

THIRD INTERNATIONAL

HISTORIC BRASS  
SYMPOSIUM

**3<sup>rd</sup> International Historic Brass Symposium**  
New York University, Metropolitan Museum of Art, St. Luke's in the Field Church  
Jeff Nussbaum, Symposium Director  
Bradley Strauchen-Scherer, Sandy Coffin, Gregory Erickson, Co-Directors  
July 13–16, 2017

Founders Hall, NYU Housing 120 East 11<sup>th</sup> street  
Check into dorm upon arrival in the dorm contact the dorm directly at [212-443-4390](tel:212-443-4390).

**Wed. July 12<sup>th</sup>** Hell Fighters rehearsal, NYU Gallatin College 1<sup>st</sup> Floor Auditorium,  
1 Washington Place. 12:30 PM

**Thursday July 13<sup>th</sup>** NYU Kimmel Center, Eisner/Lubin Auditorium,  
60 Washington Square South, 4<sup>th</sup> floor

8:45–9:00 Registration

9:00–5:00 Instrument Makers Exhibition, Kimmel Center Room 802 Shorin

9:00–10:00 Arban Session. John Wallace, Chair  
Kenneth Jiminez “Before Arban: Jean-Baptiste Schiltz (fl. 1831–1868) and His Role in Cornet History”  
Elisa Koehler “Arban at the Opera”

10:00–10:30 Presentation of the 2017 HBS Christopher Monk Award to Sabine Klaus and recognition  
of Joe and Joella Utley Student Support Awards; April Legatt, Liza Malamut, Jeremy Sexton, Marisa  
Youngs.

10:30–11:30 Interview  
Dan Morgenstern with Trevor Herbert “Jazz Brass History in Six Tracks”

11:30–12:30 Lunch

12:30–2:30 19<sup>th</sup>-Century Session. Bradley Strauchen-Scherer, Chair  
Renato Meucci “Haltenhof, not Werner: The Inventionshorn and a faulty account by Gerber”  
Arnold Myers, Anneke Scott, and John Chick “Observations on the Cor Solo”  
Thomas Hiebert “Cadenzas, Lead-Ins, and Embellishments: Evidence Regarding 18<sup>th</sup>-Century  
Hornists’ Improvised Ornamentation in their Solo Performances”  
Sabine Klaus “The Best Ever True-Tone Wonder, Perfectone, or Miracle Cornet! Truth or Overblown  
Marketing?”

2:30–2:45 Break

2:45–4:45 Concerts/Lectures. Greg Erickson, Chair  
Ulrich Hubner “Early Crooks for Horn”  
Jamie Savan “New Perspectives on the Venetian Cornett” with Tomas Schmidt; keyboard  
Sandy Coffin “From Bandstand to Parlour: A Brief Spotlight on Tom V. Short”  
Sandy Coffin; cornet, Thomas Schmidt; piano with John Wallace, cornet

## **Friday July 14<sup>th</sup> Metropolitan Museum of Art**

Uris Center, Sacerdote Hall

Symposium participants should use the 81<sup>st</sup> street entrance at the southern end of the museum

8:30-8:45

### **369<sup>th</sup> Experience Band**

*Dark Town Strutters Ball* by Shelton Brooks

Dr. Isrea L. Butler, Band Director Mr. Kelvin W. Washington, Guest Band Director CWO, Mr. Edward A. Greene, Guest Band Director (Retired), HB Barnum, Arranger

FLORIDA A&M UNIVERSITY

Kerrington Banks; Alto Sax, Akido Brewer; French Horn, Brandy Collot; Trumpet, Franklin Cremona; Trombone, Richard Danford; Euphonium, Isaiah Franklin; Snare, Demetrius Green; Snare, Ibrahim Moore; French, Devin Myrick; Trumpet, Jalen Prehay; Trombone, Mahlik Sealey; Trumpet; Travis Willis; Alto Sax

LIVINGSTONE COLLEGE

Jordon McLeod; Tuba

PRAIRIE VIEW A&M UNIVERSITY

Rhon Adderley; Trumpet, David Burrows; Trumpet, Dominique Burton; Tuba, Josue Canizales; Euphonium Aaron Cosse; Trumpet, Issac Dodoo; Tuba, Jarrob Henry; Saxophone, Stanico Knowles; Trombone, David Otinwa; Trumpet, Christopher Quiroz; Saxophone, Shawn Smith; Alto Sax, Jacob-Paul Tatum; Tuba, Caignal Wright; Trumpet

