

## Bibliography of Writings about Historic Brass Instruments, 2004–05

Compiled by David Lasocki

This annual series of bibliographies lists writings about Western brass instruments, their makers, making, original performance situations, performers, performance practices, repertoire, 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 that reached me between May 2004 and April 2005. 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 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 Unpublished books and articles as well as works-in-progress have been excluded.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.

Alberola i Verdú, Josep Antoni. "La trompa en Valencia (Introducción, uso y desarrollo) = The Horn in Valencia (Introduction, Use and Development)." *The Horn Call* 34, no. 1 (October 2003): 53–58.

Albrecht, Theodore. "A Case of Mistaken Gender: The Hornist Camillo Bellonci (1781–?)." *The Horn Call* 34, no. 2 (February 2004): 107–08.

\_\_\_\_\_. "Benedict Fuchs, Franz Eisen, and Michael Herbst: the Hornists in Beethoven's Eroica Symphony at its First Performances in Vienna, 1805–1809." *The Horn Call* 34, no. 1 (October 2003): 39–49.

Bacon, Louise. "The Pace Family of Musical Instrument Makers, 1788–1901." *The Galpin Society Journal* 57 (2004): 117–26.

Bonnell, Bruce. "The Quintet for Horn, Violin, Two Violas and Cello, K. 407 by Wolfgang Amadeus Mozart: Analytical Techniques and the Interpretation of the Work for the Natural Horn." D.M. document, Indiana University, 2003. OCLC 55143529.

Brown, A. Peter. "Eighteenth-century Traditions and Mozart's 'Jupiter' Symphony K.551." *The Journal of Musicology* 20, no. 2 (Spring 2003): 157–95.

Includes information on Mozart's exposure to the Viennese C-major trumpet symphony tradition.

*Bugle Resounding: Music and Musicians of the Civil War Era*. Ed. Bruce C. Kelley and Mark A. Snell. Columbia: University of Missouri Press, 2004. ISBN 0826215386. OCLC 55085762.

Principally papers presented at the National Conference on Music of the Civil War Era in 2001 and 2002. Includes, among other papers, Bruce C. Kelley, "'Old Times They are not Forgotten': An Overview of Music of the Civil War Era" (pp. 1–36); Richard C. Spicer, "'An Inspiration to All': New Hampshire's Third Regiment and Hilton Head Post Bands in Civil War South Carolina" (pp. 71–105); Walter L. Powell, "Henry Clay Work: 'The Silver Horn' as Civil War Elegy" (pp. 119–32); and Eric A. Campbell, "Civil War Music and the Common Soldier: The Experiences of Charles Wellington Reed" (pp. 202–28).

Burt, Jack. "The Rotary Trumpet: An Introduction." *ITG Journal* 28, no. 3 (March 2004): 52–55.

Campbell, Murray, Clive Greated, and Arnold Myers. *Musical Instruments: History, Technology, and Performance of Instruments of Western Music*. Oxford: Oxford University Press, 2004. ISBN 0198165048. OCLC 56331965.

Includes sections on "Bugles and Horns" (pp. 149–86) and "Trumpets and Trombones" (pp. 187–205).

Chollet, Fabrice. "Le jeune pâtre breton, mélodie avec cor d'Hector Berlioz = *Le jeune pâtre breton*: Melody with horn by Hector Berlioz." *The Horn Call* 35, no. 2 (February 2005): 95–100.

Clawson, Lucas R. "'Fast' Days: The Salem Band and the Twenty-sixth North Carolina Regiment." In Mariam Cannon Hayes School of Music [Appalachian State University, Boone, NC] Brass Chamber Music Forum, October 21–23, 2004, program book, 103–10.

Collins, Timothy A. "*Hora decima*: The Musical Theology of the *Stadtpfeifer*." *Cross Accent* 10, no. 3 (2002): 27–38.

\_\_\_\_\_. "The Stadtpfeifer of Germany: Their History, Professional Status, Instruments and Music." D.M.A. document, Case Western Reserve University, 2001.

