: Jaroslav Roucek

Cornet: Allan Dean

Natural Horn:

Jeff Snedeker, Richard Seraphinoff, Paul Avril, John Boden, R.J. Kelley, Jeroen Billiet, Paul Hopkins, Todd Williams, Beth Graham, Linda Dempf

Trombone:

Daniel Lassalle, Sylvain Delvaux, Fabrice Millischer, Lluís Coll Trulls, Adam Woolf, Abigail Newman, Steven Saunders, Benny Sluchin, Linda Pearse, François Godere, Sam Barbash-Riley, Steve Lundahl, Stewart Carter

Serpent: Douglas Yeo, Volny Hostiou,

Keyboards: Kathryn Cok, Steven Plank, David Shuler, Gwendolyn Toth

Baroque Bassoon: Wouter Verschuren,

Baroque Timpani: Ben Harms

Ensembles:

Les Sacboutiers des Toulouse: Jean-Pierre Canihac, Daniel Lassalle, Sylvain Delvaux, Fabrice Millischer, Lluís Coll Trulls

His Majesties Cornets and Sackbuts: Jeremy West, Jamie Savan, Adam Woolf, Abigail Newman, Steven Saunders

Caecilia-Concert: Kathryn Cok, Wouter Verschuren, Adam Woolf, Bruce Dickey

Sackbut Ensemble iSacabuche! Linda Pearse; Director and Bass Sackbut, François Godère and Sam Barbash-Riley; Tenor Sackbuts, Violinists: Martie Perry and Brandi Berry, Soprano: Lindsay Lang, Tenor: Benjamin Geier, Bass: Peter Becker Organ: Gayle Martin

Universal Piston: Richard Seraphinoff, RJ Kelley, Paul Avril, John Boden

Trumpet Consort von Humboldt:

Frédéric Bélanger, Ryan Brown, Gilbert Cline, Anywn Halliday, Andrew Henderson, Branden Lewis

Lecture presenters: Florence Belliere, Jeroen Billiet, Kathryn, Bridwell-Briner, Alexander Bonus, Raymond David Burkhart, Murray Campbell, Stewart Carter, John Chick, Teresa Chirico, Joe Drew, Patryk Frankowski, Krin Gabbard, Fritz Heller, Trevor Herbert, Herbert Heyde, Joe Kaminski, Ignace De Keyser, Sabine Klaus, Don Larry, Thierry Maniguet, Claude Maury, Renato Meucci, Dan Morgenstern, John Miller, Arnold Myers, Lisa Norman, Linda Pearse, Keith Polk, Gunther Schuller, Don Smithers, Jeffrey Snedeker, Adrian von Steiger, Hannes Verecke,

Instrument Makers and Collectors Exhibition

Richard Martz Collection of Horns

Christopher Monk Workshop, Jeremy West, Director

Fritz Heller Blasende Instrumente

Graham Nicholson

Egger Musical Instruments

John McCann Cornetts

Richard Seraphinoff Horns

Michael Munkwitz

Barry Bauguess

Schedule

Thursday July 12th New School Jazz and Contemporary Music Program

55 West 13th street NYC

Informal Playing sessions running all day

Collections and Instrument Makers Exhibition running all day

9 AM – Registration 5th floor

9:15 – 11:15

Trumpet Lecture Session:

Renato Meucci “Cesare Bendinelli: Some biographical acquisition”

Patryk Frankowski and Maciej Jochymczyk,

“Natural trumpet parts in compositions of M.J. Żebrowski in the light of other works from The High Point of Clarino Playing”

Alexander Bonus “Sounding the Trumpet in Baroque Opera”

Don Smithers "Trajan's Trumpets"

11:30 -12:30 Concert

Michael Collver - Unaccompanied Music for the Cornetto

Passacaglia - Heinrich Ignaz Franz von Biber (ca 1676)

(Violin solo adapted for cornetto)

Ricercata seconda - Giovanni Bassano (ca 1585)

Preludio per cornetto - Bartolomeo Bismantova (ca 1688)

Sources:

1. Mysterien Sonaten, Die Rosenkranz-Sonaten (Salzburg 1676)
2. Ricercate Passaggi et Cadentie (Venice, 1585)
3. Manuscript in the Bad Säckingen Trumpet Museum (ca 1688-89)

Sackbut Ensemble iSacabuche!

Linda Pearse; Director and Bass Sackbut/Tenor

Sackbuts: François Godère, Sam Barbash-Riley

Violinists: Martie Perry and Brandi Berry

Soprano: Lindsey Lang, Tenor: Benjamin Geier, Bass: Peter Becker

Organ: Gayle Martin

Seventeenth-Century Italian Motets with Trombone

Laetare Syon Gasparo Casati (c1610–41)

Domine Iesu Christe Federico Cauda (c1610–41)

Intonuit de caelo Francesco Usper (c1560/61–1641)

Diligam te Domine Carlo Fillago (c1586–1644)

Ego sum qui sum Carlo Fillago (c1586–1644)
Sancta Maria Archangelo Crotti (fl 1608)
Sancta Maria Amante Franzoni (fl 1605–30)
Beatus vir Federico Cauda (c1610–41)

12:30 – 1:30 Lunch

1:30 – 3:00

Organology Lecture Session

Sabine Klaus, Session Chair

Lisa Norman and John Chick "A systematic survey of variation in design and manufacture of 18th c. horns."

Murray Campbell and Arnold Myers Is the sackbut merely a narrow-bore trombone?

John Miller "When Trumpet met Cornet"

3:15 – 4:30 Concert

Grand Octuor pour six cors et deux trombones (ca. 1820)

Martin-Joseph Mengal (1784-1851)

3. Thème varié

5. Menuetto: Allegro

6. Final: Allegro moderato

Jeroen Billiet, Paul Hopkins, Todd Williams, Beth Graham, Linda Dempf, Jeffrey

Snedeker, horns

Stewart Carter, Steve Lundahl, trombone

Wunderfest! Universal Piston plays a Tribute to Anton Wunderer

Anton Wunderer (born 5 April 1850 in Vienna; d. 16 January 1906) was an Austrian born Horn player and composer. Wunderer was a member of the famous Horn Quartet by Josef Schantl. Wunderer wrote marches waltzes, and polkas for Horn Quarter, and so was often called the "Johann Strauss of the Horn Quartet". He composed over 300 works. In addition to his work as a horn player he was a conductor and répétiteur at the Vienna Court Opera

Gemsveilchen –walzer

Kirchtag – marsch

Ländler

Kuck-Kuck - polka

Kernschuss - walzer

Im Fluge - galop

Wiener Tänze - walzer

Universal Piston: Horn 1: R.J. Kelley, Horn 2: John Boden, Horn 3: Paul Avril, Horn 4: Richard Seraphinoff

Sextuor pour six cors en different tons, op. 10 (ca. 1820)

Louis-François Dauprat (1781-1868)

1. Lento-Allegro risoluto
5. Adagio
6. Finale: Allegro moderato

Jeffrey Snedeker, Paul Hopkins, Jeroen Billiet, Linda Dempf, Todd Williams, Beth Graham, horns

4:45-5:45

Mix and Match Lecture Session

Frank Hosticka, Session Chair

Linda Pearse 17th-century Italian concerted motets with specified trombone parts.

