

NEWS OF THE FIELD

Compiled by Jeffrey Nussbaum

If you have news of concerts, publications, recordings, symposia, or workshops, please send notices to: Historic Brass Society, 148 West 23 Street #2A, New York, NY 10011 USA (212) 627-3820.

Baroque Trumpet Mutes

Fred Holmgren is now making wooden Baroque trumpet mutes. Two models are currently available: one is a copy of the mute in the Historical Museum, Basel, as pictured in Altenburg's *Trumpeters' and Kettledrummers' Art*. The second is modeled after an anonymous example in the collection of Franz Strietwieser. The Basel mute raises the pitch one semi-tone, and the Anonymous model raises the pitch two semi-tones, the whole step mentioned in the Altenburg description. This mute enables players to play, for example the morning hymn "Aus meines Herzens Grunde," which includes a trumpet in E and two trumpets in D *con sordino*. For information contact: Fred Holmgren, 1139 Chestnut Street, Athol, MA 01331, Phone: (508)249-5174.

Horn Symposium

The 1991 International Horn Symposium celebrated the 23rd year of the International Horn Society's biggest event. Over 350 horn teachers, and horn lovers (including actor David Ogden Stiers!!) attended the event at the University of North Texas in Denton, May 12-19, 1991. Historical instruments were well-represented in performances by Michel Garcin-Marrou (London Classical Players, among others). Javier Bonet-Manrique (first prize, 1990 International Horn Competition), and Jack Masarie (University of North Carolina- Greensboro), performing M. Haydn, *Concertino for Horn and Trombone*. Exhibitors of natural horns included Paxman and Engelbert Schmid (Germany). Roland Horvath of the Vienna Philharmonic gave a remarkable performance on the traditional Wiener Pumpen-horn.

The highlight of the week (for me) was Louis Stout's internationally famous "The Horn, from the Forest to the Concert Hall." With one of the finest private collections in the world, Stout's presentation takes the audience from conch shells through *lurs*, *cornu*, *Jägertrompets*, posthorns, hunting horns, alphorns, handhorns, early valved horns to the modern descendent. The instruments are mostly original, and have been restored to playing condition such that excerpts of a variety of works can be performed during the presentation. The collection has recently been housed in the Franz X. Strietwieser Trumpet Museum in Pottstown, Pennsylvania. Stout and his assistants (most recently Steve Mumford) have given this lecture-demonstration all over the country. Stout also recorded this presentation onto videotape which is available for educational use. On the

whole, it was a great week and, though the quantity of historical brass represented this year was a bit lacking, the quality of performance was top-notch. [Cassette tapes of concerts and lectures are available. Write to: IHS, William Scharnberg, College of Music, University of North Texas, Denton, TX 76203]

— submitted by Jeffrey L. Snedeker, Central Washington University, Ellensburg, Washington.

American Horn Competition

The 1991 American Horn Competition was held August 29 - September 2 in Tuscaloosa, Alabama, on the campus of the University of Alabama. The competition consists of three divisions: Professional, University, and Natural Horn. In the Natural Horn division the first prize was split between Jeffrey Snedeker and Javier Bonet-Manrique. No second prize was awarded. Judges for the Natural Horn division were Uwe Bartels, Richard Chenoweth, Lowell Greer, Richard Seraphinoff, and Louis Stout.

In the Professional valve horn division, first prize was awarded to Bill Barnewitz and second to Javier Bonet-Manrique. The University division first and second prize winners were Stephanie Furry and Allen Matingly. The Competition is held every two years, and I am pleased to report that the quality of Natural Horn performance has steadily improved. This year, we heard some of the finest performances to date at the American Horn Competition.

— submitted by Richard Seraphinoff

Future horn events

The International Horn Workshop XXIV will be held July 25-31, 1992 in Manchester, England, at the Royal Northern College of Music. Michael Purton and John Wates will host the workshop. Plans will include a broadcast concert with the BBC Orchestra, a concert with the Hallé Choir, a chamber orchestra concert, trips to historic sites and an opening night party.

The Twenty-Fifth Horn Symposium will be held May 16-22, 1993 in Tallahassee, Florida, at Florida State University. William Capps will be the host.

