

A BIBLIOGRAPHY OF WRITINGS ABOUT HISTORIC BRASS INSTRUMENTS, LARGELY 1993-95

Compiled by David Lasocki

This annual series of bibliographies lists writings about Western brass instruments, their makers, making, original performance situations, performers, performance practices, repertory and depiction in works of art through the nineteenth century. Interviews with modern performers of historic brass instruments are also included, but not reports on conferences and workshops unless they contain significant historical information. The present bibliography covers items not previously cited that reached me between June 1994 and December 1995. I would be grateful if readers could notify me of any omissions or errors.

The items listed comprise books, theses and dissertations, and periodical articles in Western European languages. Unpublished books and articles as well as works-in-progress have been excluded. For the sake of completeness, the articles that have appeared in *Historic Brass Society Journal* and *Historic Brass Society Newsletter* are included, even though they should already be familiar to readers.

For the most part the bibliography is unannotated, although here and there I have added brief descriptive annotations to clarify the contents, scope, or bibliographic linkages of an item. My English translations of all foreign titles are given in square brackets after the original titles. Advice about where to obtain the items may be found at the end of the bibliography.

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_____. "Cornet and Performance Practice: Learning from the Golden-Age Masters." *Historic Brass Society Newsletter* 7 (Fall 1994): 11-13.

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for the alta cappella].” *Tijdschrift voor oude muziek* 9, no. 2 (1994): 7-11.

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"Das Horn in der Kammermusik [The horn in chamber music],"

"Zur Geschichte des Hornquartetts [On the history of the horn quartet],"

"Über die Problematik der Harmonie-Einrichtungen. Von Haydn's 'Ritter Roland' bis zu Weber's 'Der Freyschütz' [On the difficulties of *Harmonie* arrangements. From Haydn's *Ritter Roland* to Weber's *Der Freyschütz*],"

"Richard Wagners Verhältnis zu Hörnern und Hornisten. Heutiger Hornisten Verhältnis zu Richard Wagners Hornpartien [Richard Wagner's relationship with horns and hornists. Modern hornists' relationship with Richard Wagner's horn parts],"

"Sin und Unsinn des Transponierens [The sense and nonsense of transposing],"

"Zur Problematik des Hornblasens in der Clarinlage [On the difficulties of playing the horn in the clarino register],"

"Vom steten Wandel der Beziehungen zwischen Hornisten, ihren Instrumenten und ihrer Musik [On constant change in the relations among hornists, their instruments, and their music],"

"Kritische Gedanken über der Hörner und Hornisten. Wege und Umwege im Streben nach künstlerischer Erfüllung [Critical thoughts on horns and hornists. Routes and detours in the striving after artistic accomplishment],"

"Über die Schwierigkeiten von ehemals, heute und demnächst, Hornist zu sein [On the difficulties of being a hornist, yesterday, today, and tomorrow],"

"Die Programmgestaltung von Bläserkammermusik und ihre Realisierung in Konzerten und Aufnahmen. Erinnerungen und Erfahrungen aus der Praxis eines auch kammermusikalisch tätig gewesenem Orchester-Hornisten [Program construction in wind chamber music and its realization in concerts and on recordings. Memories and experiences from the practice of a former orchestra hornist also involved in chamber music]."

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Dr. David Lasocki, a prolific writer about the history of wind instruments, is Head of Reference Services in the Music Library at Indiana University. He recently published two books: (Richard Griscom, co-author) The Recorder: A Guide to Writings about the Instrument for Players and Researchers (New York: Garland, 1994) and (with Roger Prior) The Bassanos: Venetian Musicians and Instrument Makers in England, 1531-1665 (Aldershot, Hampshire: Scolar Press; Brookfield, VT: Ashgate Publishing, 1995).