Joe Drew “The Great Operatic Role for the Trumpet: Karlheinz Stockhausen's Michael from Light”

Friday July 13th Metropolitan Museum of Art

1000 Fifth Avenue @ 82nd Street, NYC

The André Mertens Galleries for Musical Instruments

9:00 - 9:45

Herbert Heyde Presentation of serpents and low brass instruments of the Metropolitan Museum Collection

10:00 – 11:00

Concert in The André Mertens Galleries for Musical Instruments

Grande Sonate pour le pianoforte et cor, op. 29 (1812)

Friedrich Eugen Thurner (1785-1827)

Allegro

Largo molto

Rondo: Allegro moderato

Quatrième Divertissement pour cor et piano (ca. 1820)

Frédéric Duvernoy (1765-1838)

Jeffrey Snedeker, natural horn, Kathryn Cok, fortepiano

Trumpet Concerto (1803)

Johann Nepomuk Hummel (1778-1837)

Jaroslav Rouchek, keyed trumpet, Kathryn Cok, fortepiano

11:15 – 12:45

The André Mertens Galleries for Musical Instruments

Africa plus Lecture Session

Ignace DeKeyser "African Horns and horn ensembles"

Joe Kaminski "Asante Ivory Trumpets in precolonial military religious rites of Ghana"

Kathryn Bridwell-Brinner "Hornist of the Golden State: Ernst Schlott"

12:45 – 1:45 Lunch

1:45 – 2:45

The André Mertens Galleries for Musical Instruments

Serpent Lecture Session

Craig Kridel, Session Chair

Benny Sluchin "Serpent Method Books in France, first half of 19th c"

Thierry Maniguet "Serpent Terminology"

3:00 – 4:30

The André Mertens Galleries for Musical Instruments

19th Century Lecture Session

Trevor Herbert "British military culture and music in the long nineteenth century"

Raymond David Burkhart "American ladies' brass quartets before 1900: 'Clever, versatile, and fair to look upon'"

Don Larry "Arizona in full blast"

4:45 – 6:45

Concert in organ loft

Baroque Trumpets : Jean-François Madeuf *, Graham Nicholson *, Nicolas Isabelle, Bruno Fernandez, Barry Bauguess **, Volny Hostiou ** (*:trumpet & horn / ** : guest for Charamela Real)

Baroque Timpani : Ben Harms

Organ : Kathryn Cok

Pitch of organ : A3 = 435 Hz

Spanish and Portuguese Music for Natural Trumpet

Anonym (A. Martin y Coll ca.1660-1735)

Cuatro Piezas de Clarines : Entrada de Clarines antes de tocar Canciones, despacio -

Canción de

clarín, con eco, a discreción - Otra canción. Se a de tocar grave. - Canción de clarín muy aprisa

el Compás, respondiendo el eco, esta canción a de ser para lo último, que se toque con el Clarín.

2 Clarini [in do] & Organo

Anonym (Spain XVIII)

Generala de Clarines

2 Clarini [in ré]

José Melchior Blasco de Nebra (1702-1768)

Batalla de Clarines - Minuet

2 Clarini [in ré] & Organo

José António Carlos de Seixas (1704-1742)

Sonata - ? - Minué

2 Corni [in fa] & Organo

Anonym (Lisbon, Charamela Real ca.1770)

Sonatas nos.? & ?

Clarini I, II, Ripieno, Clarino V [in ré], Clarini III, IV [in la], & Timpani [in ré/la]

Padre Antonio Soler (1729-1783)

Rondo [from quintet no.5] - Minué [from concerto no.6]

Clarini I, II [in ré], Clarini III, IV [in la], Timpani [in ré/la/mi] & Organ

Anselmo Viola (1738-1798)

Sonata

Clarini I, II [in ré], Clarini [in la], Timpani [in ré/la/mi] & Organo

Douglas Yeo and Volny Hostiou, serpents

17th Century

Plain song Ave maris stella

Volny Hostiou

Orlando di Lasso Oculus

VH cantus, DY bassus

Phillipe Friedrich Böddecker Sonata "La Monica"

VH solo, DY bassus

18th – 19th Century

La Feillé Domine salvum fac regem

DY cantus, VH bassus méthode de plain chant (Paris, 1745)

Jean-Baptiste Métoyen Allegro XI

VH cantus, DY bassus Ouvrage complet pour l'éducation du serpent (ms, 1810)

François Gossec Andante

DY cantus, VH bassus Méthode de serpent pour le service du culte et le service militaire (Paris, 1812)

Schiltz Duo 3

DY cantus, VH bassus Méthode complète et raisonnée de serpent, Paris,

Reply Forward

8:00 – 10:00

Concert: The Church of St. Luke in the Fields, David Shuler Music Director
478 Hudson Street (near Barrow St. and Christopher St.)

“All-Star” Natural Trumpet Fanfare directed by Friedemann Immer
Barry Bauguess, Robert Bahb Civiletti, John Foster, Juhani Listo, Jean-François Madeuf,
Graham Nicholson, Jaroslav Roucek, Crispian Steele-Perkins, Ben Harms (Baroque
Timpani), Kathryn Cok (organ)
Timpani Solo: Variations on the Theme given by Altenburg in his *Versuch einer
Anleitung zur heroischmusikalischen Trompeter und Pauker-Kunst* (1795)

Johann Ernst Altenburg (1734 – 1801) Concerto for Seven Trumpets and Timpani
H. I. Franz von Biber (1644 – 1704) Sonata S. Polycarpi á 9
Ferdinand Donninger (1716 – 1781) Fanfare
Anonymus Sonata á 5 Clarini
Anonym (Torelli-school) Sonata

Caecilia-Concert w/ Bruce Dickey

Large 17th century multi-choral works with cornets and sackbuts

Giovanni Gabrieli

Canzon 19 a 15 (1615)

Canzon 20 a 22

Canzon 18 a 14

Giovanni Priuli

Canzon prima a 1

David Shuler, Kathryn Cok, Gwendolyn Toth, organ and harpsichord

10:00 – 11:00 Pizza Party Church of St Luke

\$15 Contribution for pizza, beer, soda.

Tribute toast to Frank Tomes

Saturday July 14

New School Jazz and Contemporary Music Program

Informal playing sessions running all day

Instrument Makers Exhibition running all day

9:00 – 11:00

Horn Lecture Session

Jeffrey Snedeker, Session Chair

Florence Belliere “Louis Henri Merck and the tradition of hand stopping in the second
half of the 19th Century”

Claude Maury The omnitonic horn in France”

Teresa Chirico “The dawn of the hunting horn in Roma and in Italy: A historic survey of
the first half of the 18th Century”

Jeroen Billiet “Raise, prospering and decline of lyrical horn playing style in Belgium: A
study of players, instruments, playing style and repertoire in a socio-cultural context”

Cornetto and Trombone Lecture Session

Kiri Tollaksen, Session Chair

Jamie Savan "Straight Talking on the origins of the cornett"

Fritz Heller "The Sraight cornetto"

Keith Polk "The inception of the trombone ensemble: a revised dating"

Stewart Carter "Blaset mit Posaunen": Brass Playing in the Early Reformed Churches of Kanton Bern

11:15 – 12:15

Concert

Allan Dean; cornet, Benny Sluchin; trombone, Steve Plank Piano

"Night in June" by K.L King (1915), Duet for cornet and trombone with piano.

Side Partners, duet for cornet and trombone with piano Herbert L. Clarke

We have the two Bordogni Vocalises #1 and #6

Stars in a Velvety Sky, Herbert L. Clarke, cornet and piano

Twilight Dreams, Herbert L. Clarke, cornet and piano

Les Sacqboutiers Ensemble de cuivres anciens de Toulouse

Jean-Pierre Canihac, Daniel Lassalle, Sylvain Delvaus, Fabrice Millischer, Lluís Coll Trulls with Gwendolyn Toth, organ.