Tentative plans are now underway to organize a large international natural horn workshop in Essen, Germany in September, 1993. This festival will be sponsored by the Folkwang-Hochschule in Essen. Hermann Baumann will serve as artistic director. All major natural horn soloists will be invited. Concerts, lectures, discussion groups, master classes, and a special exhibition of old horns will be part of the event. Horn makers, performers, scholars, and students will participate in the five-day festival. Oliver Kersken and the three other members of Die Deutschen Naturhornsolisten are serving as organizers. Contact: Oliver Kersken, Heinrich-Lersch Str. 16, 4000 Düsseldorf 13, Germany tel.# 49-211-709898.

7th Early Brass Festival at Amherst

The 7th EBF at Amherst College (August 2, 3, 4, 1991) was attended by over 50 early brass musicians. There were 12 natural hornists, the largest number in the Festival history, 12 natural trumpeters and over 27 cornetto and sackbut players. The Festival consisted of playing sessions for the cornetto, sackbut, natural trumpet and horn as well as seven different lectures and a culminating concert. The first paper of the EBF #7, *Keeping your Chops Together*, was presented by Gary Nagels. This paper addressed the practical and psychological issues of developing as a brass player. Specifically addressed to the player who has a limited amount of time to practice, Nagels emphasized the need to stress the vocal aspect of playing an instrument and showed various ways of developing a relaxed breath control. Jeffrey Snedeker discussed Meifred's *Methode pour le Cor chromatique*, showing how this important horn method slowly enters the stage of the piston valve while continuing to look back to Dauprat and hand-horn techniques. In his paper *Repertoire and Sound of the Natural Horn from Hampel to Ravel*, Douglas Valleau presented an overview of natural horn techniques through his discussion of solo and chamber music works for horn. The hand stopping techniques that Anton Hampel is credited with developing had great influence on the horn writing of Haydn, Mozart, Beethoven, Brahms and, remarkably, even Ravel. The orchestration of his *Pavane pour une infante Defunte* (1912) calls for "2 cors simple en sol." John McCann presented a witty and humor-filled hour with his presentation, *The Cornett: A Maker's Perspective*. McCann explained the many steps and procedures he takes during the approximately 30 of work in making a fine cornetto. John Thiessen's paper examined the use of the slide trumpet in 18th century English music. Trevor Herbert gave a brilliant and lively account of the origins and development of brass bands in Britain during the Victorian era. According to Herbert, a long standing myth is that the British brass band movement was made up of entirely poor and lower working class people. He gave evidence that a much wider range of socio-economic groups were active in this area of music. The extent of brass band music-making was enormous during this period and literally thousands and thousands of brass bands were heard throughout Britain. Trevor Herbert has recently edited a book on this subject, *Bands: The Brass Band Movement in the 19th and 20th Centuries* (ISBN 0-335-09703-0, pub. Open University Press, 1991). The final presentation of the Festival was by Ross Duffin. His paper was an iconographic examination of 15th century illuminated manuscripts and an examination of loud wind band instruments. Several barrel-bell instruments caused a lively discussion as to whether the instrument was some sort of early shawm or perhaps a trumpet-type instrument. More questions were raised than answered but the presentation evoked a great deal of thought.

The annual Historic Brass Society Meeting was held on Saturday afternoon and HBS President, Jeffrey Nussbaum, outlined the organization's recent and future activities. With the two different functions that the newsletter and journal seek to meet, the HBS hopes it is serving the practical as well as scholarly interests of the early brass field.

Reactions to both publications have been extremely favorable. The search for the best material for them is a constantly ongoing task. In addition to the two publications, the HBS has been serving as a focal point for members seeking a wide range of advice and information concerning music, instruments, players, historical questions and recordings. Contacts with other music organizations have expanded and continue to grow in a productive manner. The HBS, Inc. was finally awarded its tax-exempt status from the IRS. Plans can now be made to raise funds to hold a large International Historic Brass Symposium. 1994 is a tentative date. It was proposed that the Symposium be a four or five-day event involving talks, round-table discussions, master classes, and concerts with many of the leading players, scholars, and instruments makers through out the world.