SOUTHERN UNIVERSITY A&M

Jacques Dodson; Clarinet, Stephen Gregory; French Horn, Kaylon Hunter; Euphonium, Avery Jack Jr.; Trombone

JACKSON STATE UNIVERSITY

D'angelo Fluellen; Trombone

VIRGINIA STATE UNIVERSITY

Jeremiah Dent; Drum Major, Pendelton King; Saxophone, Kristian Ruffin; Trombone

MORGAN STATE UNIVERSITY

Austin Edwards; Snare Drum, James Hill; Flute/Piccolo,

UNIVERSITY OF MARYLAND EASTERN SHORE

Tre Oliver; Trombone

GRAMBLING STATE UNIVERSITY

DeMarcus Brooks; Tuba

HOWARD UNIVERSITY

Cameron Franklin; Tuba

BENEDICT COLLEGE

Alexander McKinnon; Trumpet

Bradon Friday; Snare Drum

NORTH CAROLINA CENTRAL UNIVERSITY

Jaedon Harpe; Clarinet

8:45–9:45 19<sup>th</sup>-Century Session. Trevor Herbert, Chair

Anneke Scott “The Revisionist History of Fourth Horn Solo from Beethoven’s Ninth Symphony”

Elise Van Schigen “Relations Between Musical Societies and the Laborer World Between 1870–1914”

9:45–10:00 Break

10:00–11:45 James Reese Europe. Round-Table Discussion and Concert

Thanks to: Major General Nathaniel James, 369<sup>th</sup> Archives and Elena Marinez, Folk Lore

Entering the Sound-World of James Reese Europe – Round Table Session  
John Graziano, Trevor Herbert, and John Wallace

### **Period Instrument Concert of the Harlem Hell Fighters Repertoire**

John Wallace: Director and cornet (Holton Couturier Model New Proportion, 1909)

**Cornets:** Allan Dean (Missenharter "Charles's Own", 1885, Martin cornet, 1912), Frank Hosticka, (Brua C. Keefer "Highest Grade", 1917), Sandy Coffin (Besson & Co New Creation 'Prototype', London 1911), John Miller (Besson & Co. Prototype Soprano Cornet in Eb (1901), Vincent Bach Stradivarius Cornet Model 7-10-62 in Bb/A (ca 1934)

**Trombones:** Bruce Eidem (small bore Conn 2H tenor, 1930), Sam Burtis (Shires replica of 1920's small-bore lead trombone), Ron Hay (Conn 30H, 1930).

**Helicon:** Dave Pearson (Renouard, Paris 1890)

**Tuba:** Michael Christianson

**Baritones:** Greg Erickson (Henry Distin, 1899), Steve Lundahl (Conn Double-Bell euphonium, 1921)

**Mellophones:** Chris Rogers, Conn "Ballad Horn model in F circa 1919.

Henry Meredith "Collegiate" Frank Holton & Co./ Elkhorn / Wis." 108267 (1930)

**Clarinets:** Dan Block (Bb Buffet Albert-System, circa 1920), Scott Robinson (H. Bettoney (Boston) "Silva-Bet" metal Eb clarinet with Vintage Woodwind Co. mp), Dan Levinson, Paquito d'Rivera (King metal clarinet, circa 1920)

**Drums:** Bobby Sinabria Drum set circa 1920

### **Program**

*That Moaning Trombone*, Carl Bethel, arranged by James McCabe

*St. Louis Blues*, W.C. Handy, arranged by Wm G. Still

*Dark Town Strutters Ball*, Shelton Brooks arranged by Harry Alford

*Hesitating Blues*, W.C. Handy, arranged by Wm. G. Still

*Russian Rag*, George Cobb, arranged by F. Henri Klickman

*Tiger Rag*, Dixieland Jazz Band, arranged by Lester Brockton

11:45–1:15 Lunch

(Picnic Box Lunch Available. Must reserve in advance)

1:15–2:45 Roman and Renaissance Session Charlotte Leonard, Chair

Keith Polk "Trumpets Trombones and Les Hauts Instruments: 1300–1430"

James Kopp "Cornetts and Sackbuts at the French Court: 1540–1664"

Peter Holmes "Ancient Brass Instruments from EMAP"

2:45–3:00 Break

3:00–4:30 Anneke Scott, Chair

Chris Hasselbring, Kirsty Montgomery, and John Wallace "Around the World in 20

Trumpets: A Brass Odyssey"