Les Sacqboutiers de Toulouse is presented with the generous support of SPEDIDAM. "The SPEDIDAM is a collection and distribution society which manages the rights of artists and interpreters in matter of recordings, broadcasting, and re-use of recorded performances."



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LUDI MUSICI (*musical games*)

Samuel SCHEIDT

(*Ludi musici hamburg 1621*)

Canzon XXVI « La Bergamasca » à 5

Paduan dolorosa XV (sacqueboute)

Courant dolorosa (cornet muet)

Paduan VI/Galliard XXIV

Samuel SCHEIDT

(*Ludi musici hamburg 1621*)

Canzon XXVIII Super "O Nachbar Roland"

Johan Hermann SCHEIN

(*Banchetto musicale, Leipzig 1617*)

Pavane, Gaillarde, Courente, Allemande

(*Banchetto musicale, Leipzig 1617*)

12:30 – 1:30

The HBS Has a Conversation with Gunther Schuller

Trevor Herbert will engage Gunther Schuller in a conversation about Gunther Schuller's career as a composer, performer, scholar, music administrator, and advocate.

1:30 – 2:30 Lunch

2:45 – 4:15

Examination of Early Brass and Future Direction of HBS Session Trevor Herbert, Chair

4:30 – 6:00

Concert

His Majesties Cornetts and Sackbuts

JF Madeuf and trumpets

6:00 – Dinner and night on town

Sunday July 15

New School Jazz and Contemporary Music Program

Informal Playing Sessions running until 4 PM

Instrument Makers Exhibition running until 4 PM

9:00 – 10:30

Jazz Lecture Session

Martin Muller, Session Chair

Dan Morgenstern "The Duke and the Tiger"

Krin Gabbard "Playing the clown, Jimmy Knepper with Charles Mingus"

Jeff Snedeker "John Graas, Jazz Horn Pioneer"

Organology Lecture Session

Hannes Vereecke "The chemical composition of 16th c. brass for musical instruments"

Sabine Klaus and Arnold Myers "Disc valve and its place in history"

Adrian Steiger "Looking through the windows of French brasswind instrument workshops"

10:45 – 12:30

Concert

Crispian Steele-Perkins, slide trumpet Steve Plank, piano

3 Trumpet Airs, Henry Purcell

Excerpts from "Fireworks Music", GF Handel

Music from "The Adopted Child" [as performed in April 1795 at

the Drury Lane Theatre, London by J Hyde]
Music by Mozart, adapted by Thomas Attwood.

Trumpet Consort von Humboldt - - Frédéric Bélanger, Ryan Brown,
Gilbert Cline, Anywn Halliday, Andrew Henderson, & Branden Lewis
- - natural trumpets in C, copies of 1667 trumpets of
Simon Beale (London) by David Edwards (Surrey) 1992-2007
Trumpet Mouthpieces - - by Dan Gurnee, Gilbert Cline, & John Webb
Trumpet Tassels - - handmade by Valorie Cline

Mohrentanz (1551) Tielmann Susato (c. 1510-c. 1570)
Chiamata di Guerra [*segue*]
Ricerca l' Amerighi (1638) Girolamo Fantini (1600-1675)
Bolero (1857) Francois Georges Auguste Dauverné (1799-1874)
Nieder Reiter (1975) Krieg

Mass-reading session for Natural Trumpet Ensemble *Note: Trumpets will be in C
A=440 Hz.

Mass-reading session for Natural Horn Ensemble

12:30 – 1:30 Lunch

2:00 - 3:00

Concert
Bahb Civiletti – Trumpet Ct. with MMO
Georg von Reutter II Concerto

John Foster, Trumpet solo
Maurizio Cazzati Sonata à5 'La Zambecari' Opus 35 No 12
Giovanni Buonaventura Viviani Sonata Prima per Tromba sola

Adrian v. Steiger Pre-Performance Talk “Roy and his Tutors”
Ralph Dudgeon keyed bugle, Steve Plank, piano
Thème et Variations sur un air d'Etienne Nicolas Méhul (1763-1817) by C. Eugène Roy (c. 1790-1827)
Piano realization by Edoardo Torbianelli
Thema
Variation 1
Variation 2
Variation 3 (poco lento)
Variation 4
Tempo di Polacca

"Ombra che a mi ritorna" - Cavatina tirée de "Gabriella di Vergi" by Michele Enrico
Carafa di Colobrano (1787-1872)

Piano realization by Edoardo Torbianelli

3:00 – 4:00

HBS Meeting

Discussion on future of the society

Presentation of the HBS Christopher Monk Award

Presented to: Rainer Egger and Kenneth Kreitner

Abstracts

Florence Bellière

Louis Henri Merck and the tradition of hand stopping in the second half of the 19th Century

Although Louis Henri Merck (horn teacher at the Brussels Conservatoire from 1866 until his death in 1900) developed two different horn models for the Mahillon & C^o Manufactory of musical instruments, he clashed with Victor Mahillon on the question of hand stopping. In a severe critic published in *L'Echo Musical* in July 1881, Mahillon blamed the students of Merck's horn class for using hand stopping on a chromatic (valved) horn: “ *the alternative use of these [hand stopped] sounds with open sounds is very unpleasant; these sounds can only be supported on a natural horn since they are a necessary evil*”.

In this paper we will study the relationship between progressive musical instrument design and conservative playing methods, comparing treatises, pamphlets and contemporary instrument models.

Jeroen Billiet

Raise, prospering and decline of the lyrical horn playing style in Belgium: a study of players, instruments, playing style and repertoire in a socio-cultural context.

In 2008 I finished the post-doc study "200 Years of Belgian Horn School". In the last years I've been exploring unknown 19th and early 20th century Belgian repertoire for solo-horn and horn ensemble, rediscovering some fantastic pieces and the beautiful playing style of the players and instruments the composers had in mind when writing them.

Horn playing was introduced into the region nowadays know as Belgium under the Austrian reign. Around 1720, long before the orchestral horn first occurred in France, the first instrumental compositions featuring horns in this region were written at the Archbishop's court of Antwerp, and the Empiral court of Brussels. After the French invasion in 1792, a French-style musical scene was installed. Trough the 19th century, the French-speaking Belgian bourgeoisie cherished important parts from the French musical fashion, among them a French-style (and highly successful) conservatory-system.

Many of the Belgian conservatory-trained musicians migrated to neighboring countries, mainly France and England because of the hard social conditions of their homeland. This "artistic brain drain" was mainly due to the effects of the industrial revolution, that struck the agricultural region hard in the middle of the 19th century. But it also created new chances, as shortly before 1850, young artisans as Ferdinand Van Cauwelaert as Charles-Victor Mahillon founded workshops in Brussels, producing brass instruments in a "modern, industrial" way. Their instruments were to take the main part

of orders from the many newly founded brass groups in 19th century Belgium and set the sound of several generations of players.

A particular playing style and a high-level horn school grew from this melting-pot of influences, encouraging composers to write an impressive solo- and chamber music repertoire for horn in a lyrical romantic style.

Globalisation was only one of many reasons the old style got out of fashion by the 1930's. However, it is intriguing to see some remains of this grand tradition with contemporary players and the large amount of high-quality repertoire is waiting to be rediscovered. This lecture intends to give a historical overview of the musical loop between player, composer, music and instrument in Belgium in the romantic period.

Kathryn Bridwell-Briner
(Florida Atlantic University)

kbridwel@fau.edu

Hornist of the Golden State: Ernst Schlott

Scholars have written numerous articles and books about the history of the horn and the lives of horn players. However, as comprehensive and numerous as these works are, scholars have traditionally focused on the players who were active in Europe and in twentieth-century America. This European emphasis seems reasonable given that the majority of the training and careers of hornists took place on that continent. However, as Europeans traveled to new lands, so too did the horn. Horn players active in America prior to the twentieth century have long been neglected due to the thought that documentation from that period is either nonexistent or hard to find. However, with the advent of digitization of archival material, this is no longer the case. It is the purpose of this study to address the career of one such neglected hornist, Ernst Schlott.