The final concert on Sunday afternoon, August 4th, was preceded by the annual double reed rally in the Amherst town green. The sound of a mixed consort of shawms, dulcians, cornetts and sackbuts left no doubt as to why this group of instrumentats is referred to as a "loud band!!" The double reeds were joined by the natural horn ensemble who played a number of hunting horn ensemble pieces. Among the many musicians performing in the concert at the Buckley Music Hall of Amherst College, were: Allan Dean, Fred Holmgren, Michael Collver, Douglas Kirk, Ben Peck, and Co- Festival directors, Gary Nagels and Stew Carter. The natural trumpet ensemble started off the festivities with a fanfare from the Dauverné *Trumpet Method* of 1857, known to modern listeners as the "Olympics Theme." Also performed was also music by Pater Ignatius from a collection of 18th-century trumpet music from Salzburg and the *Sonata #6* from the collection of the Charamela Real of Lisbon (ca. 1770). A natural horn ensemble comprised of Rick Seraphinoff, Viola Roth, Eva-Maria Görres, Oliver Kersken, Alexandra Cook and Jeff Snedeker gave a stunning performance of the *Sextet #4* by Louis Dauprat. Görres and Kersken, both members of Die Deutschen Naturhornsoloisten, gave a brilliant performance of the *Grande Duo Concertante* Op. 38 by J.F. Gallay. The final pieces of the concert were two large works with the unusual instrumentation of trumpets, cornetti, sackbuts and strings. The *Sonata # 12* by Johann Heinrich Schmelzer from his *Sacro-profanus concertus musicus* (1662) and a Sonata by his contemporary, Johann Tolar were played beautifully. It was interesting to hear the subtle differences of tone quality between the trumpets and cornetti, particularly when the cornetti were scored high in their tessitura.

Only at a place such as the Early Brass Festival can these unusual and wonderfully performed works be heard. All agreed that the event was a great success.

1992 EBF #8 and Amherst Early Music Workshop with Bruce Dickey

Plans are now being made for the Amherst EBF #8 to be held on August 7, 8 & 9, 1992. For the first time in the Festival history, cornetto virtuoso Bruce Dickey will attend the 1992 EBF #8. Plans are underway for Dickey to conduct a special master-class early on Friday, August 7th. Bruce Dickey will also conduct cornetto classes during the first of the two-week Amherst Early Music Festival/Institute from August 9th to 16th, 1992.

Serpent Activity at Amherst Festival and 1992 EBF #8

A special serpent workshop will be held during the first week of the 1992 Amherst Early Music Festival/Institute and a great deal of serpent activity is expected to take place during the Early Brass Festival Weekend also. Craig Kridel, President of United Serpents, has organized this workshop. Alan Lumsden is tentatively scheduled to teach during the week-long special event. Contact: Craig Kridel, Education Dept. University of South Carolina, Columbia SC 29208.

Early Brass at ITG Conference

The 1991 International Trumpet Guild conference was held at Louisiana State University, Baton Rouge, from May 22nd through 25th. The conference opened with a performance of trumpet ensemble music, including three works by Dauverné, *Trois Morceaux pour VI trompettes*. These works, written for natural trumpets (posthorn) were extraordinary in their use of as many as five different keyed trumpets being employed in one piece: I. four D trumpets, II. one in high Ab or posthorn, one in low Bb, one in low Ab, and three in Eb, III. one in high Bb or posthorn, one in F, one in low Bb, one in low Ab, and two in Eb. They were edited by H.M. Lewis. Lewis presented a lecture/concert session entitled *How the Cornet became a Trumpet - The Instruments and Music of a Transitional Period in American Music: 1880-1995*. Dr. Lewis performed works by J. Hartmann, Arban, E. Grinstead, A. Stollberg, and Herbert L. Clarke on a variety of cornets and trumpets and discussed the transition between cornet and trumpet, with particular emphasis on the mouthpiece as the primary generator of the distinctive sounds associated with each instrument.