Trevor Herbert, Arnold Myers, and John Wallace "A New Encyclopedia of Brass

Instruments"

Bradley Strauchen-Scherer "The Art of Music: Renovated Galleries and a New Narrative for Musical Instruments at the Met"

Break – walk to Music Galleries and Arms and Armor Court

4:45 – 6:30 **Natural Trumpet Ensembles**

Opening of the Fanfare brass instrument display

Open display of recent acquisitions and important brass instruments not yet installed in the galleries

### **Kentucky Baroque Trumpets**

Bill Budai, David Davenport, Jason Dovel, John Foster, Chase Hawkins, Don Johnson, Jay Martin, Scott Muntefering, Alan Siebert

*Der Kleine Hans*, Johann Leopold Kunert

*Marsch aus Belisario*, Johann Leopold Kunert

*Marsch aus Belizar*, Johann Leopold Kunert

*Sonata a 4*, Anonymous

*Sonata a 10*, Albertini

*Trumpet Sonata No. 332*, Bendinelli

*Modena Duets No. 1, 10, 11, and 12*

### **Trumpet Consort von Humboldt**

Trumpets: Gil Cline, director / HSU Music Professor (Cambria, California)

Chris Cox, Humboldt community member (Santa Rosa, California)

Andrew Henderson, HSU student (Clovis, California)

Kevin Blake, HSU student (Petaluma, California)

Charlie McClung, HSU student (Sonora, California)

Ryan Blake, HSU student (Green Valley, Arizona)

Rope tension Drum: Nicholas Camacho, HSU student (San Diego, California)

Intrada "*The Trumpets*" (1591), William Byrd, arr. by Crispian Steele-Perkins / GC

Sextet No. 1 (1857), Francois Georges Auguste Dauverné (1799–1874)

Round "*Go to Joan Glover*" (traditional), Anonmous, English, arr. by GC

*Duos Pour deux Trompettes en différent tons* (1857), F. G. A. Dauverné

No. 1 – Allegro risoluto No. 7 – Tempo di valse No. 5 – Allegro vivace

Trumpet Duo: Gil Cline, trumpet in E, and Chris Cox, trumpet in B

*Courtly Regimental Morgen Musik* (1791), Anonymous, Prussian, ed. Edward Tarr / arr. GC

*Der Gu gu* (ca. 1750) / *Und So Weiter*, Roman Weichlein, arr. by TCvH

*Trumpets: baroque natural trumpets in C; copies of 1667 trumpets of Simon Beale (London); copper & silver replicas, 1992–2007, by David Edwards (Surrey).*

*Trumpet in F/E; copy, 2001, of 1715 John Harris trumpet; by David Edwards.*

*Mouthpieces: after various; 2017 copies by James R. New, Yorba Linda, Calif.*

*Tuning Crooks & Bits: crooks by David Edwards; bits by D.E. and Dan Gurnee, HSU.*

*Medallions: of Simon Beale, 1645; copies, 2016, by David Edwards, exclusively for TCvH.*

### **UNIVERSITY OF KENTUCKY BAROQUE TRUMPET ENSEMBLE**

Jason Dovel, director

John Foster, guest soloist

Ben Harms, guest timpanist

Caden Holmes, Drew Burke, Jessica Lambert, Kyle Mitchell, Rhiannon Montgomery, Coleman Scott,

Marisa Youngs, Bailey Goff, Jared Wallis, Philip Chase Hawkins, Denver Pascua (sackbut)

*Military Fanfare*, David Buhl (ca. 1781–1830)

*Concert de trompettes*, Delalande (1657–1726), arr. Jason Dovel

*Concerto for Seven Trumpets and Timpani*, Johann Ernst Altenburg (1734–1801)

*Sonata No. 336* (1614), Cesare Bendinelli (ca.1542–1617)

*Overture to William Tell* Rossini arr. Jason Dovel

Toccata from *Orfeo* Monteverdi (1607)

*Sassy Sackbut* Jason Dovel

**7:30–9:00 Concert St Luke's in the Field Church, 487 Hudson Street**

**A Tribute Fanfare to the memory of Don Johnson  
Kentucky Baroque Trumpets**  
*Sonata 332 (1614) by Cesare Bendinelli*