Schlott, after a short time spent in South America, was active as a soloist, teacher, and bandleader from 1860 to the early days of the twentieth century in San Francisco, California. Schlott significantly contributed to the American horn scene as a soloist, coordinator of concerts, especially those in which a horn quartet was prominently featured, and as a teacher in the largest city west of the Mississippi river prior to the turn of the twentieth century.

*Equipment Needs for Paper Presentation: Room equipped for PowerPoint presentation

Alexander Bonus

**“Sounding the Trumpets in Baroque Opera:
Reconciling the Page with the Performance”**

Duke University, Collegium Director

New Faculty Fellow, American Council of Learned Societies

Trumpeter, Boston Early Music Festival Opera Orchestra

In order to incorporate natural trumpets into baroque-opera productions, modern-day performers and scholars often need to solve a number of important problems related to historical instrumentation. These scoring challenges are perhaps most evident in French

and German operatic repertoire, for which even the most fundamental trumpet indications are sorely lacking in extant sources. Those striving to revive these works must make basic decisions that affect not only when and what music the trumpets play, but also how many trumpeters perform in the first place. Citing examples from recent Boston Early Music Festival opera productions, this presentation reveals how scoring natural trumpets into unfamiliar dramatic music requires a knowledge that extends well beyond the customary orchestrations of Purcell, Bach, or Handel.

The paper focuses on two operas from distinct cultural traditions, Lully's *Psyché* (1671) and Steffani's *Niobe, Regina di Tebe* (1688). They provide contrasting case studies for some typical problems that arise when reconstructing historical trumpet music. Alongside musical analyses, the presentation shows how iconography, martial trumpeting conventions, and extra-musical factors help to illuminate those past performance and scoring practices not explicitly indicated through notation. Taken into account are challenges associated with inventing or improvising "lost" trumpet parts, and how they might unduly alter the existing composition. The paper also addresses onstage and offstage placement options that best exploit the instrument's unique acoustical and visual significance. These important musical matters—seldom defined by baroque composers or librettists—have direct bearing upon a scene's dramatic and emotional potency during live performance.

As a trumpeter and music consultant for BEMF opera productions since 2001, the author references his own experiences performing and recording operatic repertoire with the company. Assisted by numerous visual and audio examples, he hopes to dispel certain modern-day assumptions—found in many scholarly publications and historically informed recordings—that continue to shape the very sound and performance practices of early-modern opera. Ultimately, this presentation seeks to reassess current scoring procedures in order to suggest more culturally faithful, musically varied, and perhaps more dramatically effective ways to "sound the trumpets" in a vast number of baroque operas that still await and deserve our serious consideration.

Dr. Alexander Bonus, alexander.bonus@duke.edu

Raymond David Burkhart

"American ladies' brass quartets before 1900: 'Clever, versatile, and fair to look upon'"

Abstract: Women's brass quartets were a prominent segment of American brass chamber music from the 1870s until the early 1930s. This article explores the origins, history, context, and legacy of three nineteenth-century professional American women's brass quartets: the Spaulding Novelty Company's "Ladies' Cornet Quartette" (fl. ca. 1876-1878), the Park Sisters (fl. ca. 1885-1900), and the "Ladies Brass Quartette of Boston Fadettes" (fl. ca. 1897-1899). These women's brass quartets are significant in the history of American brass chamber music for several reasons: they are three of the earliest

known professional American brass quartets; the Spauldings' women's brass quartet is the earliest known American brass quartet among seventeen American brass quartets known to have been active between 1875 and 1900; the Park Sisters toured both the USA and Europe in a career that spanned nearly twenty years; and the Boston Fadettes' women's brass quartet's two gramophone recordings for E. Berliner in 1897 may be the earliest recordings of any American brass quartet.

Murray Campbell and Arnold Myers
(University of Edinburgh, U.K.)

Is the Sackbut Merely a Narrow-bore Trombone ?

The sackbut and trombone have been prominent in a very wide variety of performance environments over the centuries. It is generally accepted that the sackbut (using this term for the early trombone) was well suited to the repertoire of the Renaissance period and that the modern trombone has evolved to be well suited to present-day orchestral, band and other milieux. The difference between sackbut and trombone is to some extent a matter of playing technique but is largely a difference in instrument design.

This paper draws on recent theoretical work and practical experiments to offer some suggestions for the differences between sackbut and trombone in timbre and dynamic range. In particular the effects of three interacting factors - the shape of the bore profile, the absolute bore size, and the loss of sound energy at the inner wall of the instrument - are discussed.

Stewart Carter

“Blaset mit Posaunen”: Brass Playing in the Early Reformed Churches of Kanton Bern

In the 1520s the authorities of the city of Bern, in an effort to adhere to the religious doctrines of the Swiss reformer Huldrych Zwingli, banned all music in religious services except for the singing of psalms. As the sixteenth century progressed, these restrictions were gradually relaxed as churches re-introduced instruments, if only for the accompaniment of psalm-singing. As all church organs in the city had been dismantled or destroyed, trombones initially were used to support the voices, to be joined later by cornetts and other wind instruments.

My paper demonstrates the importance of brass instruments in the religious life of the city and canton of Bern, relying on such evidence as (1) printed music by Cosmas Alder (1546), Johannes Wannemacher (psalm settings, 1553), and Johannes Sultzberger (psalm settings, 1675), as well as manuscript collections from the churches of Pieterlin and Adelboden; (2) surviving instruments from churches in Burgdorf, Zofingen, and Pieterlen; (3) art works from Bern and Burgdorf; and (4) documents from the city of Bern—in particular, the *Stadtpfeifer* ordinances of 1572 and the *Schulratsmanual* of 1581. It further demonstrates the diffusion of the practice of brass playing in churches by Bern's professional musicians into churches in the small towns of the canton, where the

instrumentalists were exclusively volunteers, thereby bringing to light one of the earliest traditions of amateur brass playing in Europe.

TERESA CHIRICO

The dawn of the hunting horn in Roma and in Italy: a historic survey of the first half of the eighteenth century

The current study is based on historiographic accounts, on surviving music and instruments, on iconographic sources and on treatises of the time. The research focuses in particular on the city of Rome in relation to the whole Italian territory and aims to reconstruct the first steps of the history of the instrument up until the first half of the eighteenth century; it investigates on fashions and fortunes of the horn in Italy, as well as on the influence from other European countries.

The introduction of horns in Rome was probably ascribed to the Austrian Ambassador Johann Wenzel von Gallas in August 1714: the serenade *Sacrificio a Venere* by Giovanni Bononcini was performed in his palace, where four horns were played. The event witnesses the spread of the instrument from Austria and from Saxony to Rome, where it was warmly welcomed thanks to the patronage of a number of Roman nobles. Horns were used in celebratory music of particular social and political relevance connected to other European countries, like the music performed for the visit to Rome of James III Stuart (1717), as well as for the birth of the dauphin of France (1729), where the influence of the French musical style is evident. Horns, in the eternal city, had acquired importance and worthiness on an international level.

From 1721 the horn appeared in Roman churches within unusual ensembles (along with piccolo trumpets, “tromboncini”, psalteries and timpani). Such music fell within the search for new timbres and instruments that was going on in Italy at the time; the most famous representative of such experimentation was the venetian Antonio Vivaldi. Manuscript compositions, still unstudied so far, provide relevant information about the performance practice, and display horns of different sizes and interesting virtuosic passages.