The Florida State University Baroque Trumpet Ensemble, under the direction of Bryan Goff, was scheduled to perform works of C.P.E. Bach and H.I.F. Biber. Due to other obligations I was unable to attend this session. Natural trumpeter, Gabriele Cassone gave an outstanding recital with Antonio Firge, organ, of baroque Italian and English works. The works for trumpet and organ included a number of sonatas by G. Fantini, *Sonata No. 2* by Viviani, and various trumpet tunes and voluntaries by H. Purcell, and J. Stanley. Mr. Cassone played with great control and emotion, exhibiting a wide variety of ornamentation and a very satisfying baroque trumpet sound. Trumpeter Fred Sautter presented a fascinating and thought-provoking session on *Interpreting Venetian Brass Music*. He was assisted by the Louisiana State Brass. Performed and analyzed in terms of dynamics, phrasing, intonation, and tempi, were works by Buonamente, A. Gabrieli, Viadana, and G. Gabrieli. Plans are now underway for the next ITG Conference. It will be held in Rotterdam, The Netherlands on June 24-27, 1992. — submitted by Douglas Hedwig, Brooklyn College.

Grand Brass Band Festival, Old Bethpage, Long Island

Old Bethpage Village Restoration on Long Island was the site of "The Grand Band Festival" on June 1 and 2, 1991. The festival, which featured three period-instrument

brass bands, was hosted by the Old Bethpage Village Brass Band, directed by Dr. Kirby Jolly, and the Nassau County Department of Recreation and Parks. Harrison Hunt of the Long Island Historical Society was also a coordinator of the event. In addition to the Old Bethpage ensemble, two other groups were invited to the festival: the Dodworth Saxhorn Reserve Band, directed by Alexander Pollock, and the Centennial Brass Band of Maine, directed by Jon Hall. Each ensemble gave a short concert and then combined to form a mass band program. Ralph Dudgeon was featured as a keyed bugle soloist.

Saturday began with rehearsals and tours of the Old Bethpage Village, a beautiful 1850's homestead town that one would hardly expect to find in deepest Long Island. A large tent was erected in the fairground of the village to provide some cover for the ensembles and the audience. Many in the audience brought a picnic dinner to enjoy with the music. The performances of all three groups were outstanding and drove home the point that each group had developed a distinctive style within the same genre. Old Bethpage's approach featured an emphasis on a clear and bright E-flat soprano voice of its leader, Kirby Jolly, with crisp accurate inner voices of New York City freelance players playing a heterogeneous grouping of instruments. The band was recently featured on the soundtrack of Ken Burns' award winning PBS series, *The Civil War*, and is riding the wave of popularity following the success of that series. The Dodworth Saxhorn Band contrasted this style with a homogeneous grouping of over-the-shoulder saxhorns (with a lone bass ophicleide being the only non-saxhorn). This instrumentation created an organ-like quality and made a stronger bass and mid-range balance in the sound of the group. The Centennial Brass Band featured a heterogeneous grouping of 1870-style instruments. The Centennial repertoire featured descriptive pieces such as *General Taylor Storming Monterey* and transcriptions of operatic repertoire such as *Largo al Factotum* from "*The Barber of Seville*." Robert Eliason (authority on American instrument makers) and Mark Elrod (noted collector of early brasses) made up the historically informed bass section of the Centennial ensemble. The leaders of each group had conferred on the choice of music for the concerts to avoid duplication on the program, but it was clear that each group was pursuing different repertoire. The research and transcription efforts of recent years have unearthed a vast repertoire that will continue to expand and reveal diversity of styles in the 19th-century brass band literature.

Paul Maybery, who has spent considerable time editing this repertoire, was the conductor for the massed band. Many of the editions performed by the individual groups and the massed ensemble were done by Maybery. His rehearsal and performance of the pieces gave testimony to his knowledge of this music. For the massed portion, Maybery chose several selections such as the *Fourth of July Overture* (Manchester books, 1850), *Minstrel Melody Overture* (Raphael Triay, 1848) and Verdi's *Anvil Chorus* (Peters Saxhorn Journal, 1859) which seemed particularly suited for the "big band" format of the combined groups. In addition to the monster numbers, Ralph Dudgeon played the *Sachse Concertino* and the *Thema and Variations* from the Marine Corps books of 1865 on the E flat keyed bugle. Kirby Jolly and Dudgeon dueled to the death on *Wood Up Quick Step*, trading eight measure phrases on the valved cornet and the keyed bugle.