**Bruce Dickey, cornetto, and Wim Becu, sackbut  
with Avi Stein, organ**

Giovan Paolo Cima Sonata a 2 (Milan, 1610)  
Orlando di Lasso Susana, modo di passeggiar per il Trombone alla Bastarda (Milan, 1620)  
Pasquale Carrozza Audite omnes a 2 (Roma, 1647)  
Gio. Pierluigi da Palestrina Nigra sum passeggiato da Bruce Dickey  
Tarquinio Merula Cantate Domine a 2 (Venice, 1640)

**Patrick Wibart** Ophicleide and Serpent  
with **Walter Hilse**, piano and organ

*Louis Couperin 1626-1661* Psaume 37 - - (*Serpent & Orgue*)  
*Michel Corrette 1707-1795* Première sonate - *Les Délices de la solitude Op20-* (*Serpent & Orgue*)  
*Ferdinand David 1810-1873* Concertino Op12 - - (*Ophicléide & Piano*)

**Michael Collver** - Voice & Cornetto  
**Glorianne Collver** - Jacobson Guitar & Lute  
**Avi Stein** - Organ

"Usurpator tiranno" Giovanni Felice Sances  
"Stabat Mater" (ca 1600-1679)  
Variation on Biber's Rosary Sonata X after HIF Biber  
(1644-1704)  
Aria sopra la ciacconna - "per sonare avanti della pizza"  
Torna il sereno Zephiro after Sigismondo D'India  
(ca 1582-1630)

Translations:

*Usurpator tiranno*

Tyrannical usurper of my liberty is Lilla, who from her exalted place will not accept my love. She scorns the sight of a constant lover. I am in exile from her affection and from her heart. No rival can prevent me from longing for her. Come what may, I will always love her name, her eyes, and her hair, cruel Lilla, who tries to torment me in my anguish. They never will give me any other title than Faithful.

*Stabat Mater* - excerpts

At the Cross her station keeping, stood the mournful Mother weeping,  
close to her Son to the last, through her heart, His sorrow sharing, all His bitter anguish bearing, now at length the sword has passed.

O how sad and sore distressed was that Mother highly blessed of the sole-begotten One. Christ above in torment hangs, she beneath beholds the pangs of her dying glorious Son.

Is there one who would not weep, whelmed in miseries so deep, Christ's dear Mother to behold? Can the human heart refrain from partaking in her pain, in that Mother's pain untold?

*Aria sopra la ciacconna - Torna il sereno Zephiro*

The gentle western wind returned, the chirping little birds, sweet musicians of the forests singing together, temper to the sound of the murmuring stream, consonant notes of harmony. I alone turn away; my sorrowful heart on the other hand entombed in sad horrors. To the sound of weeping I raise my voice in sorrowful laments: ritornello

The clouds full of water that give the deluges stop themselves now and the winds once blowing furiously sleep silent and calm. But I, breathing, sighing sad and unhappy; a cloud full of rain, intone a sad song: ritornello

All the trees rejuvenated and are festooned in a green mantle. The prairies and hills are coated with green and the dark sombre places are finally adorned with vermillion and white flowers. I alone who have lost hope sing this sad song: ritornello

**9:00-10:30 HBS Pizza Party St Luke's Church \$10 per person**

**Saturday July 15<sup>th</sup> NYU, Frederick Lowe Theatre 35 W. 4<sup>th</sup> street**

9:00-5:00 Instrument Makers Exhibition 35 W. 4<sup>th</sup> Street, 3<sup>rd</sup> floor

9:00-10:30 Ron Wilkins, Chair

Jimena Palacios “Historic Brass Bands of Santiago Chazumba in Oaxaca, Mexico”  
Joseph Kaminski “Historical Brass Band Traditions of Chinese Immigrant Musicians in New York City”  
John Miller “The Modern Brass Ensemble in Britain – Mapping a Hidden Heritage”

10:30–10:45 Break

10:45–12:15 Performance:

**Raquel Rodriguez “Cornet Recital”**

with Walter Hilse, piano

*Grand Russian Fantasia* by Jules Levy (1838–1903)

*Hungarian Melodies* by Vincent Bach (1890–1976)

*Fantasia Brillante: Rule Britannia* by John Hartmann (1830–1897)

*Sounds from the Hudson* by Herbert L. Clarke (1867–1945)

**World Premiere**

Jaron Lanier, *Caduceus Mixtus* for Serpent and Ophicleide

Dedicated to the memory of Gunther Schuller

Douglas Yeo, serpent, and Scott Robinson, ophicleide

**Mark Ponzio and Alan Dean “Cornet Recital”**

with Walter Hilse, piano

*Two Little Bulfinches* by H. Kling

*The Trumpeter Polka* by Herman Koenig (?–1860)