Cools, Jacques. "Victor–Charles Mahillon à l'Exposition des Arts industriels de Bruxelles de 1874 [Victor–Charles Mahillon at the exhibition of industrial arts of Brussels in

- 1874].” *Larigot: Bulletin de l’Association des Collectionneurs d’Instruments à Vent*, no. 33 (June 2004):17–20.
- Cottrell, Jeffrey. “An Examination in Regard to [*sic*] Ornamentation Practice of Late Nineteenth and Early Twentieth-Century Brass Performance.” *ITEA Journal* 32, no. 1 (Fall 2004): 73–77.
- Creux, Fulvio. “Founders of the Italian Band Movement.” *Journal of Band Research* 40, no. 2 (Spring 2005): 20–42.
- Diprose, Mike. “Partial Success: Natural Trumpet—The March Forward.” *Early Music Review*, no. 105 (February 2005): 9–10.
- Dudgeon, Ralph T. *The Keyed Bugle*. 2nd ed. Lanham, MD: Scarecrow Press, 2004. ISBN 0810826453. OCLC 55671382.
- Dullat, Günter. *Holzblasinstrumente und Metallblasinstrumente auf Auktionen 1981-2002* [Woodwind and brasswind instruments at auctions, 1981–2002]. Plau am See, Germany: author, 2003. OCLC 52774923.
- Gleason, B.P. “Horse-mounted Military Musicians: an Overview.” *Journal of Band Research* 39 (Fall 2003): 1–34.
- Hegeman, Doug. “A Chronology of Pedagogical Material for Horn Prior to 1900.” *The Horn Call* 35, no. 1 (October 2004): 41–45.
- Hostiou, Volny. “Le serpent d’église en France, de son apparition à la révolution [The serpent in France, from its advent to the Revolution].” Thesis, Université de Paris IV, 2004.
- Kälin, Walter, ed. “Pater Athanasius Tschopp (1827): Ansicht einer Verbeßerung des Hornes [Father Athanasius Tschopp (1827): View of an improvement to the horn].” *Glareana: Nachrichten der Gesellschaft der Freunde alter Musikinstrumente* 13 (2001): 18–21.
- Kampmann, Bruno. “A propos de quelques instruments à vent de la collection Patrick Delile [About some wind instruments in the Patrick Delile collection].” *Larigot: Bulletin de l’Association des Collectionneurs d’Instruments à Vent*, no. 33 (June 2004): 8–13.  
Discusses two cornets, two trumpets, two bugles, a piccolo trumpet, and a post horn dating from 1840 to 1950.
- \_\_\_\_\_. “Redecouverte d’une trompette historique [Rediscovery of a historical trumpet].” *Larigot: Bulletin de l’Association des Collectionneurs d’Instruments à Vent*, no. 31 (June 2003): 4.

Klaus, Sabine K. "Found in the Sunny South ...: A Trumpet by Johann Carl Kodisch, Imperial City of Nuremberg, after 1681." *National Music Museum Newsletter* 32, no.1 (February 2005): 4–5.

\_\_\_\_\_. "Keyed Trumpet in G by Eduard Johann Bauer." *ITG Journal* 29, no. 1 (October 2004): 57.

\_\_\_\_\_. "The Utley Collection: New Jewels Include a Rare Keyed Trumpet by E.J. Bauer, Prague." *National Music Museum Newsletter* 31, no.1 (February 2004): 1–2.

\_\_\_\_\_. "William Lander (1763–1843), Mere, Wiltshire: a Forgotten Musical Instrument Maker Rediscovered." *The Galpin Society Journal* 57 (2004): 3–18.

Lawergren, Bo. "Oxus Trumpets, ca. 2200–1800 BCE: Material Overview, Usage, Societal Role, and Catalog." *Iranica antiqua* 38 (2003): 41–118.

Melton, William. "Greetings from Heaven, or Demonic Noise? A History of the Wagner Tuba. Part 5: The Disciple." *The Horn Call* 33, no. 2 (February 2003): 55–67. "Part 6: Wagner's Heirs," 33, no. 3 (May 2003): 49–62. "Part 7: Modern Voices," 34, no. 2 (February 2004): 43–50. "Part 8: Revival," 34, no. 3 (May 2004): 43–52.

"*Méthode de cornet à pistons* Carnaud fils aîné." *Larigot: Bulletin de l'Association des Collectionneurs d'Instruments à Vent*, no. 33 (June 2004): 21–25.  
Facsimile excerpts.