During the same years horns were used more and more in oratorios and operas, even in Naples and the rest of Italy. As we know, those instruments would later establish themselves permanently within Italian orchestras, but would not be used in liturgical music: about twenty years later (1749), an edict by Pope Benedict XIV banned their use in churches, together with other instruments that were thought too “theatrical”.

Overall this study, which is based mostly on new sources, provides an organic account that helps to rebuild the motivations, the history, the practice of the hunting horn in Baroque Rome.

Ignace De Keyser

African Horns and Horn Ensembles: Hazard and Necessity

The author’s assumption is that African horns, from an acoustical point of view, behave in a different way than their Western counterparts, but what exactly are these differences? And how do African musicians testify about these differences?

In another vein, how necessary, from a musical point of view, are horns ensembles. Are they needed to create polyphonic structures as Gbofè ensembles in Ivory Coast do, or are larger horns and “bass” sonorities merely there to create impressive sounds? And how do black musicians in the West consider ensemble building and polyphony in indigenous black African musical cultures?

Joe Drew

New York University, Steinhardt School, doctoral fellow

The Great Operatic Role for the Trumpet: Karlheinz Stockhausen's Michael from Light

The bulk of Karlheinz Stockhausen's trumpet music derives from his seven-opera cycle Light, written between 1977 and 2003. Stockhausen wrote the music in close coordination with his son, Markus, who had demonstrated a virtuosic command of the instrument by his early twenties. The trumpeter moves onstage, sometimes in a trio of performers, in the role of Michael, the Archangel. Stockhausen also drew on the interpretation of Michael presented in an obscure tract published in 1955 known as The Urantia Book. In this book, Michael is one of an entire order of Creator Sons, tending to the billions of planets throughout the universe with intelligent life. When he comes to Earth (Urantia), he lives the life of Jesus of Nazareth.

On this cosmic landscape, Stockhausen created a great theatrical role for the trumpet, which has no parallel anywhere else in the repertoire. The basic written range of the role encompasses five octaves, and the trumpeter must command the entire gamut of extended techniques. Because the trumpeter is onstage, moving as a character in the operas, Stockhausen requires the use of a mute belt, which can accommodate up to five mutes at a time. The role also must be performed from memory. Taken as a whole, Stockhausen's Michael presents the most difficult challenge in the trumpet repertoire.

This talk will address three basic areas. First, it will address the character of Michael in order to provide a framework for the requirements of the trumpeter. Second, it will explore the historical development of the role, including Markus Stockhausen's abandonment of it in 2001. Finally, this talk will survey the trumpet technique required to perform the role of Michael.

Patryk Frankowski and Maciej Jochymczyk

Natural trumpet parts in compositions of M.J. Żebrowski in the light of other works from The High Point of Clarino Playing

The art of clarino playing reached its peak between 1740 and 1770, mostly in Germany and Austria. In the works of such composers as J.S. Bach, J.F. Fasch, J.M. Molter, L. Mozart or J.W. Hertel, we may encounter virtuoso trumpet parts using the clarino register up to 18th partial. We are well aware of another group of compositions probing the utilization of the highest clarino register even further. Naturally, among these we will find pieces by F.X. Richter, J. Riepel, J.A. Gross, J. Stamitz, or J.M. Haydn, where the trumpet parts reach g^{'''}, or even a^{'''}, i.e. up to the 22nd or even the 24th partial. Today, we may extend this list by one more surname. The research we have been conducting on the preserved 18th century repertory and musical instruments in Poland, resulted in coming across pieces employing the highest clarino register to a largely similar extent as in the case of the aforementioned composers, not only in instrumental works but also in vocal-instrumental religious compositions. These pieces, written by Marcin J. Żebrowski, are currently stored in the collection of the Pauline Monastery of Jasna Góra (Częstochowa). Marcin J. Żebrowski, composer, violin virtuoso and vocalist, was active in the ensemble of Jasna Góra from 1748 to 1765 and in 1780. This was the golden age of the band, the largest ensemble of its kind of the-then Poland. As Poland's primary center of Marian cult, the sanctuary of Jasna Góra attracted a throng of pilgrims, while at the same time being visited by magnates, princes and kings. It was owing to this fact that high standards were preserved for the cultivation of music at the monastery, while contacts maintained with courtly milieus, including the Saxon court, enabled a relatively quick assimilation of new trends in music. Our paper presents the original and unique compositions of Marcin J. Żebrowski containing virtuoso parts in the

high register for natural trumpet; it also attempts to determine the possible sources of inspiration for composing the aforementioned works.

Krin Gabbard

SUNY Stony Brook

Playing “The Clown”: Jimmy Knepper With Charles Mingus

Jimmy Knepper (November 22, 1927 – June 14, 2003) is among the most intriguing jazz artists ever to play the trombone. In the late 1950s and early 1960s, Knepper was a staple in ensembles led by the bassist and composer Charles Mingus. Their relationship can be compared to at least two other important partnerships between black jazz artists and the white trombonists they employed. In the 1940s, Louis Armstrong worked closely with Jack Teagarden, and in the 1960s, the avant-garde saxophonist Archie Shepp recorded regularly with Roswell Rudd. In between these two pairs we can place Mingus and Knepper. The Mingus/Knepper relationship, however, was surely more complex than those of Armstrong/Teagarden and Shepp/Rudd if only because of the tragic culmination of their interlocking careers. After an argument, Mingus punched Knepper in the face, knocking out one of his teeth and permanently reducing his ability to play in the upper register of the trombone. Nevertheless, when they recorded together, Mingus regularly assigned a key role to Knepper, featuring him repeatedly as a soloist. Knepper responded with some of the most distinctive solos ever recorded by a Mingus band.

One of the first compositions on which Mingus featured Knepper was “The Clown.” In Western classical music, the trombone has often been associated with clowns, most notably in Luciano Berio’s composition, “Sequenza 5” (1966), written for a trombonist wearing a clown suit. Stravinsky’s “Pulcinella” (1920), named for the clown-like trickster in *Commedia dell’arte*, features broad glissandi from the trombonist in a passage filled with Stravinsky’s gnomish humor. In jazz, the white trombone-player does not

necessarily play the clown when performing with black artists, but the potential phallic threat of the instrument is neutralized by its comic

Fritz Heller

The Straight cornetto

The “Baseler Jahrbuch” of 1981, gives us a survey of all cornetti, conserved in museums and mentions 13 straight ones.

We have to add to this number the two straight instruments made in 1593 for the funeral chapel of the Freiberg cathedral .

If we have a look on Virdung 1511 and Agricola 1529, we see straight cornetti as decently turned instruments whereas the curved ones are still made from animal horns.

With the import of curved cornetti from Italy to Germany at the end of the 16th century, the black instrument became the main one in Europe but

the production and use of straight instruments continued mainly in Germany.

As important examples of the 16th century German straight cornetto, we have the Berlin instrument and the Freiberg one, built to the same principles.

This instruments are probably late specimens of a tradition of making and playing that goes back to the beginning of the century, correlated with names such as Augustein Schubinger.

We have only a few examples of 17th century straight cornetti but a decent number of high quality instruments of the 18th century. The instruments of that period from the “Germanisches Nationalmuseum, Nuernberg” clearly show traces of frequent use.

These instruments have been further developed in their outside shape and acoustics to fit the taste of the time. Even the Hetsch instrument from 1840 shows changes to the 18th century cornetti. Its further evidence of a living playing and building tradition.