*Cousins* by Herbert L. Clarke (1867–1945)

1:00–2:00 Lunch

2:00–3:00 Lecture and Concert Sandy Coffin, Chair

Scott Muntefering “Two Midwest Cornet Soloists and Bandleaders: Ernest Pechin (1891–1946) and T. Fred Henry (1877–1924)”

**Ralph Dudgeon “Keyed Bugle Recital”**

with Walter Hilse, piano

Baissieres-Faber, *Polonaise*

3:00–3:15 Break

3:15–5:15 Concerts and Lecture Demonstration. Session Chair, Alexander Bonus

Charlotte Leonard, Howard Weiner, and Linda Pearse “Guide to the Early Trombone Repertoire”

Benny Sluchin and Sharon Kanach “How ‘Historic’ Should the HBS Be?”

**Prince Regents Band “The Celebrated Distin Family”**

Richard Fomison and Richard Thomas (cornets and alto saxhorns), Anneke Scott (tenor saxhorn), Phil Dale (baritone saxhorn), Jeff Miller (contrabass saxhorn)

*Nabucco*, Verdi, arr. Dale

*Chant Sacre*, Berlioz, arr. Scott

*Quartet*, Fauconnier, arr. Sax

Trio from *Luica da Lammermoor*, Donizetti, arr. Sax

Trio from *Richard Cœur de Lion*, Gretry, arr. Sax

*Military Quadrille*, Distin, arr. Fomison

*Polka*, Distin, arr. Dale

*Let the Bright Seraphim*, Handel, arr. Scott

6:30 HBS Board Meeting/Dinner

**Sunday July 16<sup>th</sup> NYU, Frederick Lowe Theatre 35 W. 4<sup>th</sup> street**

9:00–5:00 Instrument Makers Exhibition – 35 W. 4<sup>th</sup> street, 3<sup>rd</sup> floor

9:00–11:00 Sabine Klaus, Chair

Stew Carter, “Kastner, Berlioz, Sax, and the Earliest Music for Saxhorn – and Saxophone”

Jeremy Sexton “Brass Instruments as Symbols of Imperial Roman Exceptionalism”

Jason Dovel “Building a University Early Brass Program”

Don Smithers “Long-Neglected Narrow Bore Tubular Trumpets in Roman-Byzantine Iconography”

11:00–11:15 Break

11:15–12:45 Concerts/Lecture Performance: Eva Heater, Chair

Nicole Vilknér “From Utility to Fancy: Making Music with Coach Horns in Paris, 1880-1910”

With coach horn players: Eva Heater, Henry Meredith and Richard Thomas. Cavalry trumpet players: Ralph Dudgeon, Elisa Koehler, Robinson Pyle

### **Horn Ensemble Recital**

Richard Seraphinoff, Anneke Scott, R.J. Kelley, Ulrich Huebner, Linda Dempf, Celeste Holmes, Tom Hiebert, Bradley Strauchen, Eva Heater, Yoni Kahn, Meredith Moore.

Sextet #3, Op. 10 L.F. Dauprat (1780 – 1868): 1. RJ Kelley 2. Ulrich Huebner. 3. Linda Dempf 4. Yoni Kahn 5. Celeste Holler 6. Rick Seraphinoff

Solo Caprice from Op. 32 J. F. Gallay (1795-1864): Anneke Scott

Tre Kvartetter för fyra Waldhorn (ca. 1810) Bernhard Crusell (1775 – 1838)  
Tom Hiebert, Bradley Strauchen-Scherer, Meredith Moore, Eva Heater

Solo Caprice from Op. 32 J. F. Gallay (1795-1864): Anneke Scott

Sextet #6, Op. 10 L.F. Dauprat (1780 – 1868): 1. RJ Kelley 2. Ulrich Huebner. 3. Linda Dempf 4. Celeste Holler 5. Yoni Kahn 6. Rick Seraphinoff

Fanfare de Chasse G. Rossini (1792 – 1868): Entire Ensemble

### **Grand Harmonie Brass**

Divertimento Sigismund Ritter Von Neukomm (1778-1858) English Slide Trumpet, 2 Horns, 3 Trombones and Ophicleide

Two Duets from Preceptor for the Trumpet (1827) J.T. Norton (circa 1800-1868)

Trios No. 10 and No.24 for Natural horns Anton Reicha (1770-1836)