Niwa, Seishiro. "'Madama' Margaret of Parma's Patronage of Music." *Early Music* 33, no. 1 (February 2005): 25–37.  
Mentions players of the cornetto and trombone.

Olson, Greta J. "Angel Musicians, Instruments and Late-Sixteenth-Century Valencia (Spain)." *Music in Art* 27 (2002): 46–67.

Pasler, Jann. "The Utility of Musical Instruments in the Racial and Colonial Agendas of Late Nineteenth-Century France." *Journal of the Royal Musical Association* 129, no. 1 (2004): 24–76.

*Ponchielli e la musica per banda: Atti della Tavola Rotonda ridotto del teatro Ponchielli, 27 Aprile 2001* [Ponchielli and band music: proceedings of the round table held at the Teatro Ponchielli, 27 April 2001], a cura di Licia Sirch. Pisa: Edizioni ETS, 2005. ISBN 8846708598.

Includes: Licia Sirch, “Ponchielli e la musica per banda. Introduzione [Ponchielli and band music: introduction]” (pp. 12–34); Annelly Zeni, “Inni e marce: il ritmo delle idee nella musica per banda di Amilcare Ponchielli [Anthems and marches: the succession of ideas in the band music of Amilcare Ponchielli]” (pp. 35–48); Antonio Carlini, “Amilcare Ponchielli e le opere concertistiche per tromba e cornetta nelle tradizioni bandistiche italiane del XIX secolo [Amilcare Ponchielli and his concert works for trumpet and cornet in the Italian band tradition of the nineteenth century]” (pp. 49–118); Pietro Zappalà, “I ballabili per banda di Amilcare Ponchielli [The dance music for band by Amilcare Ponchielli]” (pp. 119–48); Licia Sirch, “Trascrizioni, pot-pourri, fantasie, ricordanze di brani d’opera. Aspetti drammaturgici e formali [Transcriptions, potpourris, fantasies, reminiscences of opera excerpts: dramaturgic and formal aspects]” (pp. 149–84); Marco Mangani, “Tono lirico e *topos* elegiaco: la ‘triste rimembranza’ di Amilcare Ponchielli [Lyrical manner and elegiac topos: the ‘sad remembrance’ of Amilcare Ponchielli]” (pp. 185–232); Henry Howey, “Death in Cremona. Ponchielli’s Funeral Marches for Band” (pp. 233–54); Marco Ruggeri, “Banda e organo nell’Ottocento lombardo–veneto [Band and organ in the Lombardy and Veneto in the nineteenth century]” (pp. 291–330); Renato Meucci, “Un caso organologico: l’identificazione della tromba e della cornetta [An organological case: the identification of the trumpet and cornet]” (pp. 331–54); and Raffaella Barbierato, “I manoscritti ponchielliani nella Biblioteca Statale di Cremona: novità ed integrazioni [The Ponchielli manuscripts in the state library of Cremona: news and updates]” (pp. 355–436).

Rauline, Jean–Yves. “19th-century Amateur Music Societies in France and the Changes of Instrument Construction: their Evolution Caught between Passivity and Progress.” *The Galpin Society Journal* 57 (2004): 236–45.

Rognoni, Riccardo. *Passaggi per potersi esercitare nel diminuire*. Prefazione di = Preface and translations by Bruce Dickey. Bibliotheca musica bononiensis; Collana fondata e diretta da Giuseppe Vecchi; Sezione II N. 154. [Bologna]: Arnaldo Forni Editore, 2002. OCLC 50281596.

Saint-Arroman, Jean, ed. *Cor: Méthodes, traités, dictionnaires et encyclopédies, ouvrages généraux* [Horn: methods, treatises, dictionaries and encyclopedias, general works]. Méthodes & traités, 21. Série I. France 1600–1800. Courlay, France: J. M. Fuzeau, 2003. ISMN M230658799. OCLC 54509600.