Until now we have no specific indications in music scores for the use of straight cornetti but we have much evidence for their use from other sources:

There is a lot of iconographical evidence of its use in Germany at the beginning of the 16th century. If we look at the playing characteristics of the Berlin and Freiberg instruments it seems that we have the right instruments to be in balance

with a band of shawms and sackbuts for repertoire that we find in Ms. Regensburg A.R. 775-777 or Ms. Lerma 1. If we have a look on Ungers Library in Naumburg and his instruments its very clear that he must have used the straight cornett.

Important many of the 18th century straight cornetti which have worn out finger holes and macerated bore surfaces, have been used either for more eloquent music by Reiche, Bach and Gluck or playing old fashioned Lutheran Corals with cornetto and three sackbuts.

The Berlin instrument and basically all of the 18th century cornetti work with standard fingering, but there are at least

the Freiberg and the Bassano instrument from Nuernberg, which overblow in an octave and finger like flutes. If we intend to recreate the acoustic world of the 16th to 18th

centuries we can't ignore the straight cornetto as a subspecies of an important instrumental family.

Trevor Herbert

British military culture and music in the long nineteenth century

The influence of the military on music in the long nineteenth century has never been properly acknowledged in mainstream musicology. It accounted for the greatest expansion of the music profession, the creation of efficient and widely-distributed commercial infrastructures to support it, and the dissemination of concerted music beyond the main metropolitan areas. It also produced new types of brass players who were drawn from families that were outside the traditional musical dynasties. This, along with the new instrument designs (many prompted by a desire to improve military music), led to the development of entirely new performance idioms – including new understandings of brass virtuosity.

This presentation draws its illustrations mainly (but not entirely) from Britain and its colonies between the late eighteenth and early twentieth centuries. It sets out an explanation of how great the expansion of military music was and how this expansion impacted on the musical mainstream – especially brass playing. It touches on the tensions that arose between the demands of the state and the tribally independent, aristocratic, regimental cultures that configured the British army at home and in India. It concludes by offering some broad generalisations about the legacies of the Victorian military and how the cult of ceremony transformed the status of military music in the later nineteenth century.

Trevor Herbert is Professor of Music at the Open University.

Herbert Heyde

A Presentation of Low Brass Instruments in the Metropolitan Museum of Art Music Collection

Herbert Heyde will present a wide range of the most spectacular and unusual low brass instruments in the museum collection.

Joe Kaminski

Asante Ivory Trumpets in Precolonial Military Religious Rites of Ghana

The supernatural and sacred powers associated with trumpets are universal. The Asante of Ghana used their trumpets to defeat enemies in war and to speak to past warrior kings at their ancestor veneration. The Asante trumpets are ivory, made from elephant tusks, and still performed today. They are sideblown and played in ensembles of seven to create dissonant sound barrages to scare enemies and their evil spirits. At the height of ancestor veneration at the shrines, surrogate speeches are played upon ivory trumpets as a mode of speech rhythm via vibrating lips. By association with the Asantehene (king of the Asante), military histories of past Asantehenes, heroic deeds of warriors, speaking to the

heroes in veneration, and praising their names, the Asante ivory trumpets are part of an old military religious cult involving the Asantehene as divine king. The powerful number seven, the number of tusks in ensembles, dates to the Book of the Apocalypse and illustrations of the seven angels blowing elephant tusk trumpets. The number seven also dates to the number of rams' horns at the wall of Jericho. The survival of seven trumpets in Asante leans toward an ancient tradition of lore, wherein trumpets are supernatural entities vested with spiritual powers and part of a divine military cult. Vegetius stated that a similar type of sound barrage was performed outside the ancient Roman temples, along with a form of trumpet speaking eulogy. The investigation of trumpets as spiritual force and sacred voice may begin with the present tradition of the Asante of Ghana.

Sabine K. Klaus, Arnold Myers and Frank Tomes †
The Disc Valve and its Place in History

The middle decades of the nineteenth century saw a proliferation of ideas for valves for brass instruments. One of the most striking of these represented in extant instruments and celebrated at the Great Exhibition of 1851 in London is the disc valve made by the London firm of Köhler. Although not proving to be one of the valve concepts which ultimately survived, it was applied to a wide range of brasswinds with more than a thousand disc-valve instruments being produced over approximately fifteen years. In this period the design was modified and some of the earlier instruments were even retro-fitted with later disc valve designs.

This lecture outlines the origins and development of the disc valve from the original patent of John Shaw in 1838 and the two earliest surviving trumpets at The Metropolitan Museum of Art, New York, utilizing this valve type through to the stabilised design of the last instruments made by Köhler in the 1850s. A fresh assessment is made of the advantages and disadvantages of the disc valve in its developed form.

The presentation is also a tribute to the late Frank Tomes whose researches over many years are incorporated.

Don Larry

PRESENTATION PROPOSAL ABSTRACT: *ARIZONA 'IN FULL BLAST'*

My brass band, the Territorial Brass, this month completed our Centennial Legacy Project for the Arizona

Historical Advisory Commission. The title is *Arizona Mosaic*, and carries the subtitle *Territorial Voices and*

Brass Band Music during the Journey to Statehood 1863-1912. The end product was a compact disc

recording and more information and excerpts can be found on the CDs companion website:

www.territorialbrass.com/arizonamosaic

I wish to respond to the Call for Proposals for the Arizona Historic Brass Society Symposium in July 2012

by submitting a proposal to present the history of the brass band movement in the Arizona Territory

using a PowerPoint slideshow, which includes vintage images of early Arizona bands and personages. The presentation is titled ARIZONA 'IN FULL BLAST' (a quote from an 1867 news account) and touches on the following:

- The emergence of the brass band movement, the role of brass in the Civil War, and the migration of brass musicians to the West;
- The birth of the brass band movement in the Arizona Territory with the founding of the Prescott Brass Band in 1865, then how it spread through most of the mining camps, towns and cities;
- The arrival of military bands to forts during the Indian Wars;
- Personages such as Albino Abiatti (director of the 8th Infantry Band at Ft. Whipple, who also founded a band in Brazil that is still playing today), Federico Ronstadt (Linda's grandfather, who directed the Club Filarmonico Tucsonense), Achille La Guardia (Fiorello's father, who directed the 11th Infantry Band at Ft. Huachuca and Ft. Whipple); The Crose Family Band (a band quintet with 4 young boys and their father who travelled to Arizona in a covered wagon playing concerts to raise money as they went, settled in Stanton, then eventually joined the Prescott Band)
- The decline of the movement in Arizona and the recent re-emergence of town bands, wind and concert bands, including the Prescott Band continuing to provide concerts at the very spot the movement entered Arizona 146 years ago.

Attached to this abstract is an index of the slides as they currently are organized, to be expanded as I

add in the band events that occurred on Admission Day, 1912.

I understand that the October 15 deadline passed, but I have just learned today about the symposium

from one of your members, Clint Spell, who is the brass curator at the Musical Instrument Museum in

Phoenix. Being that 2012 marks the Arizona Statehood Centennial it seems to be Clint and myself that

the timing of my presentation is well suited to this year's symposium.

Don Larry

Territorial Brass, Arizona's Official Historical Brass Band

2003 Arizona CultureKeeper

480-495-2299, donlarry@hotmail.com

Thierry Maniguet

Serpent Terminology

Since the beginning of the 20th century, the terminology describing the upright serpents from the 19th century is somehow well defined in France and elsewhere, between Russian bassoon, serpent Forveille and other military serpents like serpent Piffault. However, a study of sources from the 19th century (music, treatises, methods, makers' catalogues, press, etc.) shows that the denomination of these instruments was not exactly the one that we use today to describe them. This paper will give the results of this survey, a particular attention being given to the

use of the term “Russian bassoon”.