The concerts were repeated on Sunday afternoon to a smaller, but enthusiastic audience. Discussions are under way to make the Grand Brass Band Concert an annual event. The participants left Long Island with a great sense of pride in their own group's musical accomplishments and the advances that have been made in 19th-century brass music in general. Even a few years ago, performances at this level of musicianship and historical accuracy would not have been possible.

— submitted by Ralph Dudgeon

Fourth Festival Internazionale di Ottoni

This event involved 18 concerts, symposia, workshops, a special exposition *The Trumpet in Europe 500 to 900*, organized in collaboration with the Trumpet Museum of Bad Säckingen Germany directed by Edward Tarr and Ernst Buser, and the awarding of the *Cesare Bendinelli Prize* for brass-instrument performance. The Festival occurred over the three-month period of April to June 1991 in the three cities of Verona, Vicenza and Mantua, and was organized and managed by members of the ensemble *Gli Ottoni di Verona*.

The *Cesare Bendinelli Prize* was instituted to celebrate the memory of the famous trumpeter of Verona and author of the first trumpet method. This year, prizes were awarded to Italian players: hornist Domenico Ceccarossi of Rome, hornist Giacomo Grigolato of Verona, and trombonist Mario Pezzotta of Milan. The exposition on the trumpet was the most popular of all the events with the general public as well as with the many "specialists" of the field. The famous Schnitzer trumpet, now belonging to the Accademia Filarmonica of Verona, was on exhibit. This pretzel-shaped trumpet once belonged to Bendinelli. Two other well know instruments in the collection of the Accademia Filarmonica of Verona, the Schnitzer trombones, were recently restored by Max and Heinrich Thein of Bremen. During a trumpet and organ performance by the Tarr-Krüger Duo, members of *Ottoni di Verona* performed music of Viadana and Frescobaldi on the newly restored trombones.

The *Ottoni di Verona* organized a very successful series of Tower Music concerts. Music was performed on top of the ancient towers in Verona, Vicenza and Mantua. Among the guest ensembles were: *The Bolshoi Theatre Brass Quintet*, *The American Horn Quartet*, *The Belgian Brass Trio*, and *I Cantori di Santomio*. There were a number of world-premiere performances of contemporary compositions commissioned for the Festival. In conclusion, this was a festival in which one saw an exemplary collaboration at the European level. Such a European union, besides bringing the musicians closer to each other, also makes a great cultural contribution. The festival emphasizes and promotes the knowledge of the ancient traditions, adding a stimulating research in the reality of our own epoch. The Fifth Festival is planned for 1993.

— submitted by Rinaldo Pellizzari

Shuffle off to ...

HBS member Mark Jones reports that he has been researching 19th-century brass bands in the Buffalo and upstate New York area. The earliest group in that area he has discovered was called the *Buffalo Village Band*, which was formed in 1824. He found records indicating that they played for the opening of the Erie Canal in 1825. In 1992 there will be a special exhibit titled *Bands in Buffalo 1825-1860* at the Buffalo and Erie County Historical Society (25 Nottingham Court Buffalo, NY 14216 tel# (716)873-9644). The period from the opening of the Erie Canal to just before the Civil War was full of musical activity in the upstate area. The exhibit will include rare information about the *Union Cornet Band*, which was led by Peter Cramer, Jr., in the Buffalo area. An exhibit celebrating the 200th anniversary of the birth of famous black composer and keyed bugle virtuoso Francis Johnson will be included in this event. Demonstrations of 19th-century brass instruments will be a part of the exhibit. Contact: Mark Jones, 2686 Green Street, Eden, NY 14057 (716) 992-2074.