A collection of facsimiles. (1) Excerpts from Marin Mersenne, *Harmonie universelle* (1636); Pierre Trichet, “Traité des instruments” (ca. 1640); Jean Serre de Rieux, *Les dons des enfans de Latone: la musique et la chasse du Cerf* (1734); Diderot and d’Alembert, *Encyclopédie* (1751–52); Ancelet, *Observations sur la musique, les musiciens, et les instrumens* (1757); François-Alexandre-Pierre de Garsault, *Notionnaire, ou mémorial raisonné* (1761); Valentin Roeser, *Essai d’instruction à l’usage de ceux qui composent pour la clarinette et le cor* (1764); Louis Joseph Francoeur, *Diapason général de tous les instrumens à vent* (1772); Jean-Benjamin de Laborde, *Essai sur la musique ancienne et moderne* (1780); *Encyclopédie*

*méthodique* (1788); Othon-Joseph Vandenbroek [Vandenbroek], *Traité général de tous les instrumens à vent* (ca. 1793). (2) the complete texts of Vandenbroek, *Méthode nouvelle et raisonnée pour apprendre à donner du cor* (ca. 1797); Anton-Joseph Hampel and Jan Václav Stich, *Seule et vraie méthode pour apprendre facilement les élémens des premier et second cors* (ca. 1798). Vandenbroek, *Suite de la Méthode ou manière d'enseigner à donner du cor* (ms., n.d.).

Smith, Brian F. *Bandstands to Battlefields: Brass Bands in 19th Century America*. Gansevoort, NY: Corner House Historical Publications, 2004. ISBN 0879281383. OCLC 58802749.

Tarr, Edward H. *East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth Century to the Twentieth*. Bucina: The Historic Brass Society Series, 4. Hillsdale, NY: Pendragon Press, 2003. ISBN 1576470288. OCLC 43790246.

Verdié, Jean Claude. "Du saxhorn alto au cor d'harmonie: les succédanés de cor... [From the alto saxhorn to the (orchestral) horn: alternatives to the horn]." *Larigot: Bulletin de l'Association des Collectionneurs d'Instruments à Vent*, no. 34 (October 2004): 4–9.

\_\_\_\_\_. "Evolution du cor d'harmonie en France de 1760 à 1960 [Evolution of the horn in France from 1760 to 1960]." *Larigot: Bulletin de l'Association des Collectionneurs d'Instruments à Vent*, no. 31 (June 2003): 5–11.

\_\_\_\_\_. "Histoire d'un cor d'harmonie [Story of a horn]." *Larigot: Bulletin de l'Association des Collectionneurs d'Instruments à Vent*, no. 33 (June 2004): 6–7.

Discusses a natural horn by Marcel Auguste Raoux that was modified by Antoine Courtois as a concert horn in F.

Wackernagel, Bettina. *Musikinstrumentenverzeichnis der Bayerischen Hofkapelle von 1655: Faksimile, Transkription und Kommentar* [Musical instrument inventory of the Bavarian Court Chapel from 1655: facsimile, transcription, and commentary]. Veröffentlichungen der Gesellschaft für Bayerische Musikgeschichte. Tutzing: Hans Schneider, 2003. ISBN 3795211379. OCLC 53442944.

The inventory includes cornetti and trombones.

Ward, A. J. "Strike Up the Band: Two Centuries of Music in Dunstable and District." *Memory Lane*, no. 141 (Winter 2003): 39.

Wertheim, Margaret. "Bursts of Cornets and Evolution Bring Harmony to Night and Day: Scientist at Work, Niles Eldredge." *New York Times*, 9 March 2004, F3.

### Where to Obtain Sources

All the books, many of the theses and dissertations, and most of the articles listed in this bibliography may be obtained on interlibrary loan from your university or college library (if you are affiliated with such an institution) or your local public library. Show the librarian this bibliography as verification of the item; the OCLC number (where given) will aid in obtaining the books, theses, and dissertations.

Some of the dissertations can be purchased from University Microfilms International, 300 N. Zeeb Road, Ann Arbor, MI 48106 (phone [800] 521-3042); <http://www.umi.com/hp/Products/Dissertations.html>. The theses and the remainder of the dissertations can generally be purchased from the university where they were submitted.

*Brass Bulletin* announced its demise at the end of the 2003 volume. See "Editorial," no. 123 (2003): 7-11.

*Dr. David Lasocki, a prolific writer about the history of wind instruments, is Head of Reference Services in the William and Gayle Cook Music Library at Indiana University. A second edition of his book The Recorder: A Research and Information Guide (with Richard Griscom) was published by Routledge, New York, in 2003. He is currently writing a book on the New Orleans jazz group Astral Project and a history of the recorder for Yale University Press.*