Jean-Francois Madeuf

Distin Family and Sax in France

The visit in France for concerts of the Distin family and their meeting with Adolphe Sax in Paris in 1844. Articles in French newspapers shed light about this important event in saxhorns and brass band development. Recent musical reconstructions of historical instrumentation reveal the music in a new context.

Claude Maury

The omnitonic horn in France

At about the same time than Blühmel and Stölzel were trying out their new invention – the valves –, J.B. Dupont was presenting in 1815 a very curious instrument, which one can undoubtedly consider as the first genuine omnitonic horn. A higher bid of experimental making was going to follow in France throughout the 19th century, contributing partly to the reputation of the French originality regarding to instrumental making. The basic idea of the omnitonic horn is to get various pipes of different lengths attached to the body of the instrument, which by the help of an adapted mechanism, lengthen the basic length of it, exactly as in the system of the valves, insofar as it consists in lengthening or shortening an tube of a horn to make it able to play it in different keys. One of the principal disadvantages compared to the regular natural horn is the weight of the instrument since the piping of these omnitonic horns is sometimes very impressive, the other disadvantage compared to the valve horn being that the instrument is not chromatic, which is a relative disadvantage, since it is in principle not the required purpose. The omnitonic system purpose is to choose the key of the instrument to be played on the partials of that key, keeping the instrument natural.

Because the valve horn can be played like an omnitonic horn if it is used like a natural horn with different crooks, it is thus not the system itself which makes it possible to say that a horn is omnitonic, but rather the way it is played.

If the traditional valve horns were sometimes used like omnitonic horns at the beginning of their life, it was however not the goal they were looking for at first, the reason being rather to make the instrument chromatic.

Renato Meucci

*Cesare Bendinelli: some biographical acquisitions**

The Accademia Filarmonica of Verona preserves among many other Renaissance relics one of the oldest existing trumpet treatises, the famous *Volume di tutta l'arte della trombetta*, a manuscript presented in 1614 to that association by the Veronese trumpet virtuoso Cesare Bendinelli, together with an invaluable trumpet made in 1585 by the Nuremberg maker Anton Schnitzer the Elder.¹

Of great interest both for biographical and musical reasons, these witnesses underwent many years ago a thorough examination by the distinguished trumpet scholar Edward Tarr, who published two articles dealing with Bendinelli and his treatise, as well as a facsimile edition of the latter, with extended commentaries.²

While addressing the reader to these reference studies for further information, I would draw attention here to Bendinelli's position at the Bavarian court, where he spent the main part of his musical career, and to his close relationships with the court of Vienna, with that of Cologne, and not the least with the Duke of Mantua Vincenzo Gonzaga (1562-1612, ruler since 1587). The occasion will be thus appropriate to present some clarifications about his non-musical role at the same courts, and for pointing out his unknown family kinship with Michelangelo Galilei, brother of the famous astronomer Galileo Galilei, both sons of Vincenzo Galilei, the renowned music theorist and timely advocate of the *melodramma*.

John Miller,

When the trumpet met the cornet

This paper will outline the origins of the trumpet and cornet, show how the two instruments initially differed, how they developed, and discuss some ways in which their attributes have inter-related, fused in certain countries, and retained differences elsewhere. A 100-year time frame ranges from the romantic era, when the trumpet saw change from an initial centuries-long established design to the period just before the First World War. Presentation and discussion will concentrate on style of composition and performance for symphony and opera orchestra, with particular reference to Berlioz, Wagner and other key composers, but will discuss other related activities and individuals. The characteristics of the two instruments will be investigated by seeing and hearing real period instruments in short musical extracts, in addition to selected recordings. Professor John Miller joined the staff of Royal Northern College of Music, Manchester in 1999, as Director of Brass Studies. He has in addition enjoyed long and successful associations with both the National Youth Orchestra of Great Britain and the European Union Youth Orchestra. His educational work with young musicians is internationally acclaimed - in 1993 he was awarded an Honorary Fellowship of the Guildhall School, in 2006 a Fellowship of the RNCM.

Dan Morgenstern

The Duke and the Tiger,"

His long love affair with Tiger Rag, as such (once) and for a variety of derivatives (some academics call them "contrafacts"), from 1926 to 1973. And very brass-related (among titles are "Bragging in Brass" and "Slippery Horn").

Lisa Norman and John Chick

A systematic survey of variation in design and manufacture of eighteenth-century horns

The eighteenth century was a time of great change for both players and makers of the horn. In the course of little more than half a century, the horn not only became an accepted and integral member of the orchestra, but in the process, the technique of playing the instrument also changed significantly. Restricted to only the natural resonances of the instrument in its original, simple coiled form, it seemed that players soon started to experiment, holding the instrument in one hand and using the other to cover or close the bell to varying degrees in order to extend the range of available pitches. But what effect did this have on the design and manufacture of horns?

In this study, a computer programme, developed to systematically compare and analyse the differences between the measured bore profile of one brass instrument with a database of bore profile measurements from other brass instruments, has been used to compare similarities and differences between more than seventy horns from the eighteenth-century. This analysis has been used to explore the possible provenance of anonymous horns when considered in conjunction with careful comparison of manufacturing details, and was also used to investigate variation in design amongst horn makers from various geographical regions. Special attention has been focused on how horn design and manufacture developed over the course of the eighteenth century within the context of playing characteristics and technique. Not only does the bore profile matching programme help further our understanding of design and manufacture of horns, it can also be used to systematically compare the bore profiles of any wind instrument and thus has potential as a new and useful tool in the study of taxonomy in general.

Linda Pearse

Seventeenth-Century Italian Motets with Trombones

The exact specification of instruments in vocal/instrumental music begins in the final decades of the sixteenth century in Italy and gains momentum in the early decades of the seventeenth, including in church music. Trombones, in particular, are increasingly specified and often used interchangeably with voices. The works that will be discussed are small-scale (fewer than eight parts), include specified trombone parts, are of high quality, and introduce music by lesser-known composers whose output is largely unavailable.

Three of the pieces represent part of the context of one of the most famous works in the entire repertory: the *Sonata sopra Sancta Maria* from the *Vespro della Beata Vergine* (1610) by Monteverdi. Two of the pieces are both formally and

structurally similar to Monteverdi's work, and have been discussed in various academic settings. One has, to my knowledge, never been published, discussed, or recorded. The first two are written for a solo soprano voice repeating the chant text above a more quickly moving instrumental sonata for specified brass instruments. The third work is also written for a solo soprano repeating the chant text above more quickly moving instrumental lines. In addition, it has two vocal parts for tenor and bass carrying a different text.

The remaining works that will be presented are representative of different musical types, which along with their inherent beauty formed the criteria for choosing them. In the final decades of the sixteenth century and early decades of the seventeenth century there was a radical development in compositional style. New modes of expression were sought and with the introduction of the basso continuo, formal and textural variety resulted. It is of particular interest that this new way of music making did not replace the older compositional style of imitative polyphony. The works that will be presented reflect this coexistence of compositional styles and the experimental dynamic of this time: some works are clearly rooted in the older imitative polyphonic style, others firmly in the newer style employing basso continuo, monody, and sectional forms. Finally, some works combine elements of both styles.

Please note: ¡Sacabuche! will perform most of these works as part of the HBS symposium on July 13, 2012 at 11:30am (see schedule for exact location).