Quatre Pas Redoublés Luigi Cherubini (1760-1842) Trompette Demilune, 3 Horns and Serpent

Personnel: Christopher Belluscio, English Slide Trumpet and Trompette Demilune, Paul Perfetti-English Slide Trumpet, Yoni Kahn, Linda Dempf, Meredith Moore-Natural Horn Liza Malamut-Alto Trombone, Steve Lundahl-Tenor Trombone, Motoaki Kashino-Bass Trombone, Barry Bocaner-Ophicleide and Serpent

12:45–1:30 Lunch

1:30 1:45 HBS Membership Meeting, Jeff Nussbaum

1:45 – 3:15 Acoustics Session, Robert Pyle

Armin Zemp “Combined Experimental and Numerical Approach to Determine Acoustic Properties of Historic Brass Instruments”

Murray Campbell “Effects of Bore Profile Differences on the Acoustical and Musical Character of Brass Instruments from Antiquity to the Present”

Adrian V.Steiger “Interior Corrosion in Brass Instruments”



3:15 -3:30 Break

3:30 – 4:30 Stew Carter, Chair

Claudio Canevari “The Cornett of the Accademia Filarmonica di Bologna: Studies and Hypothesis for the Reconstruction”

April Legatt “The Shaw Keyed Bugle”

## **Abstracts**

### **Murray Campbell**

#### ***Effects of bore profile differences on the acoustical and musical character of brass instruments from antiquity to the present***

**Abstract:** The bore profile of a musical wind instrument is a curve plotting the diameter against the distance from the mouthpiece along the centreline of the tube. The acoustical and musical character of a wind instrument is strongly dependent on the bore profile. Most woodwind instruments can be classified as either ‘approximately cylindrical bore’ or ‘approximately conical bore’; this classification system is inappropriate for brass instruments, whose bore profiles usually include not only cylindrical and conical sections but also a section which flares with increasing rapidity to form a bell at the exit. Broad generalisations can be made on the basis of the proportion of cylindrical tubing in the instrument: natural trumpets and trombones, which have a high proportion of cylindrical tubing, are often classed as ‘bright’, while bugles and alphorns, for which the percentage is low, are classed as ‘mellow’. However the historical development of brass instruments, particularly in the nineteenth and twentieth centuries, resulted in a profusion of bore profile types, each with specific musical properties which depend on the details of the profile. This paper reviews the scientific principles which relate bore profile changes to modifications in musical behaviour, including loudness, timbre, intonation accuracy, and ease of playing. Examples are considered of instruments from the classical, renaissance and baroque periods, the new instrumental families introduced by Sax and his competitors, and the late twentieth century orchestral brass section. Implications for brass instrument classification schemes are discussed.

### **The cornett of the Accademia Filarmonica di Bologna, studies and hypothesis for the reconstruction**

**Speaker:** Claudio Canevari

**Authors:** Claudio Canevari, Mattia Cavazzana, Vincenzo Onida (Civica Scuola di Liuteria di Milano, 2016-17)

There are many evidences that cornetts were played during the music sessions of the Accademia Filarmonica di Bologna, founded in 1666. A cornett, mentioned in the most ancient inventories, is preserved in the collection of musical instruments of the Accademia Filarmonica. It was made with a righthanded fingering and subsequently modified to invert it: part of the leather was removed and never replaced. This reveals clues of a peculiar making technique: the joining line of the two halves, visible without the leather, is irregular and out-of-plan: probably the two parts of the cornett were obtained from a single block of wood split along the grain with wedges; moreover, concentric tool scratches are visible along the bore walls. The instrument was probably made and modified by skillful and fine makers, apart a coarse job to cut away part of the bell. The cornett was photographed, the bore was inspected with a microcamera and a digital microscope was used to obtain images of significant areas; so far, it was measured using manual techniques: a considerable amount of data and measures were collected. A technical drawing of the cornett was realized; a selection of data related to morphologic features of 30 similar instruments was analyzed and compared using statistical methods. For many reasons, the 1784vdm71 cornett of the Museo Civico di Bologna appears probably to be the most similar to the Accademia Filarmonica one: it has also been measured and will be used as a reference for a reconstruction project. In a further step, the two cornetts will be submitted to high resolution CTscan to create 3d models, and to non-destructive chemical analysis. Once data will be collected in satisfactory quantity, copies of both cornetts will be made comparing the results of different making techniques: manual carving, 3d print and CNC woodworking machinery. The copies will be used for musical and acoustic experimentation and for museum purposes.