Keyed Bugle Book

Ralph Dudgeon has been actively researching the keyed bugle for the past fifteen years. He has been given a research grant and a sabbatical from his teaching position at State University of New York College at Cortland to complete a book, tentatively entitled *The Keyed Bugle in Europe and the United States*. Dudgeon has commissioned the English composer Simon Proctor to compose a modern concerto for the keyed bugle and orchestra, to be published by Spring Tree Press. The concerto will also be available with a piano reduction. Naturally, the piece can be played on the modern flugelhorn and will be an important addition to the solo repertoire for that instrument. Those wishing more information on the concerto, its premiere dates and its availability should contact: Ralph Dudgeon 5745 US Route 11, Homer, NY 13077.

Brass Instrument Mute Book

A new French language book on mutes by Benny Sluchin and René Caussé has been published in Paris by Ed. de la Maison des science de l'homme 1991, ISBN 2-7351-0435-4. The bulk of this 60-page publication deals with acoustical analyses of many different types of mutes, including dozens of charts and graphs. There are also numerous pictures and descriptions of all types of mutes, as well as discussions of many musical excerpts that require mutes. An historical survey of mutes is also given. Contact: Benny Sluchin, 124 Av. Emile Zola, Paris 75015 France.

Musical Instrument Collections at the Library of Congress

The Library of Congress Music Division has five collections of Musical Instruments, including the extensive brasswind and woodwind collection under the supervision of R.E. Sheldon. This collection contains about 100 brass and woodwind instruments dating between the 1760's and the 1950's. The collection includes European makers

such as Halari, Uhlmann, Duchene, Klein, and Millereau; and American makers such as Graves, Seltmann, Fiske, Hall, and Stratton. Highlights include an early American clarinet by Anthony in Philadelphia, an English cornet by Metzler, London, c.1845, with Macfarlane trill key; a three-keyed serpent by Francis Pretty, London, c.1830; and a cor d'orchestre by D. Jahn, Paris, c. 1825, with all original attachments, case, and well-preserved bell painting. This outstanding collection is primarily a reference collection and is available to visitors by appointment for research use. Interpretive use such as exhibition or performance is possible and determined on an individual basis depending on the stability and nature of the instruments. Contact: Robert Sheldon, Music Division, Library of Congress, Washington, D.C. 20540.

Instrument Maker Catalogues

The A.C.I.M.V. has recently issued the first of a series of facsimile editions of Wind Instrument Maker Catalogues with the publication of the 1905 catalogue of Martin Frères & Famille. This 61-page edition includes biographical material on the distinguished Martin family, information concerning the catalogue and instruments, a list of Martin instruments in museum collections as well as the facsimile of the catalogue which includes many woodwind as well as brass musical instruments. Contact: Bruno Kampmann, 93 rue de la Chapelle #166F, Paris 75018, France.

AMIS Awards

The American Musical Instrument Society has awarded the 1991 Curt Sachs Award to the distinguished musicologist Herbert Heyde. The award was given to Dr. Heyde by Ralph Dudgeon, chairman of the Sachs Award Committee, on March 9th, 1991, at the annual AMIS meeting at Bethlehem, Pennsylvania. Dr. Heyde has conducted invaluable research concerning the history, use and construction of musical instruments.

The 1991 Nicolas Bessaraboff Prize for the most distinguished book-length works about musical instruments published in English in 1988 and 1989 was awarded to Edmund A. Bowles for his book, *Musical Ensembles in Festival Books 1500-1800: An Iconographical & Documentary Survey*, and to Martha Maas and Jane McIntosh Snyder for their book, *Stringed Instruments of Ancient Greece*. AMIS will hold its 21st annual meeting at the Alamo Plaza Hotel in San Antonio, Texas, April 27 - May 2, 1992. Contact: Cecil Adkins, Professor of Music, P.O. Box 13887, University of North Texas, Denton, TX 75203.

Historic Brass Symposium at Brooklyn College

Tentative plans are now being made to organize a Historic Brass Symposium at Brooklyn College, Brooklyn NY during the first half of September 1992. Concerts, presentations of papers, and master-classes will be part of this three day event. Italian natural trumpet virtuoso Gabriele Cassone is scheduled to be a featured artist. Contact: Douglas Hedwig, 255 West 95th Street #3A, New York, NY 10025.