Keith Polk

The Inception of the Trombone Ensemble – a Revised Dating

We have long known that by the mid-sixteenth century the trombone-based ensemble had become a premier choice for both purely instrumental performances and those which involved working with voices. This paper will explore the evidence for earlier instances of trombone ensembles, and will demonstrate that in fact they were already a favored choice by players by the opening of the sixteenth century. This development appears to be closely tied to the arrival of both the modern form of the trombone (i.e. an instrument with double slide) and the growing popularity of the cornett (which from the beginning appears to have taken over the role of the discant in the ensemble). The discussion will include a consideration of the ramifications of the new combinations on performance practice and repertory.

Jamie Savan –

Newcastle University

‘Straight Talking’: on the origins of the cornett

This paper will present and explore various hypotheses regarding the innovations in instrument design which led to the emergence of the cornett in the late-fifteenth / early-sixteenth century. In particular it will focus on the role of various forms of straight cornett as transitional instruments between the finger-holed animal horn and the classic

curved Renaissance cornett. Drawing on a range of supporting iconographical evidence, this lecture will include demonstrations of the Norwegian *bukkehorn* (four-holed ram's horn), and prototypes of a hypothetical four-holed hand-stopped cornett based on the intriguing woodcut illustration from the title page of Arnolt Schlick's *Spiegel der Orgelmacher und Organisten* (Mainz, 1511). It will reevaluate some of the earliest extant instruments in German museum collections, focusing especially on a group of instruments catalogued as 'Rohrzinken', and will explore the possible organological relationships between the straight cornett and contemporary reed instruments. Finally, it will focus in particular on one of these instruments, Berlin 662, which may be of more central importance to the history of the cornett than currently supposed.

Gunther Schuller and Trevor Herbert

A Conversation

Trevor Herbert will engage in a conversation with the noted composer, horn player, scholar and educator, Gunther Schuller about aspects of his career.

Benny Sluchin

Serpent Method Books in France, first half of the 19th century

Two distinct uses of the Serpent can be noted in France: on one hand as instrument of church and on the other hand as military instrument. Learning to play the Serpent was oriented by these uses which are reflected in the writings of the period. The Serpent was often played by musicians having practiced it besides their "main instrument". They played it in church services without having a real instrumental basis to ensure the bass part.

We find at first some pages having educational purpose in the general treatises on the plain chant. Early methods appear at the end of the eighteenth century, probably due to the desire to structure music education in France, and the creation of the Conservatoire. The first half of the nineteenth century saw the publication of several methods dedicated exclusively to this instrument. We will examine the contents and implications of these works.

Don Smithers

"Trajan's Trumpets"

This paper is a detailed and comprehensive analysis of the several types of trumpets employed by Emperor Trajan which appear in many of the scenes on the large, indeed spectacular relief column that bears his name and still stands in Rome. Besides reviewing the several types of trumpets and their historical place at the time of Trajan, there will be a concise discussion of several mistaken theories and interpretations that have muddied the waters of ancient historical brass research. These will be reviewed and

the reasons presented why their authors are mistaken. A number of slides, some with hitherto unknown images, will be included in the lecture.

Jeffrey Snedeker

John Graas, Jazz Horn Pioneer

John Graas (1917-1962) was a pioneer of jazz on the horn. Born in Dubuque, Iowa, he received a traditional music education, including time at the Tanglewood Music Center. His early musical interests included both classical and jazz styles. He began his professional career as a hornist in the Indianapolis Symphony Orchestra (1941), and soon after joined the Claude Thornhill Orchestra (1942), the Cleveland Orchestra (1945–1946), the Tex Beneke Orchestra (1946–1949), and the Stan Kenton Orchestra (1950–1953), among others. Later, Graas settled in Los Angeles, working as a composer and studio musician with artists of similar interest in West Coast jazz, including Shorty Rogers, Jimmy Giuffre, Gerry Mulligan, Art Pepper, Buddy Collette, and Shelly Manne, all of whom at one time or another were involved in efforts to blend jazz with elements of classical music. Recent attention to his work, including digitizing his collected works at Ball State University, the digital re-release of his many recordings, and the featuring of his music on new recordings and at recent jazz festivals, justifies a closer look at his life as a performer and composer. He also provides an added unique perspective: as a white musician with stable financial circumstances, his life experience provides an interesting contrast to that of other jazz musicians. This presentation will survey his life and work, with emphasis on his experiences with and influence on the West Coast “cool” jazz scene.

Adrian v. Steiger¹

Dr. Marianne Senn², Dr. Martin Tuchschnid², Dr. Hans J. Leber³

¹ Bern University of the Arts, ² Swiss Federal Laboratories for Materials Science and Technology (Empa), ³ Paul Scherrer Institute CH-Villigen (PSI)

A research on materiality of 19th century brass instruments in France

The research considered in this paper explores the materiality of brasswind instruments in 19th century France. It has been carried out in 2010–2011 at the University of the Arts in Bern, Switzerland, in a multidisciplinary collaboration with material-scientists, instrument makers and musicians.

A representative selection of 50 instruments of different workshops and instrument types has been analyzed. The methods used are (1) x-ray fluorescence, (2) metallography, (3) wall-thickness measurements and (4) tomography (not presented in this paper). These investigations, combined with our research on historical sources as intact workshops, iconography and bankruptcy inventories allow to look through the window of the french brass instrument makers workshops. The results will also be used for the production of replicas.

Our paper will concentrate on results and interpretation of the materiality analyses:

1. Alloy composition with X-Ray Fluorescence (ED XRF):

This method has been used successfully repeatedly for material analysis on brasswind instruments (e.g. Louise Bacon, 2003, PhD on English Instruments). Dr. Martin Tuchschnid has carried out 500 ED-XRF measurements on our 50 instruments. Of special interest is the lead content in the alloys. Although it has been possible to manufacture brass in a lead-free direct process since 1750, the lead content in the French instruments is high, higher than in German and English instruments of the same period.

2. Metallography with invasive probes:

Samples were done on surviving parts in perfect state of destroyed instruments, made by Kretzschman (Strasbourg) and Millereau (Paris). The methods carried out include: (1) Chemical analysis of the alloy composition of the brass sheet and soldering. (2) Microscopy on cross sections, the annealing temperature can be determined from the grain structure. (3) Hardness testing according to Vickers.

3. Material thickness measurements:

A study based on 1000 non-invasive measurements on our 50 instruments using ultrasound, accuracy to 1/1000 mm, rounded to 1/100 mm. The thickness of the brass sheet, used for every part of the instrument, can be determined. The thinnest points measure less than 0.2 mm, made of c0.35 mm sheets. Other components are made of very thick material of more than 0.6 mm.

Hannes Vereecke¹,

Bernadette Frühmann², Manfred Schreiner²

University for Music and Performing Arts, ViennaAcademy of Fine Arts, Vienna

The chemical composition of 16th-century Nuremberg brass for musical instruments.

The chemical composition of brass is an important element of the manufacturing process for musical instruments. It affects significantly the reaction of the raw material on cold-forming and has an impact on the recrystallization process. Furthermore, each alloy has its own specific physical properties, such as the modulus of elasticity, which effects vibrational behavior. A useful method for the determination of the chemical composition of brasswind instruments is X-ray fluorescence (XRF), and has been used by several scholars for this purpose. Unfortunately, there is little detailed information on historical brass alloys as they apply to pre-1600 brasswind instruments; consequently many questions arise as to the material one should use in making reproductions of such instruments.

This paper presents the results of systematic X-ray fluorescence analysis of surviving 16th-century Nuremberg trombones and identifies a characteristic alloy found in these instruments. This alloy differs considerably from the material used in modern

reproductions of Renaissance instruments. Finally, this presentation addresses the significance of these differences for the musical instrument maker and for the performer.

Special Sessions

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